



South-Eastern Finland
University of Applied Sciences

Design Dimensions

Esko Ahola & Heini Haapaniemi (eds.)

Contents for Cross- Cultural Events



**XAMK
DEVELOPMENT**

XAMK DEVELOPMENT 185
SOUTH-EASTERN
FINLAND UNIVERSITY
OF APPLIED SCIENCES

KOUVOLA 2021

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South-Eastern Finland
University of Applied Sciences

Editors:

Esko Ahola & Heini Haapaniemi

Graphic design:

Petri Hurme, Vinkeä Design Oy

Cover Photo:

Anni Roenkae, Pexels

Printing:

Grano Oy

ISBN: 978-952-344-412-6

ISBN: 978-952-344-413-3 (PDF)

ISSN: 2489-2467

ISSN: 2489-3102 (ebook)

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Funded by the European Union,
the Russian Federation and
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South-Eastern Finland
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Abbreviations:

Xamk – South-Eastern Finland
University of Applied Sciences

SPbSUITD – Saint-Petersburg
State University of Industrial
Technologies and Design

ICP – Institute for Cultural
Programs, St. Petersburg



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FOREWORD – THE SPHERES OF DESIGN AND THE IMPORTANCE OF THE CREATIVE INDUSTRIES

Heini Haapaniemi

The culture and the creative industries are a growing sector which according to Rebuilding Europe EY survey employed 4.4 % of the entire working force in Europe prior to the Covid-19 pandemic. This field is more than twice the size of automobile industry and telecommunications sector combined in Europe. Simultaneously, culture and the creative industries contributed to 7.6 million full-time positions in Europe in 2019. The sector is currently looking for new innovative solutions and finding recovery strategies in the post-pandemic era and will be, according to estimations, one of the key factors in boosting the entire European economy in the upcoming years.*

Contents for Cross-Cultural Events, C3E is part of the CBC 2014–2020 South-Eastern Finland – Russia cross border programme funded by the European Union, The Russian Federation, and the Republic of Finland. The overall CBC 2014–2020 umbrella aims at creating attractive regions for people and businesses. This particular project falls under Priority 2, aiming at supporting an innovative, skilled and well-educated area. The thematic objective is to support education, research, technological development, and innovation. In 2020, C3E was nominated as the communications ambassador for Priority 2, a portfolio of cross-border projects worth 9 million Euro in funding. The C3E budget was 751,500€ and timespan was 36 months 12/2018 – 11/2021.

The project partners included the South-Eastern Finland University of Applied Sciences, Xamk as the lead partner and the Saint-Petersburg State University of Technology and Design, SPbSUITD and Institute for Cultural Programmes, ICP as partners.

C3E offered collaboration with the creative industries in Mikkeli, Kotka, Kouvola, Vyborg and St. Petersburg regions. C3E invited festivals, theatres, and other stakeholders in Finland and in Russia to express their development needs and start planning case studies. Organizations, such as cultural institutions, festivals, tourism sector, development agencies, NGOs (non-governmental organization) and SMEs (small and medium-sized enterprise) related to the creative industries were invited to participate various activities such as further education series and educational collaboration.

* For more details about the study from Rebuilding Europe EY Study, see their website: <https://www.rebuilding-europe.eu>



Cross-sectoral and multi-disciplinary learning contexts

The co-operation between educational institutions, research, SMEs, businesses and the third sector benefit much from working closer together. C3E created synergic relations and flexible, real-life contexts for learning.

The development cases were based on an extensive research and mapping of the needs of theatres, festivals and the creative industry in the target region. Co-design was done in multidisciplinary teams with experts and students from Saint-Petersburg State University of Technology and Design, SPbSUITD and South-Eastern Finland University of Applied Sciences, Xamk including expert representatives and mentors from stakeholder groups and commissioners. Besides the case studies, The Future of Festivals further education series for executives and managers in creative businesses is organized by ICP in collaboration with Xamk and SPbSUITD.

C3E focused on

- ✂ How to make a successful event by innovative digital tools?
- ✂ How to increase visibility and recognition of the cultural events?
- ✂ How to attract new audiences?
- ✂ How to implement new media, gamified and immersive contents in the event?
- ✂ How to enhance cross-border co-operation between Finland and Russia?

Festival and cultural organization development needs were used as case studies. The commissioning festival provided work placements, internships, and thesis opportunities to enthusiastic and diligently working students from the following fields:

- ✂ fashion and costume design
- ✂ cultural productions and management
- ✂ hospitality management
- ✂ game design
- ✂ information technology and game programming
- ✂ service design
- ✂ international business
- ✂ networks development
- ✂ marketing

C3E developed the participant festivals' business models, provided in-depth knowledge about management, marketing & brand development, enhanced key stakeholder relations across the Finnish-Russian border, organized conferences on leadership in creative industries, and sustainable brand development. Additionally, through development cases, new event concepts including gamified and immersive aspects were developed and crucial knowledge was gained about their practical implementation.





All the aforementioned were done through renewing operating cultures in pre- and post-pandemic time, building up resiliency through network and stakeholder management during the pandemic, audience engagement competencies, analysis of audience preferences and better end-user understanding through service design methods and empathetic design. This was done by solving practical challenges, furthering people-to-people contacts and finally showcasing cultural contents from both sides of the Finland-Russia border.

C3E succeeded in renewing education by building flexible hybrid and online courses, events, and seminars as well as shared curricula. Resiliency in educational sector was enhanced through support networks and sharing the best practices to tackle the new challenges caused by the pandemic and producing flexible platforms and models for learning for the target groups. The project furthered learning-by-doing approaches and peer learning through interdisciplinary small group activities. Coaching and mentoring activities were an integral part of the processes and a mentor-apprentice relationship were highly valued.

The most important starting point was to analyze and ask how would the cultural organization benefit from working closely with the C3E project main partners.





Hackathons

C3E organized hackathons as competitions. The best proposals were rewarded and turned into functioning products and processes by the commissioning partners. The task of the interdisciplinary hackathon team was to create new concepts and development ideas for the participating festivals and organizations.

Hackathons are design sprint-like events in which experts and students of the Russian university and Finnish university of applied sciences come together to use service design methods to tackle the case study challenges. In the hackathons, we use service design methods and bring in the concept of gamification to meet the tastes of the new audiences.

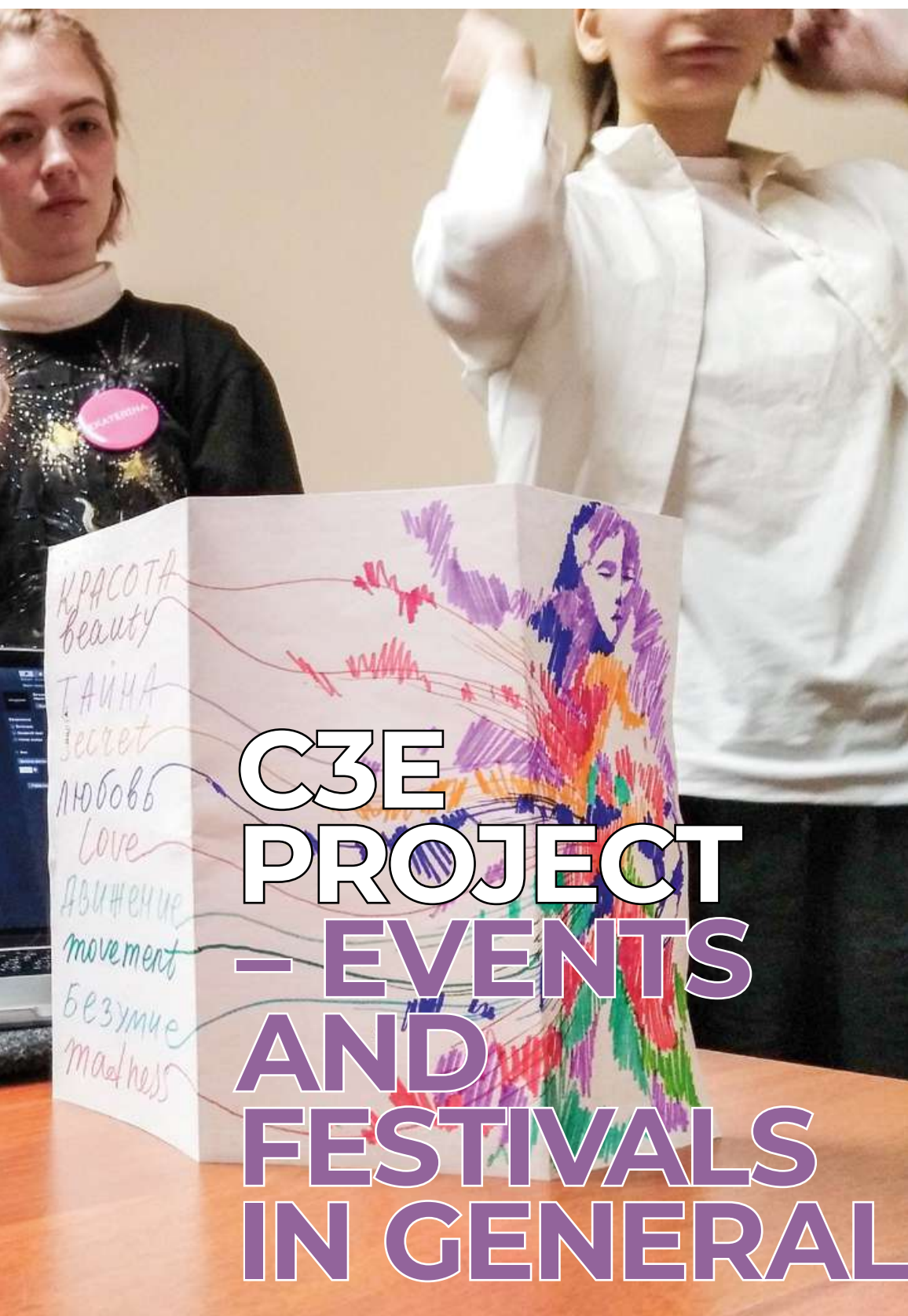
Design Dimensions in the Contents for Cross-Cultural Events

The Design Dimensions article collection sheds light on the versatility of interdisciplinary development processes covered by the Contents for Cross-Cultural Events, C3E project and the impact it has had on the partners, stakeholders, students and the regions involved.

The aim of this publication is to give voice not only to project experts but also to the C3E project stakeholders and collaboration partners to cover prospects and trends in the creative industry and festivals. In the selected development cases introduced, new technological innovations and digital means of communication meet the traditional forms of event production.

We have divided the articles into sections to cover the festivals industry in general, Mikkeli Music Festival as a case example, other development case examples and sustainable learning environments, the interactive game wall and other design dimensions involved. We hope that this publication serves as inspiration for the creative and cultural field professionals, and all interested in the versatility of the creative businesses.





C3E PROJECT – EVENTS AND FESTIVALS IN GENERAL



HYBRID REALITIES OF FUTURE FESTIVALS

Silja Suntola

Finnish-Russian cultural co-operation is nothing new

Finnish-Russian cultural co-operation has been vibrant since long before there was a border, and Finland was still part of Russia. St. Petersburg was one of the most active cultural metropolises, which was of great significance to Helsinki, too. When international musicians performed in St. Petersburg, they often stopped in Helsinki on their way to or from Russia. St. Petersburg also held openings for Finnish composers like Jean Sibelius, who conducted many of his symphonies there.

The 1917 October Revolution put an end to these cultural exchanges. Both the Soviet Union and independent Finland were born, and all cultural exchange between St. Petersburg (then renamed Petrograd, later Leningrad) stopped. After Finnish Independence and World War II, cultural cooperation (along with other co-operation) was heavily controlled and politically motivated.

After the end of the Soviet era things started slowly changing and cultural co-operation and exchange was revived. Foreign rock groups started visiting St Petersburg, often stopping at Helsinki. In Finland, cross-border cultural co-operation was supported through political organisations like the Finnish-Soviet Friendship Society, which provided information and help in organising concerts and visits across the border. It was often the only source for information on how to work in Russia.

In 2000, the Finnish-Russian Cultural Forum activity was initiated by the Finnish Ministry of Education and Culture and the Russian Federation Ministry of Culture to activate and promote direct cultural cooperation between civic organizations, cultural institutions, and artists. The Forum is a continuing process focusing on two main areas: 1) continuous partnership activities, including an annual Forum arranged alternately in Finland and Russia, and 2) cooperation between the Finnish and Russian cultural administrations.

Event industry goes professional

The last few decades have certainly activated many forms of cultural exchange and co-operation between Helsinki and St. Petersburg as well as in the wider Baltic Sea Area. Current EU funding instruments have provided opportunities to widen the scale of co-operation, and experiment with new forms and models of funding and co-operation.

Events and festivals have certainly been at the forefront of these activities, with St. Petersburg and Helsinki hosting hundreds of festivals annually. The event and festival industry has grown into

a sector that has significant economic value and cultural and social impact. The industry developed considerably at the level of professionalism; festival management, leadership, funding and sponsorship, marketing and communications as well as functioning as a part of larger national and international networks.

Covid-19 rocks the world

Then came 2020 and festivals, along with many other art and cultural professions came to a halt. Performing artists, festivals, art organizations and cultural activities were suddenly faced with a struggle for survival. The majority of festivals were cancelled at great costs, while some certainly did their best in quickly creating alternative and virtual solutions with varied results.

By 2021, the event industry started slowly recuperating, whilst still having to tolerate insecurity as situations and imposed restrictions changed quickly from region to region and day to month. At the same time, new skills, and knowledge on how to practically deal with changing restrictions and insecurity had to be learned and implemented in practice. It was unclear for many what kind of virtual, hybrid or live events could or could not be arranged, nor if audiences would attend.

Future of festivals

These questions about the future of festivals could not have come at a more crucial time for our Future of Festivals -professional continuing education program. The program, along with everything else, had to be converted to a virtual model due to the Covid-19 pandemic. We, the organizers, managers and stakeholders found ourselves in a unique situation. No one knew what the future of festivals would look like and as such, we were forced to co-create the future together.

In trying to come up with tools to deal and help festivals survive through the crisis, we sought resources and information, looked for successes and failures, and held extended discussions with key actors in the field. We tried to provide inspiration to identify solutions, in order to find solutions that may end up being successful in the long run. We tried to balance the core strengths of the industry and cross-border co-operation that would remain after the pandemic. Further, we looked for opportunities utilizing hybrid- and virtual technology as well as emerging operating models and business. To summarize the results of these activities, we identified five themes that seemed to reoccur.

The richness and range of cultural heritage and history to art and festivals between cross-border regions are yet to be fully explored by different stakeholder groups. With this in mind, raising interest to explore these opportunities is important. This might include, targeted cultural tours and packages, digital services that provide travelers stories and insight into history through arts and culture as well as opportunities for current and future trends from diverse perspectives. These possibilities need to be investigated in digital environments, as different audiences have adapted to using digital services.





Essentially, culture is a people business- In the Finnish-Russian case, these countries have a shared history but also vastly differ in everyday habits, business culture and language. Co-operation requires time to build trust and get to know people and build common interests, values and passions in order to work well together and face physical and mental boundaries. We need face to face meetings between artists, managers, organizers, promoters and stakeholder groups where trust and learning to work together can take place. This should not be forgotten after the pandemic.

Covid-19 certainly increased the need to quickly develop hybrid models for the event and festival industry. Although there is no doubt that traditional, live festivals will have their place in the future, there is no doubt however that there is an enormous pressure to develop additional digital services, explore and exploit opportunities of new technologies for enhanced experiences, virtual live performances and production as well as virtual scenery and production environments in different contexts. These enable productions that can be produced in richer formats and distributed through different digital channels for live and hybrid festival production.

There is a huge need to quickly develop digital business models that take advantage of a variety of opportunities for marketing, communications and sponsorship, along with revenue merchandising and so on. This includes understanding the role and value of festival brands that represent lifestyles, different sub-cultures, audiences, fan-groups or the like. Ideas need to be benchmarked

from other digital business models, piloted in different cross-sectoral teams and environments as well as tried in practice.

Developing skills in public-private, hybrid and cross-sectoral productions, where no one can master it all, brings a demand for skilled producers, managers and leaders that are able to lead network-based, hybrid operating models. This requires the ability to lead creative people and processes, developing and managing evolving business models as well as funding, communications, and marketing in digital operating environments. Festival productions are increasingly the result of professional networks consisting of large numbers of private, public and third sector actors, and volunteers. As such, this needs leadership that is not contained to the boundaries of any single unit, organization, or enterprise, nor any one sector or discipline.

We are in the face of something new and the post-pandemic reality is still uncertain. However, the lessons learned now and the results of our work perhaps could in the end enable more people to enjoy the world of the arts in inclusive and engaging ways. There are new possibilities emerging for people with physical or practical hindrances to participate and enjoy services and experience the world of arts and culture. Despite these distances and differences, perhaps this can provide a sense of unity, shared reality and inspiration for the future.





THE FUTURE OF FESTIVALS IS HERE

Irina Kizilova, Irina Kovsharova

Thinking about the content for cross-cultural events, it is almost impossible not to consider the future of the event industry itself. What formats will be demanded, what kind of activities will be favoured, and what is the role and proficiency of event managers in the future? To try to answer these questions and uncover what competencies and skills will be needed for the organizer of the festivals of the future, the Institute for Cultural Programs (ICP) together with colleagues from the South-Eastern University of Applied Sciences Xamk initiated the Future of Festivals training program as a part of the CBC Content for Cross-Cultural Events – C3E project.

Prior to the training program the ICP and National Research University Higher School of Economics – St. Petersburg conducted special research on the use of innovative management and marketing practices in the cultural and event industries. It mapped the experiences, learning and challenges of using up-to-date management and marketing tools, and possibilities for cross-cultural and cross-border collaborations. The study defined professional competencies imperative for managers of cultural events that meet current organizational and technical trends in the cultural sector.

Based on the results of the survey, the Future of Festivals program was designed. It offered concrete skills and tools for management of successful events and cultural projects, along with the experience exchange and professional network broadening to develop joint cross-border initiatives.

The recruiting process for the training program started in mid-February 2020. To apply for the program, potential participants had to submit the required documents and a motivation letter. After the evaluation of applications, 23 people representing the leading St. Petersburg cultural institutions, festivals and creative projects were selected to take part in the program.

The start of the Future of Festivals program was scheduled for late March 2020. Unfortunately, pandemic and lockdown forced us to postpone its launch. The restrictions dictated qualitatively new conditions for culture and particularly events. Everything that was previously considered a constant became uncertain and ephemeral. Cultural institutions and festivals were obliged to adapt to the new reality in the shortest possible time, modifying existing products and services to fit the immediate requirements.

We decided to take our time to rethink the content of program, shift some focuses and compile a new agenda for the modules. Thus, on 2nd November 2020, the long-awaited opening of the Future of Festivals training program for festival managers and organizers of cultural events took place. Regardless of the delayed start and closed borders between Russia and Finland, the training



program successfully adapted to new conditions and transformed into the online sessions with the participation of St. Petersburg and Finnish festival experts.

Online modules were complemented with the number of professional consultations for the program's participants given by Finnish and Russian mentors, and the annual ICP conferences and seminars on innovative management in marketing in the culture and event industry held in a hybrid format.





Travel restrictions changed the originally planned study trip to Finland. As an alternative and a new itinerary, we considered the Leningrad region and the Republic of Karelia as the most actively developing cultural centers of the northwestern region of Russia. Best practices of Vyborg, Priozersk and Ihala in festival, art and tourism management benefited the content of training program, enriched the experience, and expanded professional network for further joint projects and educational programs.

By November 2021, five educational modules had been held:

- ✦ Entrepreneurial Thinking & Sustainability for Cultural Management
- ✦ Future of Festivals is here! Pitching session and seminar
- ✦ Tools & Trades for Co-creation and Experience Design
- ✦ From Sponsorship to Real Deals in the Festival Biz
- ✦ Study trip to Leningrad region and the Republic of Karelia

The Future of Festivals training program was supported and run by top qualified experts in festivals and cultural projects implementation from Finland and Russia. They represented a variety of areas and viewpoints to inspire new ideas and innovate together the future of festivals.

Highly positive feedback from the program's participants demonstrates the significance and relevance of the topics covered in the modules. The participants were equipped with not only practical tools and instruments in service design, event marketing, online representation of the event, pitching, and sponsorship and partnership in culture, but also with an understanding of how festival management and thinking has evolved through the years, and how it might evolve in the future.

For more than year and a half, we have been trying to define the role of culture and anticipate the future of events in a constantly changing world. Within the Future of Festivals training program, we attempted to provide new directions of development, identify perspectives and even potential advantages for the event industry in these turbulent times. We hope that the program's participant will be the pioneers and identify novel approaches and create their own future of festivals.

FUTURE OF FESTIVALS – SERVICE DESIGN FOR THE EVENT INDUSTRY

Sanna Haapanen, Tiina Savallampi

The Future of Festivals training programme for event and festival organisers, museums and galleries applied methods and tools of service design. The Covid-19 pandemic has increased the urgency to find solutions to the challenges faced by these industries. It is also increasingly important to reach international audiences via digital channels.

The event industry is one of the major sufferers of the Covid-19 pandemic. On a national level, the industry is worth approximately EUR 2.35 billion. For over a year now, the industry has been dampened by lockdowns and restrictions. (Tapahtumateollisuus ry.)

Since its establishment in summer 2020, Tapahtumateollisuus ry. (Finland's Event Industry Association) has actively promoted the interests of the industry and commented on the Covid-19 situation. In addition, the association has conducted a survey in order to be better informed and issue appropriate recommendations on measures to promote the industry's revival, growth and effectiveness. One of the recommendations is to develop event-related education that focuses on business management, forecasting, digital knowledge, and project work. (Kuusisto & Sahlstedt 2021, 43.)

The above-mentioned topics were also addressed by the Future of Festivals training programme, targeted at event and festival organisers, museums, and galleries in the St. Petersburg region. The program included lectures delivered through online platforms, keynote speeches, mentoring activities, and pitching exercises.

The service design module introduced ideas of customer-driven development of operations into the programme. This aspect is particularly relevant today, considering the importance of event safety and digital customer experience.

Methods and tools of service design to promote the development of events

The role of service design in the planning of events has been rather limited. The planners and organisers of events certainly have a strong vision of their customers' needs and wishes, but we are sure that there is still room for the comprehensive customer understanding that service design provides.





Service design enables the more efficient use of customers' experiences in the development content for events. An event's service path helps to identify and develop the entire event process, from preliminary communication to after-sales service. In addition, it helps to identify new target groups or even new opportunities for the event industry.

Identifying targets for development helps to decide how to allocate the limited development resources. The iterative circular process of service design is well-suited for the development of annual events, for instance.

Workshops and canvasses as event development tools

Within the framework of the program, we first identified the customer-driven methods that event industry professionals in St. Petersburg are already using. Then we considered what other methods they could use to develop a deeper understanding of their current customers or the planned target group of an event.

On the first of three canvasses, we studied how the event industry professionals already engage customers and what opportunities and methods for this they recognise. On the canvas, an event was divided into three phases: before–during–after. The participants were asked to note measures they have already taken as well as any opportunities they have identified.

To crystallise the customer understanding, the participants were asked to sketch the most common customer profile they identified – background, needs, and wishes – on the second canvas. They were also reminded that usually there are more than one customer profile and the profiles should be looked at in parallel to each other when developing an event.

In addition to the different identifiable visitor profiles, there are also various internal target groups. They include, for instance, those who participate in the production of the event without pay and the partners who provide catering services.

The purpose of the third canvas was to consider what types of events could be offered throughout the year and what kind of partners this would require. The COVID-19 pandemic has increased the relevance of virtual events, and the participants discussed the possibility to arrange virtual events also as additional content to individual festivals around the year.

Additional content offered throughout the year can help to keep up customers' interest in the main event. It also enables a greater variety of content and help find new potential visitors to the physical event. Virtual events could also respond to the needs and wishes of those target audiences who cannot participate in the actual physical event for one reason or another.

Ideas for further development

Some of the participants to the Future of Festivals program said that it was challenging to find ways to genuinely engage customers in the development work. According to their previous experiences, customers are not interested in giving feedback after an exhibition visit, for instance. Introducing the idea of a customer-driven approach to other partners and networks was also challenging.

Together we developed ideas for ways to quickly gather immediate feedback by means such as the use of different objects. We also suggested that one solution could be to include the partners as participants in the workshops targeted to customers. Therefore, the participant-specific encouragement meetings we held in addition to the lectures were a useful addition to the framework of the programme.

Network connection problems and English as the working language posed certain challenges to the implementation of the program. Therefore, we discussed that pre-recorded and subtitled videos might be helpful. The participants could watch the videos whenever it would suit them best. They could easily go back to the videos to study any topic more thoroughly. The recording function of Microsoft Teams provides an agile option for this.

The content of service design was mainly new to the participants and gave them many ideas for customer-driven development of their activities. In our opinion, the tools that were planned and implemented for the program enable them to get started with customer-driven development and find concrete development ideas for their events with a relatively low investment.

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SERVICE DESIGN IN A NUTSHELL

Anu Vainio

Our starting questions were: What will work be like in the future? What kind of tools are needed in working life?

The Finnish Design Academy -project focused on finding solutions to these issues. One of the main goals of the project was to introduce design into new branches, areas and industries, and to consolidate the design competence, delivered through university level design education, as a vibrant part of the multidisciplinary evolution of society.

Service design is a relatively new concept in design, which constituted our main focus in terms of its wider application, as organizations and the business world are not yet sufficiently familiar with it. Our purpose was to enable people to gain a better understanding of the concept, resulting in versatile development work. We soon came to realize that intangible service design required concrete elements and a home base that would serve as a space for both learning and development. Thus, in Autumn 2019 we kicked off the development of a new learning environment at Project space 006, located in the Paja building on the Xamk Kouvola campus.

Service design is a type of design that focuses on the design of intangible things. The objective in service design is to develop services by thoroughly understanding the needs and desires of customers. Customer understanding focuses on customer behavior and motives. It is a more comprehensive form of knowledge compared to the more general customer information. Customer understanding is applied within the service design process leading to the creation of a formula which produces service that is pleasant and profitable for both the customer and the service provider. Service development is a continuous process of gaining information, data and understanding on the operative environment, the service in question and the service users.

This process evolves through the participation of the users and various experiments and prototypes. Service design comprises all intangible, immaterial goods as services, for example, a student's study path can be interpreted as a service formula equivalent to a café customer or an air passenger service.



Solutions for development challenges

The ultimate challenge in designing intangibles is to create a prototype and to put it to the test with users. The prototype of a physical object is easy to handle and to observe with a user in the relevant context. When providing a learning environment for service design, we strove to concentrate on this very challenge. In other words, how to convert tangibles into intangibles?

The whole concept of service design constitutes the core of this challenge. Verbalizing and understanding service design can be quite challenging. The service design learning environment contributes to a better state of understanding amongst those who utilize this space. As the elements and tools of service design are on display the students will familiarize themselves with the topic smoothly. This space serves developers and entrepreneurs alike, permitting a visible design process, which calls for participation and dissemination. Furthermore, service designers will profit from this learning environment when defining methods and processes, as the learning environment will function as the tool that enables the university to succeed in its goal of promoting design. Consequently, the university will play a crucial role in intertwining design and social evolution.



This article has been adapted from the blog entry
<https://www.xamk.fi/en/research-and-development-blog/growth-potential-for-international-visitors-at-st-olaf-s-medieval-festival-vyborg/>

GROWTH POTENTIAL FOR INTERNATIONAL VISITORS AT ST. OLAF'S MEDIEVAL FESTIVAL IN VYBORG, RUSSIA

Heini Haapaniemi, Ekaterina Prozorova

The collaboration plans with the Vyborg Castle Medieval Festival were made through observations in summer 2019 by the C3E team leads Heini Haapaniemi, Xamk and Ekaterina Prozorova, SPbSUITD. Two collaborative meetings were held with Valentin Belousov, the Festival General manager and Deputy Director of Vyborg Castle Museum.

Martial arts on display

The annual festival of military-historical culture "St. Olaf's Tournament" was held within the walls of the unique surviving Vyborg castle on 27–28 July 2019. The visitors were transported several centuries back in time to recreate massive spectacular competitions and exciting knight tournaments from the middle of the XIV to the first half of the XVI centuries in the castle, which was built in the 13th century on the shores of the Gulf of Finland. Knight duels professional fights, a fair, and enchanting medieval music were presented for the guests.

The festival is hosted by the Vyborg Castle Historical and Architectural Museum-Reserve (vyborg-museum.org). The museum has existed since 1960. Today it features exclusive cultural events. The festival history on the territory of Vyborg Castle includes more than two decades of memorable events, popular among the community of historical reenactors as well as among residents of Vyborg and specially invited guests. In 2018, St. Olaf's Tournament was awarded as the best event tourism project. Since 2015, vast reconstruction works have been ongoing on the Vyborg Castle Island.

At the opening ceremony, the Governor of Leningradskaya oblast (region) Alexander Drozdenko was took part in the tournament as a knight. In a speech for the guests, he mentioned that the festival project is planned to be develop further, through infrastructure investment and restoration work at the Castle, with the aim to make it one of the most popular and festive events in years to come.





Positive aspects of the event include:

- ✦ High quality music, costumes, and duels
- ✦ availability of museums and VR area during the festival
- ✦ master of ceremony role, with detailed historical information (presented in Russian)
- ✦ Children's area with gadgets, historical equipment, and guides

Features that need improvement and development:

- ✦ not enough space for the crowd and inconvenient seating (seats cannot accommodate the audience and viewers standing in front the scene block the view for those seated). A new concept for construction is in demand, but as Belousov pointed out – the site's historical status places certain restrictions on construction and building.
- ✦ No English-language information available. Neither English webpages nor brochures or other printed materials could be found in the city hotels, restaurants, railway station, or Allegro train magazine. As such, there is no chance for tourists to read the event schedule or even get any general advertising information.



Open questions for further development and expertise within the C3E framework are:


- ✦ communication with Committee for Culture and volunteers' associations, supporting the festival; contacts with Finnish umbrella organizations
- ✦ guided program at the Castle in English for foreigners visiting the festival, also a person in charge (master of ceremony) for foreign language explanations, commentary and information blocks
- ✦ marketing with SPbSUITD and Xamk students participating. This could be short internships 2 months prior to the event, with development needs integrated into studies
- ✦ close collaboration with The Institute for Cultural Programmes, ICP and contact with the tourism umbrella organizations on the Finnish side of the border
- ✦ pre-marketing 6 months before the event – students benefit getting inspired by different historical periods, designing content for the Castle identity

In the frame of the C3E research, St. Olaf's Festival could collaborate with Wiipuri Road Medieval Fare, taking place at Kouvola in early August. Though the fair is more important at Kouvola event, some side activities as performers, apprenticeships and craft showcases could be fruitfully developed in collaboration with Vyborg festival.

The Vyborg festival would benefit from working closely with the C3E project and packaging their event with Vyborg restaurants, hotels and travel agencies that specialize in offering rounded cultural experiences for their customers. The festival would also increase its audience numbers by marketing in English and rethinking their marketing channels for international visitors.

A man with long, wavy blonde hair and a grey vest over a white shirt is holding a sword, posing dramatically on a stage. The stage is bathed in red light from several spotlights. In the background, a man in a dark suit is seated at a piano. The overall atmosphere is theatrical and intense.

MIKKELI MUSIC FESTIVAL



This article has been adapted from the blog entry
<https://www.xamk.fi/en/research-and-development-blog/creating-unique-experiences-with-the-mikkeli-music-festival/>

CREATING UNIQUE EXPERIENCES WITH THE MIKKELI MUSIC FESTIVAL

Niko Arola, Heini Haapaniemi

The launch of C3E collaboration with the Mikkeli Music Festival stakeholder groups was at a stakeholder coffee event on the 21st of March 2019 at Concert Hall Mikaeli, Mikkeli. The aim was to enhance collaboration between cultural actors, companies, the third sector and educational institutions to create unique experiences for Mikkeli residents, visitors, and tourists with the Mikkeli Music Festival as a case study. This was the first step to create new concepts, which combines audience engagement, tourism and culture sector, and UAS student projects.

The bundling and packaging of services and products is essential in reaching new customers – both local and visitors – and the collaboration brings more vitality to the Southern Savonia region. This networking event was organized by two projects, namely the project Eteläsavolaisen matkailun osaamisloikka (Developing know-how of Southern Savonia tourism sector) and the C3E project, funded by the CBC 2014–2010 programme. The focus of the morning coffee event was on how to collaborate to get synergies with the Mikkeli Music Festival, which celebrated its 30th anniversary in year 2021. The festival is in a renewal phase thanks to its new Festival Manager Teemu Laasanen. The Artistic Director of the festival is Maestro Valery Gergiev and the festival has a long tradition of collaboration with the Mariinsky Orchestra.

A large amount of development-oriented actors, 48 persons representing 30 different organizations, were willing to share their ideas on how to develop the region and the service packages.

While Russian tourists are still the most important group of tourists in the Southern Savonia region their visits have diminished in recent years, told Marko Riabkov from the Mikkeli Development company's Visit Saimaa project.

Teemu Laasanen presented new and innovative ideas on how the Mikkeli Music Festival will be packaging services and offering high quality, authentic Russian and Scandinavian experiences for wider audiences such as families with children. Laasanen emphasized the importance of creating good ambiance in the festival. The festival is already known for combining classical music, Russian and Finnish talent, high stake seminars and the enchantments of the Finnish summer in their program, and thus it attracts summer visitors from larger cities in Southern Finnish and abroad. Nevertheless, Laasanen named one bigger challenge, which is how to make the festival even more visible and attractive to the local people. He identified the following ways to do so: new genres of music, new events for youngsters and families and additional advertising. Hopefully new openings and genres will have a positive impact and interest international and domestic visitors, and the residents alike.



Event Management and Tourism Innovation Competition in Southern Savonia


The Event Management and Tourism Innovation Competition was launched as an aftermath of both the stakeholder coffee and a questionnaire on the festival's development needs. The Innovation Competition was integrated to the studies of Community Education of Xamk at the Mikkeli Campus. During a Project Management course by C3E Expert Jaakko Pitkänen, three Community Education students planned the rules for this innovation competition for UAS students at Xamk, Southern Savonia Vocational College Esedu, and the University of Eastern Finland. The innovation competition was implemented in collaboration with the 'developing know-how of Southern Savonia' tourism sector project.

The aim of the Tourism Loves New Innovation competition was to find ideas and innovations in Southern Savonia for events in small tourism companies in two different series, for summer 2021 and winter seasons 2020–2021.

The task was to present the idea of an innovation competition and to identify suitable innovation competition implementation forms for different courses with teachers, as well as preparing an implementation plan including content, rules, and marketing of the competition for other students.

In Autumn 2020, after the innovation competition, vocational students from Esedu help companies from Southern Savonia to implement innovation ideas in their businesses. The students from Xamk support the process and continue collaboration with these companies during their project studies in winter 2020–2021 and/or summer 2021, for which they receive 2 ECTS study points. Students of Xamk are supervised by the C3E team in Mikkeli. The role of Russian students is to host the Finnish winning team in December 2020 in St. Petersburg and further on, come up with new solutions to boost the knowledge of Southern Savonia offerings in the tourism sector of St. Petersburg. The best innovation proposals were planned to be put into practice during year 2021.

Main collaborators and stakeholders in Southern Savonia are Anttolanhovi Oy, Mikkeli puisto yhdistys Ry, Miun Loma Ky, Serviini Oy, Taito Itä-Suomi Ry, Tertin Kartano Oy, Vaiha Oy representing accommodation, restaurants and leisure activities.



This article has been adapted from the blog entry
<https://www.xamk.fi/en/research-and-development-blog/impressive-russian-finnish-collaborations-at-the-mikkeli-music-festival/>

IMPRESSIVE RUSSIAN-FINNISH COLLABORATIONS AT THE MIKKELI MUSIC FESTIVAL

Heini Haapaniemi, Ekaterina Prozorova

A team of C3E experts participated the XXVIII Mikkeli Music Festival on June 1–5 2019 in Mikkeli to further strengthen the festival's international networks and produce a development plan for the next two years. We highly recommend the festival for music lovers of all genres.

The Mikkeli Music Festival is celebrating the 30th anniversary in 2021. The festival is at a renewal phase and intends to expand into new genres, reach new audiences and become an integral part of the touristic attractions and one of the not-to be missed summer events in the Finnish Southern Savonia region for music lovers.

The 2019 program contained versatile genres and topical discussions

We were impressed by the versatility of the festival. The role of the cross-cultural contents plays an important part in the current festival. A number of the concerts were broadcasted by the Finnish Broadcasting Company Yle, which means they are deemed to be of interest to the population.

The main components of the program:

1. Classical music concerts by Mariinsky (St. Petersburg), Mikkeli City Orchestra and Vivo Youth Orchestra with prominent soloists and recitals of famous Finnish and Russian performers such as: Irina Zaharenkova, Teemu Laasanen, Tarmo Peltokorpi and Iiro Rantala.
2. Expanding the classical towards easily approachable, prominent young musicians' involvement, comedy and jazz.
3. Family concerts and events.
4. Dramatized performances for kids based on plots from Russian and Scandinavian culture, namely The Doll's tale and Eirik's Journey to the world's end, interactive content for kids during music performance by St. Michel Strings, Satu Sopanen, Irina Zaharenkova & Teemu Laasanen. A special concert arrangement transmitting digital material drawn by youngsters in the chamber music hall to

the music played by St. Michel Strings at the Martti Talvela hall to the audience consisting of the youngsters' parents. Practical arrangements and artistic planning by OiOi www.oioi.fi. Artists including Satu Sopanen, speaker and Irina Zaharenkova and Teemu Laasanen, piano. Dinner with friends – young talents on stage. A new concept of performance and communication. This event combined both improvised and rehearsed music, performed by young talents, inviting restaurant atmosphere, lake view and delicious dining experiences.

5. The Headquarters symposium and economic seminar – urgent issues concerning world economy, security, and climate change discussed by prominent experts.
6. The General Public Lectures
7. Lectures by children's psychiatrist Jari Sinkkonen about the importance of music for children's growth.

The Growth Potential

The Mikkeli Music Festival is in a renewal phase and expanding into new genres of music and experimenting with new technology. Interactive immersive elements and gamified processes are planned in collaboration with OiOi www.oioi.fi from St. Michel. OiOi specializes in crafting unique and magical installations and immersive experiences using the latest technology. Within the C3E project, all the mentioned aspects will be further developed with the expertise of the Russian university SPbSUITD specializing in technology and design, the Xamk UAS Meduusa Game Studios at the Kouvola Campus for creative businesses. The RDI experts in gamification and service design as well as other key figures and enterprises are invited to collaborate. A good example of these key figures is Finland's first regional gamification artist Jaakko Kemppainen, based in Kouvola and nominated by the Finnish Regional Council of Arts (TAIKE).

The Mikkeli Music Festival was invited as a partner due to its long-lasting connections to the Mariinsky Theatre (Valerie Gergieva has been the artistic director since 1993). Other important factors include the festival's recognized high-quality program and growth potential. The leading thread at the program development at Mikkeli has been and will be, according to Teemu Laasanen, the high quality of music and artistic standard no matter what the genre might be: classical, jazz, musical performance, dramatized concerts or even improvisations.

The festival has a remarkable growth potential and could benefit the whole of Southern Savonia region tourism sector and economy through a vitality boost during July. If the growth potential is utilized in terms of event tourism development by offering appealing packages distributed and sold by travel agencies on both sides of the border, then the festival offers much potential for its stakeholders, such as small and medium sized enterprises, restaurants and designers. We recommend marketing in well-selected Russian and Finnish channels and advertising campaigns that combine high quality art festival, Finnish nature and culinary experimentation to other places of interest within the Southern Savonia region, not too far from the festival location.

A sound basis for growth can be achieved by such current trends as immersive digital interactive methods and gamification for younger audiences. Such as, a combination of laid-back ambiance





at the already existing concert concept ‘the dinner with friends’ and dramatized and visualized theatrical performances entailing quality music, actors, stenographs and storytelling.

The challenge of the festival is its timing: most local residents are at their summer cottages at the time the festival takes place. how to make the festival appealing so that the residents would invite their summer guests and come with them to experience the festival.

Most likely, low threshold side elements need to be introduced, such as food tastings or showcasing Scandinavian fashion, design and jewelry. Gamification that is based on collecting points and thus attire and accessory equipment to your character by participating as many festival events and stakeholder events within the festival week as possible, could be an incentive for younger audiences.

How to further develop the festival within the C3E context?

One main goal of C3E is to further improve the attractiveness of regions across the Finnish-Russian border through developing cross-artistic, multi-disciplinary concepts within festival and fashion design industries by using the latest trends in cultural marketing and management, introducing the latest technology as part of performing arts, and by utilizing the methods of service design and gamification.

The ideas of further developing immersive interactive elements, gamification and most probably launching a synesthesia competition for young enthusiasts at the participating C3E universities, are all good quality means to raise media attention and thus receive more media awareness for

these experimentations, but also for the already existing performances and side program. These special features need to be marketed well also in the local newspapers, not only abroad, so that a wider audience will become aware of the festival offerings.

Finally, the Mikkeli Music Festival has succeeded in combining high-class lecture series and symposiums as part of its core-program. This is one way to capture the attention of both the high-stake decision makers, politicians and the general public and making it a platform for mind provoking discussions in the middle of Finnish summer.

The C3E experts would like to invite the festival general manager and other members of the staff to participate the high-stake further education series within the C3E program to strengthen their networks and gain insight into the marketing procedures they would have in the Russian side, be it showcasing, distributing or gaining common ground and establishing long-lasting other relationships than the ones that already exist. In the further education series by the C3E project aimed at festival managers, the needed additional competences are evaluated together with the participants. The competencies and strategies should consider the existing profile of the event, the particular region and its identity as well as what kind of challenges they have already experiences in managing events involving cross-cultural contents.

The C3E team also regards the development ideas concerning introducing cross-artistic elements containing fashion (both making dresses to the performers and showcasing the latest fashion design talent in the form of catwalks), design (Scandinavian tailored and handmade jewelry) as well as bringing in technological innovations as part of the artistic profile, as a good start for further negotiations for collaborations with the universities and the cultural institute ICP.

The types of new partners, which are needed for developing the marketing strategy and relevant networks, are identified, and contacted (usually umbrella organizations such as Visit Mikkeli etc.) from both sides of the border. Finally, it will be evaluated how both the city dwellers and international tourists become interested in new concepts and pilots of cross-cultural events.

Tourist Packages

The C3E project creates sustainable, attractive traveling packages and studies the possibilities of cultural events & tourism from the perspective of international tourists. The Market Study in 2019 focuses on the customer point of view and the economic impact of the cultural festivals in the selected regions.

International tourists might seek to see a variety of culture in scarcely populated Finland, such as nature, cultural events and festivals or local design & fashion venues, gastronomy, or seek to become inspired by Finnish forests, as a way of escaping the sizzling Metropolitan cultures and attractions of St. Petersburg. Therefore, we co-operate closely with such umbrella organizations as Visit Saimaa, Visit Mikkeli, Kouvola Innovations – Kinno and Institute for Cultural Programmes.





In the following section, we will present some of the possible partners for collaboration and their areas of specialization. These companies serve as examples of the type and sort of partners that festivals could benefit from close cooperation with.

MikkeliPuisto Greeneri

Park Restaurant Greeneri offers model gardens with versatile opportunities for concerts, food tastings and art-related workshops. Located in the vicinity of the city center, laid back ambiance, a touch of handicraft, seasonal treats, and organic food from the local producers.

Anttolanhovi – Art and Design Villas

Holiday packages for a perfect gateway to the joys and charms of the Finnish nature and nightless nights, wellness center, business facilities and local cuisine. Chance to use rowing boats and canoes, go camping, visit the prehistoric Astuvansalmi rock paintings, pick berries and hike in the forests.

The modern Art and Design Lakeside Villas offer all amenities. The villas are located 25 meters from the shore of Lake Saimaa and blend in with the surrounding landscape – nature becomes an integral part of the architecture. The Lakeside Villas have been designed by the architect Emma Johansson.

Showcasing Fashion Design

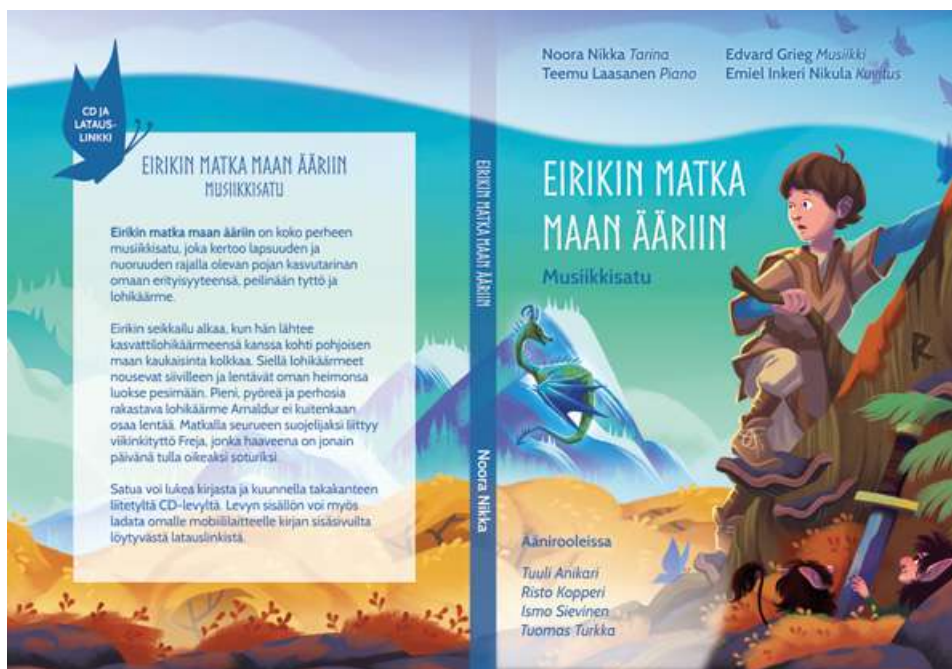
The Xamk and SPbSUITD students of fashion design create costumes for the singers of the Mikkeli Music Festival Grand Opera Gala, Mariinsky Orchestra, conducted by Valeri Gergiev and singers from Tchaikovsky-competition winners/laureates. Beside this a fashion catwalk can be organized either at the city center of Mikkeli or at the Mikaeli premises to showcase the best creations of the Xamk graduating students or from the Admiralty Needle Fashion Contest, Russia <http://igladesign.ru/en/main.html>

CONNECTING GENERATIONS AT MIKKELI MUSIC FESTIVAL

Teemu Laasanen

Classical music concert traditions are well established. The form of the concert is divided into two parts with an intermission in between. While listening to music the audience is sitting still and quiet, only applauding at the end of each set. The typical age of a classical concertgoer is over 50 years.

In 2019, we started conducting new experiments. Our strategical goal was to engage a younger audience and offer experiences to families as well. In collaboration with C3E, we partnered with companies like OiOi and MusicFairyTales. The first fruit of the cooperation was seen at the 2019 festival. Part of the concert was typical, in this case Mikkeli city orchestra playing Sibelius in Mikaeli concert hall. The part that we added was a group of children and a smart touch wall in the neighboring chamber music hall. The music played in the concert was streamed live to the children who were tasked to paint the images they heard on the smart wall. Whatever they painted was then projected live to the concert hall where the audience could see how children experienced the music.





The feedback was enthusiastic and positive, and so we continued our collaboration. The next thing we designed together was the Satuseinä Storywall. The Storywall was piloted in Helsinki Music Hall and later purchased by Helsinki Central Library Oodi, among others. A music fairytale called Mary the Heart Singer could be seen and heard on the Storywall. Similar painting ideas, as in our previous experiment, were also implemented, as well as a fantasy instrument with which children could play and improvise together.

Since early 2020, we have been conducting another experiment, which is a synesthesia competition to visualize music, and particularly Jean Sibelius' 3rd symphony. Due to the COVID-19 pandemic postponing the 2020 festival, we needed to wait until July 2021 for the concert Finnish Fantasia. Three visualizations were created by three different teams, and a living landscape of four Finnish seasons covered the Concert Hall Mikaeli. All this was seen during a live performance of Beethoven's 6th and Sibelius' 3rd symphonies, performed by the symphony orchestra Vivo and conducted by Erkki Lasonpalo.

The three experiments have greatly defined the Mikkeli Music Festival's future strategies. In order to make digital solutions a consistent part of traditional classical music concerts, there is still a lot more work to be done. The feedback was positive from these experiments and helped to create an engaging experience for young people at classical music concerts. This can be seen as a successful proof of concept which can be developed further to ensure that future generations can enjoy engaging, meaningful musical experiences.

VISUALIZATION OF MUSIC COMBINES ART, DESIGN AND TECHNOLOGY IN A LIVE PERFORMANCE

Heini Haapaniemi

The participants in a music visualization contest worked on Symphony No. 3 by Jean Sibelius. The contestants were free to choose any one of the movements to visualize it into an independent work of art. The winning entries were performed in summer 2021 in the Finnish Fantasia concert. The concert was part of the celebrations of the 30th Anniversary of the Mikkeli Music Festival. The participants included professionals representing different fields of art as well as students of game art, audio visual design, graphic design and light art from Russia and Finland. The contestants used various platforms and game engines, such as Unity. Entries created by multidisciplinary teams were particularly intriguing.

Bold interdisciplinary works of art

The visualizations included modeling the DNA of music, croquis technique, spatial compositions, avant-garde implementations and works that could excellently be synchronized with live music. The music of Sibelius also inspired storytelling in the form of dance and even skateboarding. The winning entries genuinely seized the theme of synesthesia, and their quality was extremely high. Festival Director Teemu Laasanen of Mikkeli Music Festival is happy with the entries and the attention the contest received.

“The standard of the entries was high, and the diversity of the works was a positive surprise. It’s amazing in how many ways music and synesthetic phenomena can be visualized,” Laasanen says.

The entries included bold and even peculiar implementations. Some of the works were similar to music videos.

“The winning entries masterfully combine symphony and synesthesia into visual narrative, each of them in its own unique way,” Antti Kaukinen from OiOi describes the winners.





Harmonious works with an evolving story

The members of the international jury were Teemu Laasanen (Director of Mikkeli Music Festival), Sami Kämppe and Antti Kaukinen (co-founders of OiOi), Heini Haapaniemi (Project Manager, Xamk, Creative Industries unit), and Liubov Dzhikiya (Professor) and Ekaterina Prozorova (Associate Professor) from SPbSUITD, St. Petersburg.

In addition to creativity and originality, the jury appreciated a thoroughly planned, artistically harmonious result with an evolving storyline and focus on synesthesia, as instructed in the assignment.

The term synesthesia refers to a phenomenon in which stimulation of one sensory pathway leads to involuntary experiences in a second sensory or pathway – in this case, visual material created by a sound stimulus. The visualization was to be based on Symphony No. 3 by Jean Sibelius: the visions and visual expression triggered by the music. Any form of art was allowed, provided that the final piece of work could be presented in a video format (mp4).

Concert in July 2021

The winners were invited to participate in an artistic-technical mentoring process. The final winning works were performed at the Mikkeli Music Festival in the Finnish Fantasia concert in Concert Hall Mikaeli on July 11th, 2021, at 7 pm. The concert was opened with Ludwig van Beethoven's Pastoral Symphony, visualized with scenes of nature projected on the walls of Martti Talvela Hall. The movements of Symphony 3 by Jean Sibelius were visualized with the winners of the Synesthesia contest arranged by Xamk. The works took their final form and tempo during the rehearsals with Symphony Orchestra Vivo. The concert was a tribute to the legendary Walt Disney film Fantasia, released 80 years ago in 1940. The winner visualization by Sini Aalto and Mikko Oksalahti was voted by the audience.



Characterization of the winning three entries described by the judges

Movement I Allegro moderato: Sini Aalto and Mikko Oksalahti, Finland

A beautiful and poetic work that lives strongly with music. The connection to music is obvious. The narrative progresses, maintaining interest until the end. The storyline is charming and the visual look is calm. The storytelling has similarities to Akseli Gallen-Kallela's Art Nouveau catalog and therefore it recognizably depicts Finnish mental landscapes. The color scheme of the work is soothing and serene. High-quality drawing and composition, combined with the story that accompanies the music, offers its viewer a unique experience. The work can be synchronized to live orchestra in a real-time unique way.

Movement II Andantino con moto, quasi allegretto: Daria Kuriatnikova, Sofiat Parchieva, Anastasia Khokhryakova and Artemiy Dzhikia, Russia

The work is thoughtfully elegant, poetic and classically beautiful. The colors and the emotional states of the music are well reflected in the dance. The work can be developed from a more detailed pictorial expression to a larger scale, the live implementation also allows the use of several image surfaces to express the dancer's movement. Drops of color and dance progress in a story.

Movement III Moderato – Allegro ma non tanto: Lydia Siikasmaa, Finland

A visualization that very much resembles authentic synesthesia. The color palette is thoughtful and the atmosphere is meditative. The live performance of the work is supported by the color lighting of the concert hall. The work has a great meditative atmosphere; soothing and holistic play of colors and the work progresses with the music. There is a huge potential in the development of the work as a complete architectural work of art, where the entire auditorium is immersed in the embrace of a color bath. The artist has reached the essence of Sibelius's music and transformed it into a modern, abstract visual expression.



WELL-BEING THROUGH MEDIA ARCHITECTURE

Sami Kämppi

Nature heals

Nature is a medicine for us humans. Just half an hour of walking in nature reduces stress hormones, lowers the blood pressure, refreshes, relaxes, and heals. In nature, the mind and memory also improve and creativity flourishes.

The sounds of nature, in particular, play a significant role in reducing human stress. Additionally, through scents and smells, they pass through the olfactory coil to the brain's core near the hippocampus. Fragrances and their chemicals affect the human nervous system.

Nature can do without humans, but we humans cannot do without nature.

Digitally generated nature in a built environment

When OiOi was founded one of the first ideas was to create spatial experiences for relaxation and calming in a built environment.

OiOi managed to implement the spatial experiences for relaxation at the international Input seminar organized by the Finnish Broadcast Company Yle in 2014, attended by journalists worldwide. The problem with hectic events is that there are no easily accessible spaces for calming down and relaxation. We created a space to travel to different parts of Finland in diverse natural landscapes next to the event's main hall. It had a 6 meters wide and 2.5 meters high smart wall with interactive nature videos. In practice, we saw how the area attracted participants. We invited them to relax, explore the landscapes, reflect on the keynotes they just heard, have a nap or have a meeting.

We also conducted user interviews about the experience, and the feedback we received reinforced our own understanding of the effectiveness of the space experience. The vision of the power of media architecture to promote well-being had materialized.

On a larger scale, OiOi had a chance to implement nature elements into the built environment of the new part of Terminal 2 at Helsinki-Vantaa Airport. We won the competition with our idea of bringing nature to the airport as an interactive holistic experience. The space would react to people as in nature. It would sound like real nature as a three-dimensional diverse experience. The 2.5-meter-high and almost 80-meter-long LED display surrounding the space show all the seasons and daytimes of Finnish nature. 16 natural landscapes from all over Finland. This was supported





by lighting imitating nature and interactive wooden walls with playful nature visualizations and information candy of Finnish nature and its phenomena to complement the experience.

Experience Aukio

The passenger arrives at the square after a security check or is possibly waiting for a layover flight. The square is located centrally at the junction of the terminal. Upon entering the space, the noisy soundscape of the airport turns into a natural sound that surrounds the tourist. We provide the experience for the tourist, who has stepped inside nature and is experiences the calming effect of nature.

In addition to the passengers, Aukio and its relaxing atmosphere has also attracted the airport staff to use the space. Some who have experienced it have said that they hope that all shopping centers, educational institutions, hotels, offices, and public spaces will be like this in the future, even homes.

OiOi has already applied these experiences to nursing homes, care homes, kindergartens, educational institutions, etc. All with the same good results. The first projects for office premises are being implemented. Currently, we are designing a concept for the Virtual nature laboratory for Natural Resources Institute of Finland. The laboratory is planned for doing the actual studies on virtual nature and its effectiveness.

The mission of OiOi is to make media architecture that promotes well-being. It will be the new superpower of the built environment now and in the future.



MIKKELI MUSIC FESTIVAL – FROM MARIINSKY TO MUSICON

Jaakko Pitkänen

Summer 2021 saw the 30th anniversary of the Mikkeli Music Festival. The festival keeps abreast with current events and trends and shows that music festivals are capable of changing and refreshing their image.

Originally a summer event largely based on the visits of the St Petersburg-based Mariinsky Theatre Orchestra and its conductor Valery Gergiev, in recent years the festival has expanded into other seasons besides summer. In this vein, a game music concert with a ‘con’ event was planned for autumn 2021 to accompany the traditional symphony, chamber music and soloist concerts. ‘Con’ is an abbreviation of convention. It is characteristic for these events to include a fan meeting that is based on a particular style, TV series or movie. The participants wear costumes matching the theme – comic or movie characters, fantasy figures and the like. Many participants make their costumes themselves, putting much effort into the work and aiming for an impressive and colourful look. Finnish cons are usually based on science fiction, and events have been arranged since 1986. Con events are not merely about role play: the programme includes workshops, lectures and – in connection with the Mikkeli Music Festival – a concert.

After the first major event, Animecon in 1999, the number of con events has greatly increased in Finland. An event may attract as many as over 5,000 participants. Most of the events are subject to a charge, but they are arranged on a non-profit basis. The proceeds from ticket sales are used for purposes such as accommodation, rents, and performers’ fees. The employees often work for free.

The C3E contribution

The international C3E project managed by Xamk contributed to the planning of the new Musicon minifestival for the Mikkeli Music Festival. C3E engaged in many forms of development work. One of the experiments was a multidisciplinary innovation contest, arranged in cooperation with the competence leap of tourism trade in the Southern Savonia region. The main aim was to make new services and products accessible to the tourism trade for testing. In other words, to allow innovations to evolve into something more than mere ideas. This contest for students was planned by Civic Activities and Youth Work students. It was marketed to the students and exchange students of Xamk, vocational colleges of Southern Savonia and Kymenlaakso. The contest attracted 144 participants. The best innovations will be developed further and tested next year.



Similar to so many other events, the new event planned for the Mikkeli Music Festival had to yield to the COVID-19 pandemic. Originally planned for autumn 2021, the Musicon2021 anime and game music event in Mikkeli will be arranged in spring 2022. The event has no age limit. The venues originally planned for Musicon in Mikkeli were Mikaeli Concert Hall and Kalevankangas School. Arrangements to reserve venues for next spring are under way.

In addition to the Mikkeli Music Festival, the other events and festivals participating in the C3E project included the Kotka Maritime Festival, the St Olaf's Medieval Festival in Vyborg and the XXVII Admiralty Needle fashion design event in St Petersburg.



SATUSEINÄ STORYWALL

Teemu Laasanen

Mikkeli Music Festival Manager Teemu Laasanen works as the CEO of Music Fairy Tales. Both the festival and the company are key partners in the C3E projects. MusicFairyTales is a start-up company from Mikkeli, and on a mission to be the leading early childhood EdTech company in the world. We want to help millions of educators, parents and grandparents teach emotional skills to children. We want to do that through the magic of classical music and visual storytelling and our 100+ years' experience in pedagogical training.

The people at MusicFairyTales consists of professionals in music, theatre, educational pedagogy, music therapy, interactive games, storytelling, and writing. A dedicated team who sees children's safety, imagination, and the development of emotional expression as one of the most important things in the world. Music is a channel that opens the path to the innermost essence of a human and not only relaxes and entertains, but also improves learning and the ability to concentrate.





Many people have heard the term “Mozart Effect”. It refers to the idea that merely listening to classical music can boost intelligence in children. It helps them to concentrate, to be creative and get connected with their deepest emotions. That is the basis of all our products and ideas, to combine all the benefits of classical music and fascinating stories, in different forms.

Our products include music storybooks, the Satuseinä Storywall and the Feel & Play mobile application, which is under development and to be launched in early 2022.

The Storywall is an interactive, creative, and playful smart wall that affects all the senses, activates, teaches, and entertains through music. The first music fairytale to be experienced on the Storywall is Mary the Heart Singer. The story breathes the freshness of Lapland’s nature and reminds of the importance of protecting the native land of the north. The story is set to the music of Jean Sibelius and Leevi Madetoja. The music fairytale was written by Noora Nikka, illustrated by Emiel Inkeri Nikula and played by Teemu Laasanen.

The Storywall also features a game world and a touch-operated fantasy instrument that lets you invent your own music or play with others. Children can also, for example, paint northern lights in the sky or send autumn leaves flying with their hand movements. In addition to Finnish, Swedish and English language versions are available.

The Storywall is a co-production of MusicFairyTales and OiOi, which specializes in interactive digital installations. The project has been supported by AVEK and the Finnish Cultural Foundation. One of the very first Storywalls was launched at Helsinki Central Library Oodi in October 2021.



SYNESTHESIA CONCERT – A PERSPECTIVE FROM THE TECHNICAL SUPERVISOR

Sami Kämppi

This article introduces the beginnings of the idea for exploring the synesthetic phenomena from OiOi, the technical advisor, point of view. In 2019 OiOi experts were asked for ideas for a classical music concert experience and an idea of a synesthetic approach to the concert experience was first discussed. Music stimulates the senses, and in some people, such as Sibelius, it also appears as colors and shapes or, conversely, colors and forms can be heard as sounds.

This is how it all began, and we started brainstorming with Teemu Laasanen, the new CEO of the Mikkeli Music Festival. When Heini Haapaniemi and the “Digital Concert Experience” project of Xamk and the Xamk C3E project and the Music Festival joined, things started to happen. We created the Synesthesia visualization competition, in which the task was to visualize Jean Sibelius’s 3rd Symphony. It was open for everyone but aimed mainly for student and new designers.

Three finalists of the participants in the competition were selected by a panel of experts, with whom we started mentoring and fitting the works into the concert hall. Although Covid-19 provided some unexpected surprises along the way and we had to change schedules several times, we got all the work ready for the concert hall. Most of the content work was done remotely through a few mentoring sessions. The real-time reactive work of finalists Mikko Oksalahti and Sini Aalto Movement I was also worked on in the demo environment at our Helsinki office. All work was completed on-site in a couple of days. This ensured that the results functioned in the space as originally planned.

Live concert

The hot Sunday of the 11th July 2021 was a unique opportunity to experience this concert experience inspired by nature, music and visual arts at the Mikkeli Music Festival. The videos and pictures recorded from the concert provided a taste of how an immersive experience in the concert hall came about.

A survey was conducted of the concert and the feedback from the audience was mostly very positive. The positive feedback, particularly from the children, was a happy surprise. Through a bold experiment, we discovered and created something new that also resonated with the desired target groups. There were many partners beside Xamk, OiOi and the festival, such as Analog Way, Pana-



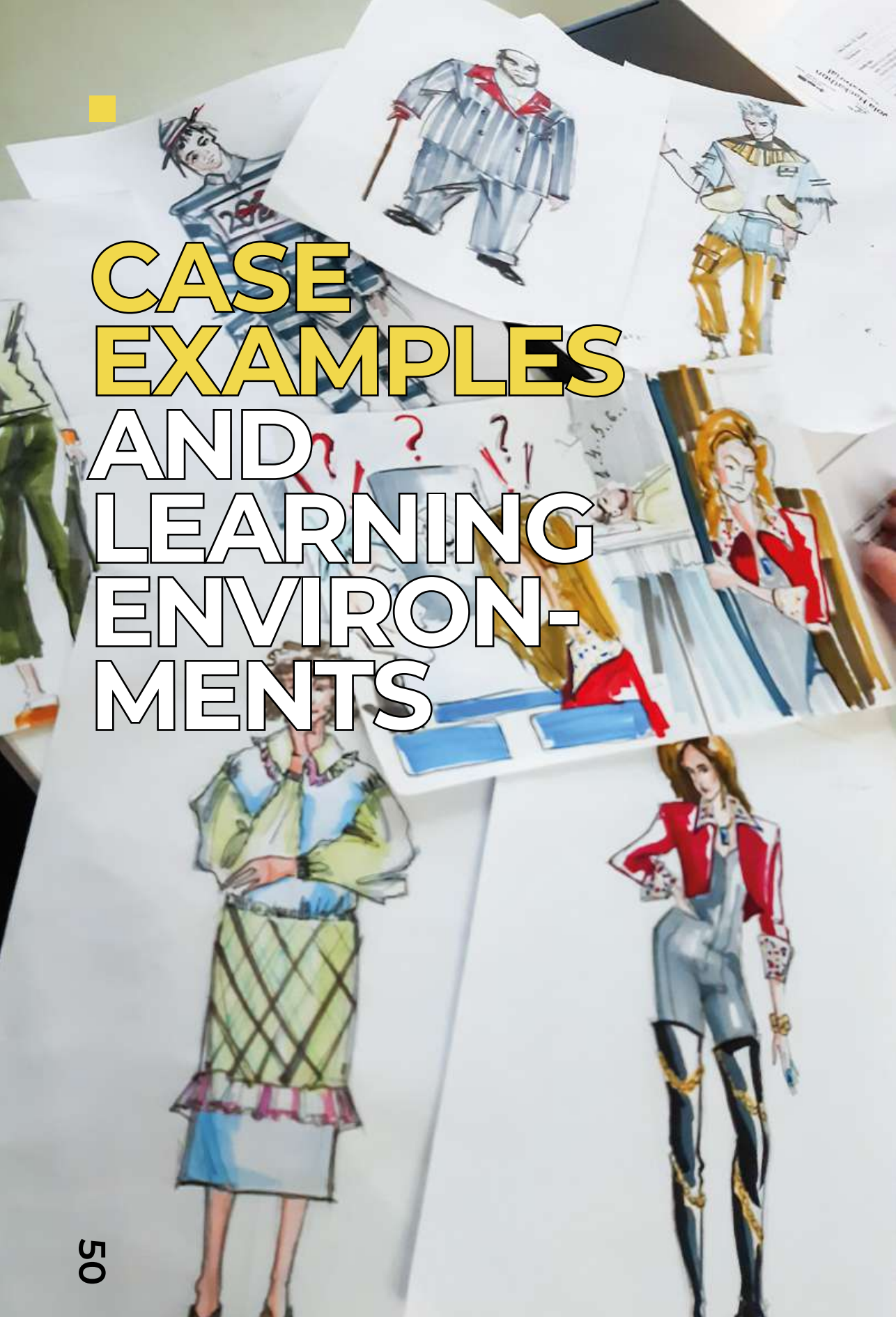


sonic and Lumme Energy, involved who made it possible to organize the concert. The challenging times that the event was organized in required everyone to stretch and adapt to changing situations.

Future prospects

Based on the feedback gathered, there would be a demand for similar concerts, which could also attract new target groups to the concerts. The feedback received particularly from families was positive and encouraged the creation of similar experiences. However, there were also those who favoured traditional concerts, which is entirely understandable. In this event, they wanted to try something different and find new audiences. However, this does not mean that conventional concerts are coming to an end, but that there can be a diverse range of different concert experiences.

Another gratifying experience was the collaboration with students and teachers at SPbSUITD, St. Petersburg. A model example of cross-border co-design towards a common goal. Everyone was motivated and inspired to create a new media environment and produce an immersive experience. Financially, the production of a concert of this size poses its own challenges. The cost of content production and hardware is high. As a one-time concert, the production is not commercially viable as a onetime affair but requires repetitions for a full audience in the same venue. In the future, it would be interesting to produce a similar concert in a larger city, such as Helsinki or St. Petersburg. They would have more realistic possibilities for producing more concerts and filling the event venue. Still, with sufficient marketing and word of mouth, the concert can become a unique attraction for smaller towns like Mikkeli. However, that would need constant support for a several years to create the phenomena, as such it would be beneficial to do a careful analysis of the feedback and the concert with a view to develop future concert experiences.



CASE EXAMPLES AND LEARNING ENVIRON- MENTS

HACKATHONS FOR CREATIVE INDUSTRIES AS EFFECTIVE METHODS OF PROJECT ACTIVITIES

Liubov Dzhikija, Ekaterina Prozorova, Irina Safronova

Introduction

The article is devoted to the analysis of the effectiveness of the Russian-Finnish hackathons, – within the framework of the C3E project. The hackathons tackled the cases for development of significant cultural sites in cross-border area – Kouvola, Vyborg, Mikkeli, Kotka and Gatchina.. A hackathon can be defined as a creative workshop for developing projects, as an intellectual competition in which specialists from different spheres of creative activity work together to solve a problem. A hackathon is thus another format of meetings outside of everyday business. It has the potential to invigorate and mobilize its participants and at such events, it is possible to make acquaintances with specialists with common interests.

There are medical, educational, and social hackathons conducted to solve problems that are significant for these areas. The first hackathon for creative business within the framework of the International C3E project in Kouvola was held on October 10-11 2019 and the second in Saint Petersburg on December 9-11 2019. Students and teachers of SPbSUITD, together with colleagues from Xamk created products in the fields of culture, art and design. Representatives of companies interested in the development of their facilities were invited as experts: Teemu Laasanen, General Manager, Head of the Mikkeli Music Festival, Veli-Matti Karén, actor of Kouvola Theatre, Oleg Ukovich, director of the Vyborg Medieval Festival, Olga Orshanskaya, creative director of the Gatchina Light Festival. The purpose of the events was to identify the best innovative ideas and form a visual concept, model of a product, service or innovation.

Discussion and Results

The Kouvola Hackathon was attended by students from a wide variety of design areas: fashion and costume design, game design, graphic design, service design, interior design, architectural design and furniture design, as well as students from the Faculty of Hospitality, Marketing and Cultural Research. The total number of participants was 49 students (including 12 from SPbSUITD), 27 experts and teachers from two Universities, including 3 professors from SPbSUITD – Liubov Dzhikija, Ekaterina Prozorova and Irina Safronova.





The hackathon was held non-stop for two days. During this time, teams had to come up with a solution for their case. They had to determine what the most interesting and creatively grounded solution would be necessary for their case, develop their idea, and make a presentation of the project. It was important to distribute responsibilities among the participants, coordinate joint actions to achieve the desired results and maximize the use of available resources in a short space of time.

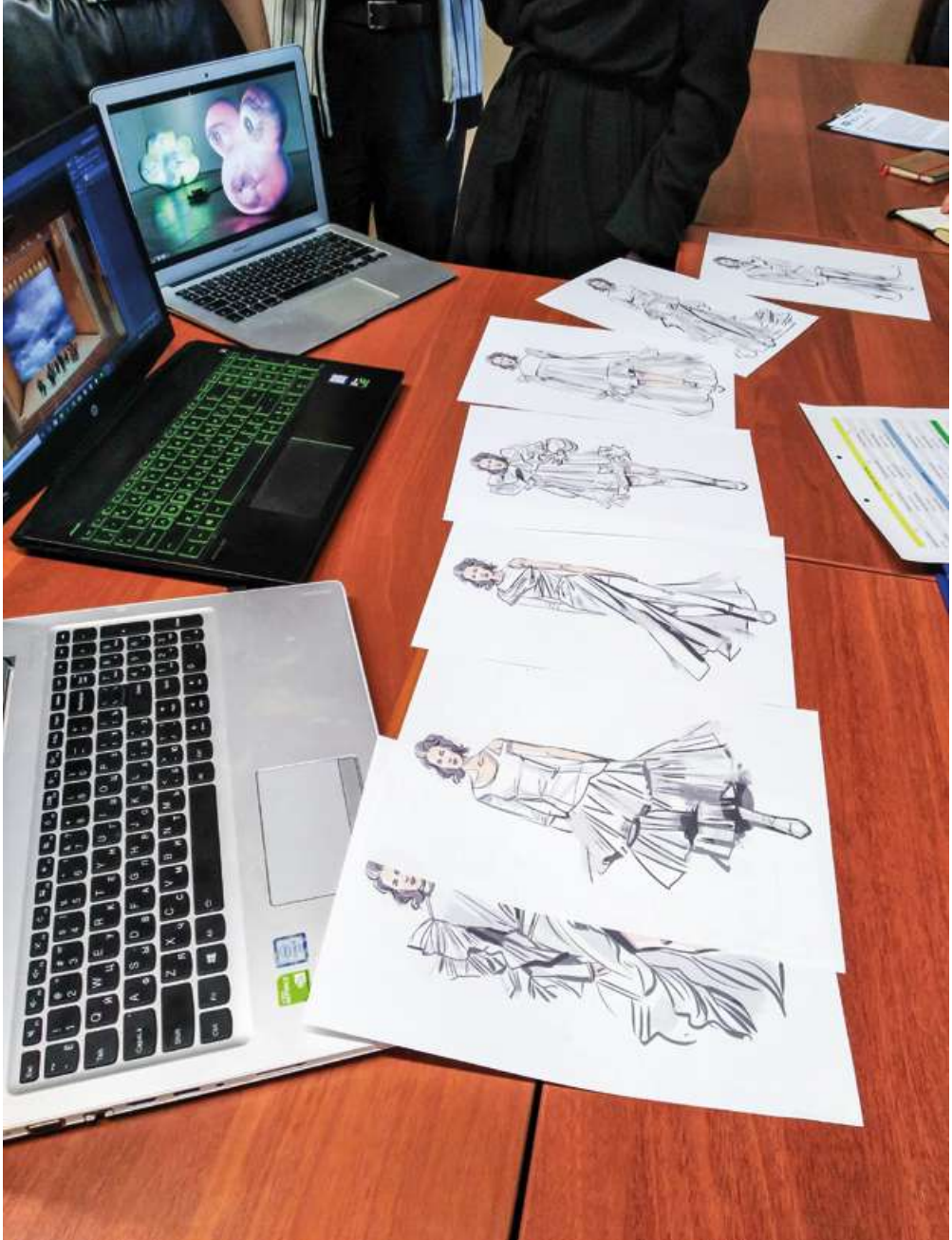
The combination of collective intelligence with expert advice made the hackathon a unique experience. The participants did not have a rigid schedule and work format. Speed is one of the most important criteria for evaluating students' work, along with quality. In the course of the work, methods of co-creation were used – the introduction of creative practices and techniques inherent in different areas of activity into the appearance of the product.

The participants solved problems that they were not entirely familiar with or did not know at all. There is an opinion that people who do not have knowledge in any field, can express paradoxical ideas that will never occur to professionals. Amateurs who do not have the knowledge of specialists, at the same time, do not know the restrictions and prohibitions in solving the tasks assigned to them, therefore they can freely express their thoughts. Interdisciplinary teams consisting of students from two universities had to solve new problems for them, try to figure out specific situations. Speakers presented the tasks (cases) that needed to be solved:

- ✦ Development of design services for the Kotka Maritime Festival (Kotkan Meripäivät) for the summer of 2020. Accommodation of a mobile hotel with interior design elements.
- ✦ Create engaging and gamified content to for young audiences at the Mikkeli Music Festival. Cooperation with the festival began in the summer of 2019 with the participation of OiOi, which created innovative multimedia content for classical music concerts.
- ✦ A project to engage the audience of the Kouvola Theatre through gamification and conceptualization of characters using the latest game design methods and fashionable modern costumes based on prototypes of commedia dell'arte characters, in close connection with the upcoming premiere of the Kouvola Theatre in 2020.

Recommendations were given on the methods of project work: information on service design, how to design taking into account the interests of users, methods of intensive prototyping during the hackathon, options for possible presentations. Work on assignments was carried out in direct contact with representatives of customer companies.

Kotka Maritime Festival is a summer festival held in Kotka since 1962. It is one of the largest festivals in Finland with around 200,000 visitors a year. The festival was looking for a new conceptual solution to accommodate festival guests nearby or even inside the festival grounds. The task was to create products that would add something new to the content of this event and to propose a project for organizing the territory where the festival is held. It was also necessary to attract positive media attention. Design is communication with the user, so it is necessary to also consider the emotional side. The proposed concept of accommodation for festival guests should be temporary, attractive, accessible to festival visitors and profitable for the organizers. The proposed



solution should create a positive attitude and arouse positive emotions for the organizers, guests and participants of the festival.

The second project was equally interesting. The task was to increase the interest of young people in classical music concerts at the Mikkeli Music Festival. The general manager of the festival had an unusual perspective when developing the concept of the event – the inclusion of the phenomenon of synesthesia in the structure of the musical event. The implementation of the idea was expected with the participation of OiOi, who specialize in creating multimedia content.

An innovative solution had to be found also for the third project to attract a new audience to the premiere of the Kouvola Theatre using prototypes of commedia dell'arte characters, game



design methods and the design of fashionable outfits. The main task was to create contents outside of the theatrical production in the mobile application and social networks, which will ultimately bring young audience to the theater for the premiere.

The hackathon was limited to two days. Most of the participants gathered in a common space. After testing many different ideas, the participants focused on the best idea and started developing it. The final concept was the basis for the presentation of the product.

The language of the hackathon was English. Fluent speakers played an important role in the team. Communication, mutual understanding of the participants was an important condition for successful work at the hackathon. The visualized results on completion of the team's work were presented to the entire audience and international jury. The presentation should be concise as the time was limited, and the jury should have a complete impression of the idea.

What made a presentation successful in this case?

Competent text, clear and understandable idea, not raising questions; short headings; understandable language; positive communication style; easy to read fonts; appealing color patterns.

Assessment Criteria:

Victory was awarded based on the following assessment criteria: The novelty of the concept; practical significance; compositional and technological value of the object; artistic and imaginative value of the object; the principles of human-centered design of products and services; the attractiveness of a product that can be launched. In addition, other indicators were taken into account: ways to reach new audiences, opportunities for further development, ability to "sell" the idea to the jury; compose the visualization of the main idea and present it in 3–5 minutes. It is difficult to complete all the ideas within the limited time, but the main thing is to identify them.



Saint Petersburg International Hackathon for creative industries took place on December 9–12, 2019. Young designers participated in developing innovative solutions for digital platforms, tested new technologies and methods for upcoming events in Gatchina, Vyborg and Mikkeli. The best presentations were selected for further development with implementation during cultural events. All interdisciplinary winners' presentations received media promotion.

During the Hackathon, 3 cases were considered:

- ✦ Side program of the Vyborg Medieval Festival with digital contents
- ✦ Involving fashion contents into the Gatchina Light Festival programme
- ✦ Synesthesia concept for Mikkeli Music Festival and Admiralty Needle fashion events

53 students from SPbSUITD and Xamk took part in the two-day marathon. During the pitch session the 12 international student teams presented projects to the international jury.

Winners:

1. "Synesthesia" case – immersion into classical music using the latest multimedia technologies
2. Team S2: Ekaterina Kosova (Fashion design, SPbSUITD); Daria Kuryatnikova (Computer and automation design, SPbSUITD); Sofiyat Parchieva (Computer and automation design, SPbSUITD), Angelina Baskovtseva (Service design, Xamk), who proposed a transparent screen separating musicians from spectators and creation of visual projection content that would transform music into words and color images.
3. "Night of Light" case – innovative light and fashion installations for the festival in Gatchina Park; Team G2 with "It's all about the stars" project: Anastasia Pletenchuk (Built Environment Design, SPbSUITD), Ksenia Shcherbina (Fashion design, SPbSUITD), Alexandra Yakusheva (Fashion design, SPbSUITD), Kristina Otyrba (Fashion design, SPbSUITD) and Lasse Lamberg (Community education, Xamk), who invented unusual luminous objects – stars-costumes in a spacious architectural frame structure.
4. "Medieval Days" Festival in Vyborg – creating content from different eras and cultural layers for the younger generation Z. Team V1: Diana Nazarova (Fashion design, SPbSUITD), Nikita Maximov (Computer and automation design, SPbSUITD), Sofia Sizova (Built Environment Design, SPbSUITD) and Vilma Virtanen (Graphic Design, Xamk), who proposed a gamified content with craft workshops for merchandising products and festival attributes in Vyborg, installed into digital map.

All teams were highly appreciated by the representatives of the festivals: Teemu Laasanen (Mikkeli Music Festival), Olga Arshanskaya (Gatchina Light Festival) and Oleg Ukovich (Vyborg Medieval Festival).





Road map to the future

An analysis of the results, assessments, expert opinions, the process of the two C3E Hackathons allows us to draw the following conclusions:

- ✦ The most innovative solutions are created within interdisciplinarity teams. Formation of project thinking could be extremely successful when designers work in a team with programmers, engineers, and humanities.
- ✦ Hackathons allow participants to demonstrate their professionalism, present themselves, experiment, create and implement the most incredible projects and innovations, solve practical problems, test new technologies or methods.
- ✦ Hackathons allows the presentation of startups of potential interest to companies.
- ✦ When people with completely different experiences and skills solve one problem together, a special energy arises. The inertia of thinking is reduced, which makes it possible to find more effective solutions.
- ✦ The best presentations could be selected for further development with implementation during festivals and cultural events, receive media promotion when finalized, implemented, and published.
- ✦ The opportunity to create a product in a matter of days, get professional recommendations from experts, acquire useful tools, go through the entire cycle from concept to presentation and gain invaluable practical experience is extremely important for learners.
- ✦ Developing links between the communities of designers and engineers to improve innovative products.
- ✦ The hackathon gave the participants a unique opportunity to learn in a short time what would normally require completing a course of additional education.

DIGITAL TOOLS IN CROSS-CULTURAL COMMUNICATIONS

Liubov Dzhikija, Ekaterina Prozorova

Introduction

The C3E ProDesign project is a training ground for a breakthrough in digital design and solving the problems of creative industries, helping to make the results of cross-border cooperation more visible and open. New digital technologies have brought us mass production, design and production with computer control and have facilitated the development of highly automated industries with robotics. However, these technologies have also brought us unprecedented capabilities to adapt products to individual preferences. As a result, advertising and marketing are increasingly targeting individual consumers, and online shopping has greatly amplified this trend.

Research on the impact of digital systems on the field of culture and design began at the end of the twentieth century, and even then it became clear that computer programs are not just a powerful tool, but also are a change of mindset and, ultimately, digital transformation.

Directed communications and personalized products met the needs of the explosive growth of subcultures born of the value revolution of the late 1960s. Catherine McCoy (1998) noted that “This is nothing less than a revolution with far-reaching consequences for designers, who must now learn to understand each of the audiences, take into account their values, speak and read in their language, even in the literal sense”. To create clear virtual communication spaces for your audience, communication theory and methodology, including semiotics, cognitive and perceptual psychology, social science strategies and cultural anthropology are applicable.

A conceptual space and digital environment inhabited by virtual characters and ever-changing communities is a new experience for audiences. However, it requires a new language for interaction design that ranges from the highly technical and structural to the sensual and culturally determined interface of virtual communication spaces.

Quite possibly there will be constant evolution in an environment well-suited for designers who enjoy experimenting and who are able to quickly respond to changes and solve problems on the fly. On the other hand, it can be very inconvenient for designers who need structure and a clear educational program.

The boundaries between art and design are becoming increasingly blurred, and many fields are becoming universal and interdisciplinary, and less narrowly focused, fueled by the significant





influence of new media that are becoming more universal, replacing some traditional disciplines and skills (McLaren 2015).

According to the report *Higher Education in the Digital Era* (Jensen 2019), Digital transformation is indicated as a priority area for the development of higher education institutions around the world. At the same time, the human factor is named as one of the main obstacles to transformation – fortunately, a person cannot be rebuilt instantly, like a computer or a machine. This means that all participants in the digital transformation process—teachers, students, administration—should be involved in decision-making and management. This would help to develop their attitude to the problem, participate in discussions and form a critical assessment of opportunities and risks. It also takes time to adjust and experiment as there is no guarantee of success in the implementation of innovations. Many higher education institutions have created special structures in institutions for testing and promotion in the field of digital transformations (Jensen 2019: 51)

Research methods

Observation of educational events, projects, and activities was the main method of collecting primary data. Data processing was carried out using the contextual analysis method, which provides a systematic approach when working with raw data obtained through creative methods such as the creation of educational projects, cross-cultural events and digital design products. Best practices and prospects for organizing cross-cultural events in the creative industries, interdisciplinary results of the interaction within design, culture and entrepreneurship are studied.

Results and Discussion

The C3E project agenda stimulates creativity and brings research skills for young participant from both sides of the border, fosters the development of creative thinking, capable of responding flexibly to complex problems and developing innovative solutions for a changing world. This project turned out to be very relevant and in demand during the pandemic.

Within the framework of the C3E project, methods of the new educational strategy were proposed:

- ✦ Problem-based learning – the implementation of practical tasks in creative industries and more active student participation, as opposed to the traditional approach, when information is transferred from teacher to student.
- ✦ Co-creation as a form of co-innovation: ideas are transferred and improved together, rather than staying within the same institutional structure or business. Co-creativity is the joint development of new value orientations – event concepts, solutions for attracting new audiences to existing cultural events, creating products and services together with experts and stakeholders.

The Synesthesia Visualization project for the Mikkeli Music Festival was launched as a competitive event, which brought together professional artists and students studying game design, audiovisual and graphic design, lighting art from Russia and Finland. The subsequent integration of the visual content of Synesthesia into the program of the Admiralty Needle Festival made it possible to identify the most interesting topics of dialogue and various aspects of synergy between ballet and fashion. This case served as the basis for the development of the direction of the international semester within the C3E ProDesign school.

The case of the Vyborg Medieval Festival was reviewed at the C3E hackathon for creative industries in 2019 and integrated into the educational process in the pilot series of ProDesign 2020 programs with the priority of searching for the artistic identity of the event. The tasks included digital technologies for creating multimedia content for the Festival, attracting a new audience through gamification and immersion in the atmosphere of the Festival, image and merchandising goods for various categories of visitors and participants.

In 2021, the ProDesign C3E School opened an educational international program “Design and Digital Communications”. The training was carried out in Russian and English with the involvement of students from Russia, Finland, Germany, France and India.

The students created digital portfolios based on animated graphics, virtual clothing for games and for trying on digital avatars, became acquainted with the strategy of developing multimedia content for brands, creating videos using multimedia graphics.

The fundamentals of CLO3D software and the possibilities for a sustainable future in fashion design were the focus of the course. Models created in CLO3D can be animated and filmed on a digital catwalk as an effective tool for promoting ideas in the fashion industry, which was presented during the Admiralty Needle 2021 Competition.

The course program also included modules on strategy and management in the field of culture and art, technological trends in the textile and event industries. Teams of professors and lecturers from SPbSUITD and Xamk were involved as mentors and lecturers. Teachers have also become learners in some of the courses, which is an innovative model of lifelong learning. The work was supported with online content recording and sharing platforms Miro and Google Jamboard, which provided access to course content and group discussions.

On April 27 2021, within the framework of the international contest for young designers “Admiralty Needle” 2021, the C3E design marathon “Vectors of fashion business development after a pandemic” was held at the SUITD Boiling Point “PromTechDesign”. Speakers and members of the international jury of the contest, identified the main trends and vectors of fashion industry development, considered important changes in the field of culture and education.





Conclusion

Autonomous and blended learning technologies are playing an increasingly important role in education. They raise issues such as the responsibility of learners and their right to determine the direction of their learning, skills that can be applied, and the ability to learn independently and the degree of freedom within institutional education. In hybrid education, online technologies are used not only to complement, but also to transform the learning process. Successful blended learning occurs when technology and course syllabus complement each other: material becomes dynamic and allows participants to engage in truly customizable processes. To form such a model, the following parameters are required: understanding of the style and strategy of learning, an active approach to solving the problem, the willingness to take risks, the ability to intuition, the willingness to pay attention to both form and content, the ability to transform professional terminology into a system of basic concepts and the willingness to revise hypotheses and reject those rules that do not work, have a tolerant and open approach to the goals.

For the successful development of the results obtained, it is necessary to improve the quality of educational spaces, both physical and virtual. For this, it was possible to develop a common virtual space so that all participants could quickly access virtual resources and sites, store their work and share it with the wider community.

The cross-cultural collaboration program encouraged and inspired learning and teaching community to support innovation, employment and entrepreneurship, which requires developing opportunities for creative interaction and gaining direct experience of doing business in the “real world”.

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CO-CREATION, DESIGN AND NETWORKS AS TOOLS FOR NEW ENTREPRENEURS – CASE C3E AND THE LAAWU LANDSCAPE HUT

Heini Haapaniemi, Tiina Savallampi, Esa Kantanen, Juho Repo, Meri Valta

Multidisciplinary co-creation provides a fertile ground for the growth of innovative businesses. Often, what you need is an innovative student or group of students who can develop visions inspired by learning and direct their energy to agile experiments. One of them is Juho Repo, a sales and marketing student from Xamk. He is developing business around the mobile accommodation solution Laawu Landscape Hut.

Co-creation with a network

The research into mobile accommodation solutions was triggered by the request received by the Contents for Cross-Cultural Events (C3E) project, led by Heini Haapaniemi, to develop accommodation concepts for the Kotka Maritime Festival. Measured by the number of visitors, the Maritime Festival is the fourth largest summer festival in Finland. A festival of this size needs agile solutions for additional accommodation capacity to provide sufficient lodgings for visitors.

At Xamk, the challenge was grasped in Service Design and Business Administration programmes and the international hackathon event in autumn 2019. The work was led by RDI specialist-designers Tiina Savallampi and Meri Valta. By means of design and co-creation, various accommodation concepts were developed during the related course and the hackathon. The students' ideas were presented to the partners in Kotka, and two candidates were chosen for further development: the use of vacated business premises for accommodation and the mobile Laawu Landscape Hut. Our partners – the City of Kotka and the Cursor development company – saw potential in these concepts. The C3E project led by Xamk provided support for the manufacture of the Laawu prototype – and a work placement for Business Administration student Esa Kantanen.

The development process included cooperation with other educational institutions: Kouvolan Adult Education Centre Taitaja and SPbSUITD. The SPbSUITD participants in the cooperation to design the Laawu Landscape Hut were Associate Professor Ekaterina Prozorova, who specialises in





design for built environment, and Interior Architecture student Mariia Tanasichuk. Culture and tourism organisations also contributed to the development of the service concept. From the C3E project manager's perspective, network management and service design are coming closer to each other, as genuine added value inspires the parties to work on the same topic. This also means that the competence and expertise of the organisations becomes visible and can be utilized effectively.

Applying design thinking in business development

Various design methods played an important role in the course, as well as during the development of ideas for accommodation solutions and in the conceptualisation and testing of Laawu. The core of design thinking is composed of an experimental and innovative approach to development and a genuinely user-driven attitude, aiming to understand the needs and processes of the user of the service. Agile experiments often produce development proposals. Design thinking is essentially associated with multidisciplinary teams. Experts of various fields share their best understanding of the subject being studied or developed with the users.

Design thinking emphasises a multidisciplinary and user-centred approach. It is both a process and thinking model, and a tool for development and ideas that helps to find new, unexpected

solutions. (Stickdorn & Schneider 2012, 34–37.) Design thinking requires the ability to perceive large structures. Design thinking uses tools, methods and features already familiar in the field of design, such as a user-centred approach and prototyping (testing). The visualisation of different alternatives and processes makes complicated structures easier to perceive.

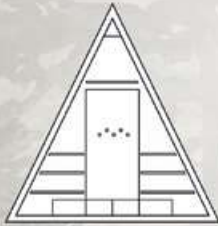
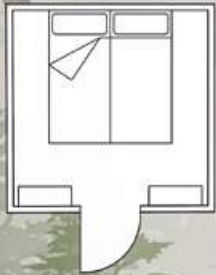
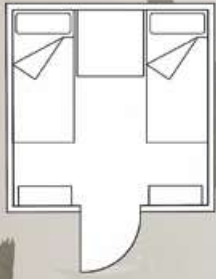
Design thinking and starting a business

In August 2020, the prototype of Laawu Landscape Hut was tested for the first time at Hamina Camping grounds located by the sea. Local companies helped to transport the hut and put it in place.

The Laawu prototype was not a cardboard mock-up or small-scale model but a full-size hut ready to accommodate people. This enabled planning the logistic solutions, calculating the actual costs, placing the product in different test environments and, above all, testing the accommodation service and observing its use. Product-led usage study is one of the levels of acquiring user information. With a prototype, user information can be gathered with various methods to improve and test the idea (Hyysalo 2009, 77). In addition to observation, the further development of Laawu will involve the use of illustrations of the interior, moodboards and a visually inspiring survey. These methods engage users in product development and provide qualitative information on their needs and wishes.



LAAWU INTERIORS



Concept: Mariia Tanasichuk
Interior Design Project at SPbSUITD

Juho Repo reflected that building the prototype was an educational and important process for his company's business. Designing and developing a concrete physical product provides an excellent testing platform for the evaluation of the feasibility of ideas. Making a prototype creates a foundation for the possible success of the business idea and final product. Making mistakes at this point is clearly less expensive and hazardous than in larger-scale production. He also found that the design and business thinking developed during his studies added more depth to the work.

The prototype and service concept were designed, constructed and developed at the same time, and Repo also had to establish a business of his own. All this resulted in a large workload for the young start-up entrepreneur. That is why the cooperation with the experts in the C3E network was very useful. It was also important to realise that product development, more detailed planning of the service concept and the evaluation of future growth potential (e.g., calculating the profitability of mass production and establishing the partnerships necessary for financing the expansion of

business) should not be started until after the testing of the prototype (McKinsey 2000, 31 & 87). During the making of the prototype, the start-up entrepreneur put focused on time management, prioritisation, determined work to establish his business, and design thinking. He also learned that it is important to be merciful to yourself and work within your resources.

Experiences of project work

Esa Kantanen is a student trainee who studied the use of vacated business premises for accommodation and then started working on the development of Laawu. He said that he has been able to successfully apply his learning in practice. The background work confirmed that accommodation provided during a summer festival also must have a high off-season occupancy rate to make the business profitable. The booking of facilities, preparation of agreements, statutory reporting and permit processes all take a lot of resources and time.

From the student perspective, it is rewarding to see how an idea gradually becomes a product to be tested. The testing of vacated business premises was not possible in 2020, due to the COVID-19 pandemic, but the desktop research and preparation of draft agreements provide an impetus for a post-graduation career. When the cancellations of summer events in 2020 began, Kantanen joined the Laawu accommodation service team.

The C3E network played an important role in the idea-to-innovation process. Its support with the concretisation of the idea as well as the knowledge and skills of the stakeholders and experts of various fields have added credibility and given a high status to the work, LAAWU start-up entrepreneur Juho Repo explained. The support provided by the large stakeholder network is valuable, but it also involves challenges. It is important to understand that stakeholders have different goals. You must be able to respond to their expectations and ensure the relevance and appropriate timing of communication to each partner. This coordination requires good network management skills of the project manager.

Matching the calendars of those participating in the work turned out to be particularly challenging. The participating students, start-up entrepreneur and experts had other projects and processes ongoing at the same time. Therefore, good time management and internal communication to clarify things, including visual modelling, constituted the key elements of multidisciplinary network management and design thinking. Issues with schedules and resource allocation are a generally recognised risk in project work (Mäntyneva 2016, 132).

The story and network are strong – there's more to come

When starting a business, the main focus should be on finding customers and managing customer relationships (McKinsey 2000, 83). Haapaniemi stresses that a design product's key asset is to stand out from the tough competition. Using a story-based approach to make the company identity, overall



Concept: Mariia Tanasichuk
Interior Design Project at SPbSUITD



concept and marketing communication interesting and attractive is one such way of doing so. In the festival and tourism image market, C3E's expertise in the experience industry and the festival networks will together make the LAAWU start-up widely known and promote the success of the business idea. Ideally, a new innovation entrepreneur sees the network of educational institutions and their specialists as a continuum in which the members of the network support the different phases of entrepreneurship.

C3E gave demonstrations on the design process and the final product in Finland and Russia during spring and summer 2021. The audiences included the distinguished Finnish-Russian Culture Forum (coordinated by the Centre for Economic Development, Transport and the Environment and the Ministry of Education and Culture) and the networks of about twenty C3E festivals. Surveys, testing, multidisciplinary project and network collaboration, and marketing through social media produced valuable knowledge for the further development of the landscape hut concept and help to support the new entrepreneur. The objective was to produce several new Laawu huts for the upcoming years. They may take different shapes and be designed for different accommodation needs, so that they are suitable for urban festivals and natural environments alike.

The life of Laawu can be followed on social media on Instagram, @laawu_official.

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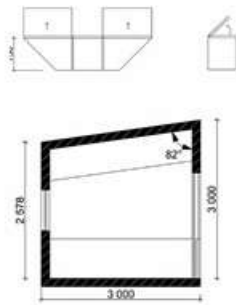
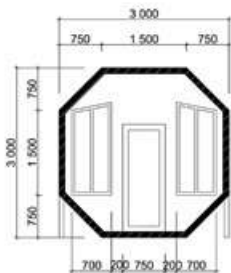
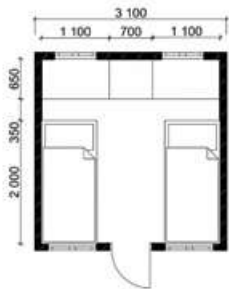
Glamping

Sanna Nikki, Tourism Manager, Cursor Oy

Glamping, a form of de lux camping is relatively new in Finland, but currently an increasing trend in tourism and travel. Glamping has already received a fair number of supporters around the world among those city dwellers who appreciate special elegance and high-quality accommodation while seeking a little refuge in nature. The trend is expected to become even stronger as people are looking for individually tailored and ecological alternative experiences. Kymenlaakso offers unique nature attractions which would highly benefit from collaborating with companies offering glamping and developing the best nature attractions in the region into nature resorts.

MOBILE HOME PROJECT

The cabin is located in Northern Europe. Mostly wooden materials are used. The exterior has an octagonal design. Four pillars at four corners are responsible for the main support of the cabin. The room has two single beds that can accommodate two people.



Concept: Van Yanfei
Master Degree Architecture student project at SPbSUITD

MOBILE HOME PROJECT



Concept: Aleksandra Baurova
Master Degree Architecture student project at SPbSUITD

MOBILE HOME PROJECT

The conceptual decision to create such a shape for an object is due to the disclosure and gradual increase in space. The task of the mobile home was to make the room comfortable for two guests. The shape is designed for comfortable backrest while sitting inside. At the entrance to the right there is a partition separating the sleeping area and the storage area for clothes.

The part at the entrance to the left begins with a bed and a further place is taken by the cabinet in which a mini refrigerator is located.

A full-length LED strip is drawn from above, which is covered by a board to give diffused light. At the end of the entire room there is a full-width mattress on a low windowsill, for those who like to lie on the floor by a large panoramic glass.

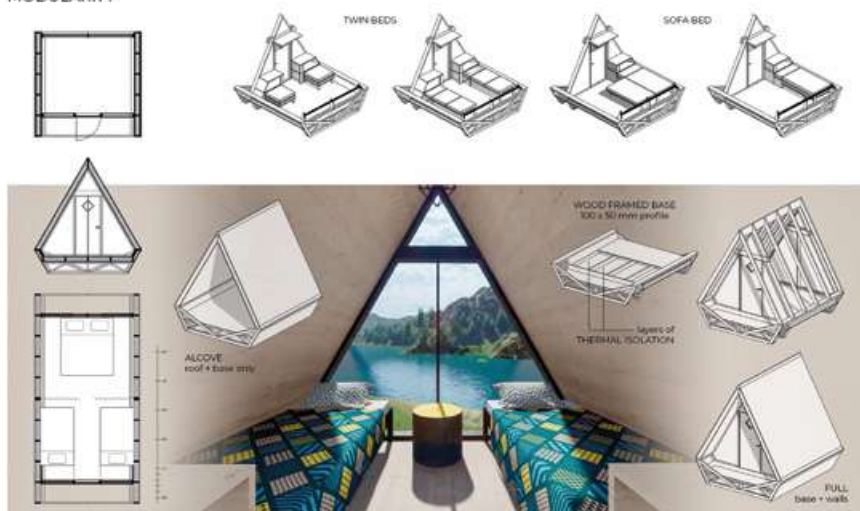


Concept: Mikhail Tokarev
Master Degree Architecture student project at SPbSUITD

MOBILE HOME PROJECT

WOOD
TRIANGLE SHAPED
PROTECTION FROM WATER
INNER AND OUTER SPACE
TWO USES OF ONE DESIGN
MODULARITY

FURNISHING AXONOMETRIC SCHEMES

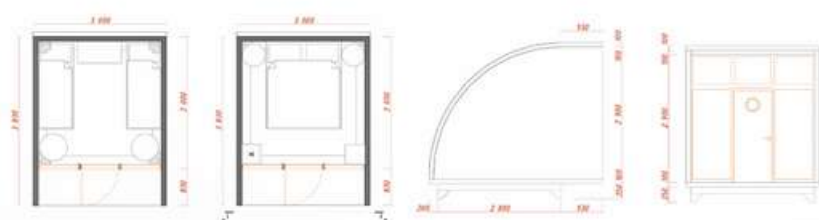


Concept: SA Shamanova
Master Degree Architecture student project at SPbSUITD

MOBILE HOME PROJECT

The main feature of the project solution is semicircle roof, inspired by a barrel. Similar barrel-like storage units were designed for the interior. Two types of accommodation are available.

Open space with lighting during dark time complements tiny interior.



Concept: Ponomareva
Master Degree Architecture student project at SPbSUITD

THE NOT-SO-SECRET FORMULA FOR FOSTERING STUDENT ENTREPRENEURSHIP: CATCH, COACH AND CONNECT (The 3 C's)

Kirsi Soulammo

How to find the most entrepreneurial talent among university students? And how to wake up the dormant entrepreneurial mind of a student? How to make students excited? How to awaken their desire to become an entrepreneur?

Let me briefly introduce you to the 3 C's which should be tightly incorporated into the university culture to help make entrepreneurial miracles happen.

Catching: My own experience speaks volumes about this. Firstly, the teacher should be awake during and after their entrepreneurial classes. The entrepreneurship courses should be interesting and inspiring. They should awaken the desire to become an entrepreneur. In other words, entrepreneurship courses work as the bait to catch the students. If the course is not just boring theory and contains real entrepreneurial stories, the entrepreneurial students will simply run to you!

That's exactly what happened with Juho Repo a few years ago. Juho is currently a successful student entrepreneur and working in his company Laawu. I was finishing up my entrepreneurship class as Juho approached me. He told me that he found the topics very inspiring and exciting, and the rest is history.

Coaching: The students who show some interest in entrepreneurial studies or activities should be offered guidance, mentoring and coaching. It is seldom that one becomes a successful entrepreneur without first trying to figure out what really needs to be done. Ideas need to be developed by asking relevant (and sometimes even irrelevant) questions. Encouraging atmosphere and coaching culture guarantees that the students will not be left alone with their fears and insecurities, as the saying goes "If you want to go fast, go alone. If you want to go far, go together."

Connecting: Networking is crucial for any entrepreneur. For a student entrepreneur, all kinds of networks are vital: student networks, local and global entrepreneurial enthusiast networks, potential customers as well as wise young/old men and women who are willing and eager to help growing the entrepreneurial muscles of the student entrepreneur. That's why every time you meet an entrepreneurial student, make sure you introduce them to someone who could potentially become a meaningful contact along their entrepreneurial path.





DEVELOPING NEW FORMS OF CREATIVITY: C3E – “RE-THINKING REALITY” STREAM EVENTS

Liubov Dzhikiya, Ekaterina Prozorova

Introduction

Our new realities of life in quarantine—empty city streets, closed stores, restaurants, shutdown of huge enterprises and universities, remote work and distance learning made the world look differently at forms of existence in society and rethink the culture of modern humanity. The entire professional community of the design industry in different countries—famous designers, huge corporations, fashion houses in this difficult period are looking for ways out of the crisis and are developing the latest strategies.

The situation, on the one hand, has led to a slowdown in the rates of production and consumption and as a result can bring environmental benefits, on the other hand, it has created a difficult economic environment where technological initiatives and sustainable development may simply not receive funding. Consumer behavior is also expected to undergo major changes in connection with other scenarios of all life processes. As such, an increase of digital communications is expected and this has already started, and of course, will lead to a reallocation of the budget in the fashion and design industry. Today we spend much of our time online, moving from physical perception to digital and to fantasy worlds—after all, we appear before our interlocutors in the form of “avatars”. Digital services took on exceptional importance, enabling us to continue our work and study, exercise, provide food, socialize, shop, participate in online conferences and even run virtual fashion contests.

Recently, many forecasts have appeared around the future of design industry, the development of the fashion market in new economic conditions, about “quarantine of consumption”, environmental benefits, as well as about new rules of life after a pandemic. Experts of the fashion industry around the world are working on these issues. Analyzing the changes taking place on different continents, leading experts come to almost the same conclusions, and this is by accident or happenstance..

In numerous interviews trendsetter Lee Edelkoort notes: “After a pandemic the world will never be the same, which will undoubtedly lead to lasting cultural and economic consequences”. Edelkoort introduced a new term into our everyday life—“consumption quarantine” that will provide new opportunities for local craft communities, handicraft production, applied arts, and all those areas where manual labor is valued. We will have to create a new economy with different values and





methods of production, transportation and distribution of goods, and reassess the principles of retail trade.

Before the shutdown of textile factories due to the pandemic, 150 billion new items were produced every year with a population of less than 8 billion people. Global Fashion Agenda and the Boston Consulting Group in 2017 made a forecast for long-term changes in shopping habits: according to their calculations, by 2030 we should buy another 63% more. Anna Wintour, editor-in-chief of American Vogue, says: "In times of crisis, we need to think about a radical restart."

Discussion and results

In late April, early May 2020, the first international fashion stream "Rethinking Reality" was held at the University of Industrial Technologies and Design using the web platform of the International Contest for Young Designers "Admiralty Needle". One of the events of the unique program was the International Online Conference "Restoring Humanistic Values in the Fashion World", dedicated to the development of the fashion industry, the issues of changes in consumer culture in the world





market, digital transformations. During the conference, leading experts from different countries expressed their views on topical design problems in the era of the global crises.

Irina Karimova, head of the Internet portal FashionEducation.ru and the School of Fashion Journalism (Moscow), asked the urgent questions: “What social and economic trends will determine the development of the fashion industry, can they be predicted or calculated? And why is Sustainable Fashion becoming a driver of development?”.

Sustainable Fashion is a global trend. The feeling of danger in the modern world forces people to return to the past, to their origins, and as such to rethink the basic values and to rethink their behavior. The revival of ancient methods of production is considered, in which it allows you to create unique single things, a kind of work of art that can serve for decades are not subject to short-term trends and are perceived as heritage. The traditional ways of making clothes, production of objects of art will be more appreciated, and there is hope for their revival.

An important trend today is the attention paid to personal values. In this, we understand personal values to be health, well-being, and communication with loved ones and friends. The trend of transition from physical communication to digital will continue and for many people the home will become an office, a new place of work. Many experts agree that people will spend more time at home, which they will pay more attention to. Accordingly, you should think about the interior of the house and about home clothes. Clothing forms are simple, comfortable, loose fitting, can be purchased online and do not require a perfect fit. A return to natural materials and traditional technologies, to nature, to origins, a return to our roots – these are the new values of today.

Despite the crisis and financial difficulties, interest in stylish clothes will remain, as will the desire to transform oneself, to express one's aesthetic needs. The task of designers is to create not only the necessary, practical and comfortable clothes in this situation, but also to provide a person the opportunity to dream. People try to find emotional comfort and style inside their homes, pay attention to their appearance by participating in online meetings. There is a tendency among students and professionals to dress “remotely” as if they were at work or university, which requires self-discipline.

The trend of overconsumption must end. Almost all fashion experts have realised this must occur through a shift to responsible consumption. The pandemic crisis only pushed consumers to this decision. “We have to stop, be more ethical,” says Baroness Nathalie von Teufenstein, professor of fashion at the Accademia di Alta Moda Koefia in Rome, Italy. Produce less and buy less, which will obviously increase the value of things. People will buy one, not three, four, five things, as it was before, and wear it longer. You can revise your wardrobe, and again enjoy your old favorite things, start appreciating what we have. This will become the norm. The over production of goods and services led to catastrophic consequences that must end.

According to Sirpa Ryyänen, Senior lecturer of Fashion and Digital Fashion Design at the Savonia University of Applied Sciences (Kuopio, Finland), the mass market will not survive. She believes that sustainable materials are likely to become the main materials of the fashion industry, and this will be necessary for its survival. After overcoming the crisis, we want to remain safe, we want to

be prepared for any situation that may unfold in the future. Our clothing reflects this desire, it will be perceived as protection and also as refuge. Preference will be given to environmentally friendly natural materials, smart materials, bio-fabrics. Fast fashion must be replaced by meaningful fashion. Luxurious things will remain, but only as art and their number will be insignificant.

Liuba Popova (Milan, Italy), professor of the history and theory of fashion at the New Academy of Fine Arts (NABA), fashion designer and fashion journalist, believes that being in quarantine(s) has shown that many systems and lifestyles need to be revised. For example, the large supermarkets, malls, shopping and entertainment centers with a large number of customers visiting them, turned out to be unsafe. Even from a financial point of view, large premises are a waste, they often have expensive rent, large staff, heating, and electricity, everything is much more expensive than maintaining shops with a smaller area and fewer staff. Large companies that opened several stores in the same city turned out to be unprofitable. Small neighborhood shops that specialize in specific products are less common but were precisely within the area of residence where people would use them.

This problem was revealed as early as 1973 in Ernst Friedrich Schumacher's work "Small is beautiful" and has turned out to be very relevant today: "Today all countries are subject to an almost universal worship of gigantism. Therefore, it is necessary to insist on small scale merits, at least where possible." Working on a small scale is a priority. Even with unsuccessful collections of small studios, the risks will be negligible as material costs and personnel costs are much lower than in large corporations.

The experience of Belgian designers Jean Paul Knotte, Christophe Coppens and others, who, when asked: "Why is your creativity so successful that you are invited as art directors by the great Parisian couture houses?", answered: "We work on a small scale, thanks to we allow ourselves to experiment a lot, to take risks, therefore, if one collection does not succeed in the market, we will not go bankrupt: we will tighten the belt tighter and try to do better next season".

But the problem also applies to the arrangement of megalopolises as a whole. In this regard, architects are studying the concept of a healthy building, which will complement the active development of green architecture.

The crisis has challenged the very essence of cities, as well as the ideas of urban designers. "We usually design public spaces to encourage communication, but new guidelines prohibit communication outside the home. As a rule, we support the importance of public transport, but we see that the use of metro and buses increases the danger. We are developing shopping pedestrian streets and markets, but the crisis has accelerated the online migration of retail and left the future of our main shopping streets uncertain" – say analysts at the architectural company Foster + partners. Case studies often prove that urban acupuncture – small tactical interventions in the artificial structure of a city – can have a big impact.

It is necessary to revise the structure of cities from the point of view of decentralization – the urbanists in the world are thinking about this. Planning independent neighborhoods would eliminate





crowds, queues, and transport. It is necessary to develop local centers where there are infrastructure and jobs within walking distance, so that people move on foot, by bicycle, avoiding congested transport, cars, and excluding the gathering of millions of people who move every day in large cities. This raises the status of local communities and prevents crowds in large recreational complexes.

Current strategic directions in the fashion sector are a new approach to consumption, as they focus on comfortable and durable outfits, multi-channel customer service and virtual collections shows. It is necessary to improve the reputation of brands, and as such, they should have their own face, a recognizable style, not be guided by instant ideas, and not lose contact with the customers.

Designers work on digital clothing, which will save both the material costs for the production and the personal funds of its purchaser. Online shopping, popular today, will continue. People will understand that it is convenient, perhaps many offline stores will go digital.

On the new platform www.londonfashionweek.co.uk, in addition to virtual shows, webinars, designer diaries, interviews, virtual showrooms are held. Gucci and Valentino set up prototype labs for the future. Running fashion weeks online determines the shift in focus to social media, where all the events take place. The issue of creating virtual collections and virtual showrooms and presentations is being considered. Some stores will become fitting rooms, real and virtual, using AR/VR tools. At the same time, selling on the Internet means special attention should be paid to the shapes and sizes of clothing purchased distantly.

Participation in the fashion stream “Rethinking Reality” became an opportunity to express their design ideas for many young talented designers from Russia and other countries.

The competition was held in various nominations: “Ethical Fashion”, “Updating the Wardrobe”, “Creating New from Old”, “Fashionable Look in Quarantine”, “Back to the Basics”. In just a week, more than 100 designers from 20 cities of Russia, as well as Kazakhstan and China published their entries with the hashtag #igladesign_online2020 on Instagram.

Leading experts in the field of fashion, members of the international jury from Russia, Italy and Finland evaluated the best works online, and viewers from all over the world voted for their favorite models. According to the voting results, 17 winners received an invitation the final of the “Admiralty Needle” Contest in November 2020, as well as internships and valuable gifts from the jury: from the chairman of the jury Damiano Antonazzo, regional director of the Marangoni Institute (Milan, Italy) – summer course from the Marangoni Institute; a subscription to the Atelier magazine and an interview on the moda247.ru portal from Ilya Tikhonov, editor-in-chief of the Moda24/7 and Moda News magazines; participation in online projects from Vera Ivanova, editor-in-chief of the multichannel platform Modny Magazine; an album off fashion illustrations from Irina Safronova, Honored Artist of the Russian Federation, Director of the Institute of Fashion Design, SPbSUITD; 4-week free course “Layout of outfits on a mannequin” from Baroness Nathalie von Teufenstein, professor of fashion at the Accademia di Alta Moda Koefia (Italy).

The 1st international exhibition “The Future of Fashion” was presented on the web-platform of the Contest, where fashion illustrations by professors of fashion universities in Russia, Italy, Finland and China were published.

The events were broadcasted live on the official webpages of the Admiralty Needle igladesign.ru, on the social networks VKontakte, Instagram, YouTube and Facebook on the official accounts of the competition, as well as on the “Gorod +” channel. More than 10,000 people from different parts of the world became the audience.

Lessons learned

The “Rethinking reality” stream event was held at a high level and took into account the current situation in the world, it became an excellent example for all world fashion weeks and creative projects. Leading fashion experts from all over the world can discuss scientific problems, conduct fashion shows, and evaluate new collections of designers online.

The digital tools and technologies will bring new scenarios for creative industries in the nearest future. It is expected that designers and other creative professionals will develop innovative solutions within digital environments.

Summing up the results of the analysis of the opinions and statements of experts in the field of the fashion industry, we can conclude that the most important discovery made in quarantine was the need to return to the original values, which had been forgotten about in recent decades. A period of meaningful fashion has arrived. Health, the environment, smart planning of the production of outfits, interior design, food, housing, environmental care, and the organization of open spaces for socializing—these are trends that speak of the restoration of humanistic values in the world of fashion and design in general.

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SUSTAINABLE LEARNING IN CROSS-BORDER RDI COOPERATION: EXPERIENCES FROM THE THREE INTERNATIONAL MULTIDISCIPLINARY RDI PROJECTS

Mikhail Nemilentsev, Ekaterina Prozorova

Introduction

In this article, we investigate aspects of sustainable learning from the perspectives of the three ongoing cross-border RDI projects where we participate as project managers and/or project experts. The concepts of sustainability in education (Salem 2020), learning (Tight 2021), and multi-disciplinary research, development, and innovation (RDI) work (Hero & Lindfors 2019) constitute the conceptual framework.

We consider the general idea of sustainability in education and learning (UNESCO 2021), but the focus is on practical observations of project experts (i.e., project managers and trainers) as well as students participating in the three cross-border projects. Learning in the context of sustainability requires hybridity and synergy between multiple actors in society and the blurring of formal, non-formal and informal education (Wals 2015). Opportunities for this expand with an increased permeability between units, disciplines, generations, cultures, institutions, sectors and so on.

According to Ben-Eliyahu (2021), sustainable learning in education encompasses four aspects. The first aspect is renewing and learning, how easily and promptly curricula get updated. The next aspect is an intermix of self-learning practices and group-oriented (i.e., collective) interventions. The final two aspects focus on learners' engagement (i.e., their active participation) as well as the future-driven transferability of knowledge. On top of that, Hays and Reinders (2020) bring another significant focal area – methods of applied learning and practice-oriented teaching. In other words, purely theoretical material cannot foster elements of sustainability among students and pedagogues.

The goals of sustainable education suppose developing partnerships between schools, universities and other institutions offering education in different regions of the world (UNESCO 2017). Many forms of learning are emerging that all have promise in enabling such collaborations, including





inter-disciplinary, transformative, transgressive, anticipatory and social learning. Proposed global indicators intend by 2030 to substantially increase the supply of qualified teachers, including through international cooperation for teacher training (UNESCO 2016).

Education is considered as more than merely knowledge-based – it should maintain the quality of interaction with others and of the environment in which learning takes place as crucial. Change and innovation dimension of sustainability is of great importance. Its objectives are leadership and entrepreneurship, unlocking creativity, utilizing diversity, appreciating complexity, adaptation, resilience, empowerment, and collective change. In other words – it is learning to make change. (Wals 2015)

When it comes to teachers' preparedness for teaching in a sustainable manner, Takayama et al. (2021) highlight that learners' diversity needs and multicultural background often stay unmet in educational curricula. As such, Knight (2015) states that co-operation with not only educational institutions is required for a successful cross-border education project: dialog with cross-border economic and political providers should not be taken for granted. A larger engagement of multiple stakeholders (not limited to a cross-border cooperation) is considered positively in the OECD (2007) document.

This article provides the five-fold outcomes and impact for applied research and education. First, opportunities of sustainable education in the creative industries are discussed. Second, good practices of international training and teaching are analysed. Third, curriculum challenges in force majeure situations are considered. Fourth, intercultural cross-border aspects of pro-active RDI activities are illustrated. Fifth, processes within the digital education and distant learning, and its impacts on the formation of a new digital education culture are handled from the cross-border perspective.



The Content for Cross-cultural Events (C3E) project was designed to strengthen the links of the participating universities with other cultural, art and design organizations, and use their experience to create and strengthen alliances at various levels. The project aims to improve the skills of managing innovative activities, to develop cross-cultural concepts for interdisciplinary activities. The project agenda is designed to stimulate creativity and research skills, the program fosters the development of creative thinking in the field of entrepreneurship and can respond flexibly to complex problems and developing innovative solutions for a changing world.

Race4Scale – Development of automotive and motorsport ecosystems is the 30-month CBC Programme Finnish-Russian cross-border project that studies the advancements in the automotive and motorsport fields from a multidisciplinary perspective – focusing on the areas of education, technology, and business. The project's overall objective is to establish and strengthen the long-term partnerships among businesses, educational institutions and government-based organizations and associations in the Finnish-Russian cross-border automotive and motorsport industry ecosystem. The project also aims at increasing co-operation between Finnish and Russian SMEs and research institutions, boosting skills and lifelong learning – via training future professionals as well as creating new cross-border curricula. (Race4Scale – Development of automotive and motorsport ecosystems 2021.)

European Entrepreneurship Training Community (EETC) is the Erasmus + Strategic Partnership international project carried out by Riga State Technical University, South-Eastern Finland University of Applied Sciences, Rotterdam University of Applied Sciences and Anglia Ruskin University. The overall objective of the project is to expand best practices of transdisciplinary

entrepreneurial skill development of students and educators by identifying current demand of emerging skill sets in the European Union labour market. Additionally, the goal is to improve long-term strategic collaboration among project core partners – higher education institutions and their associated partners – business incubators, student and alumni associations, business partners, public institutions, by creating interrelated processes linked to entrepreneurship training to create a responsive Transdisciplinary Entrepreneurship Training Methodology for students of the Consortium. Thus, leading to attraction of private capital for development of start-ups and new business units in the EU market.

Research methods

The multiple case study (Štrach & Everett 2008) represents the methodological framework. Semi-structured interviews with the project experts (project managers, project trainers) and students. These interviews are supplemented by the authors' observations. The interviews are audio and video recorded; its content is analysed and presented in the table format. Versatile project reports and other project-related information are used as the secondary data in the research process that comprise the discussion and conclusion. The students were asked five questions representing five interconnected topics, whereas project experts, in addition to the same questions, were also asked additional two-three questions within each topic due to their wider project competencies and tacit knowledge.

The five outcomes of the paper are reflected in the summative interview tables-either through questions given to the students or through more specific topics discussed with the project experts. The results of individual interviews are summarized and combined into four tables. In Tables 1 and 2 (young learners and course participants), the results of interviews with young learners are analysed from the position of positive and negative experience obtained within the project activities. In Tables 3 and 4 (experts & managers), the results of interviews are categorized according to five-fold outcomes, which are listed in the first column of the Table. The second column of the tables 3 and 4 summarizes challenges, while the third solutions or/and opportunities within the CBC programs.

The interviewees project manager Jarmo Kujanpää and project expert Jan Kettula (both Xamk) represent the expert side of Race4Scale CBC project, whereas project manager Madara Mara Irbe (Latvia, Riga Technical University) represents EETC Erasmus project. Senior Lecturer Harrison Okuogume was interviewed in the role of expert for both mentioned projects. The author Mikhail Nemilentsev is the project manager in EETC and as the project expert in Race4Scale project. In addition, he was responsible for the funded application of Race4Scale as the project management. Xamk business students Reza Mohamadi and Polina Vishnia were interviewed as they took part in both EETC and Race4Scale project events.

The interviewees project experts Alexey Pastukhov and Liudmila Karpova (both SUITD) represent C3E project and have a vast experience in management and concept leadership within SUITD International Department administration. The author Ekaterina Prozorova is the concept



manager in C3E, developing strategy and project activities schedules. SUITD fashion design students Kira Orlova, Elena Stasiuk and Alina Bulgakova were interviewed as they participated in C3E Pro Design School international semester and also the Admiralty Needle contestants.

Results and Discussion

Remote work experience caused by the response to the Covid-19 pandemic can be seen as an important opportunity to learn from this exceptional situation and offer more flexible project implementation options, explore blended or hybrid learning, mix synchronous learning with asynchronous learning, and gain access to lifelong learning opportunities. It is possible that a change in thinking is taking place and this experience has opened a new horizon of opportunities for transformation.

In the next four tables, the results of the semi-structured expert and student interviews are presented. C3E project is presented separately, while EETC and Race4Scale projects' interview results are grouped. It stems from the relative closeness of the latter two projects to the business field within the creative industries, whereas the C3E project represents the cultural and design side of the creative industries.

According to Table 1 and Table 2, interviewed students had certain differences in perceiving sustainability for the world in the economic and design domains. Another uniting factors of students from C3E and Race4Scale & EETC projects was their understanding of digital tools for efficient learning. With the pro-active dialogue of teachers and students coupled with the up-to-date technologies, sustainable learning can be achieved to the utmost. However, the negative results were mainly viewed through the lens of educators' unpreparedness or lack of certain technological or other professional competences to teach sustainably.



Table 1. Student interviews (C3E project)

Question	Positive results	Negative results
How do you understand the word "sustainability?"	Our attitude towards the world – our activities have a huge impact	Not very well informed about the term, hardly ever heard it connected to education
What associations (thoughts) come to your mind when you or someone talk about sustainability in general?	Associated with fashion, its negative impact on the environment due to excess production, development of recycling technologies, quality items and combination parts, digital clothes instead of enormous amounts of outfits in media content for events and celebrities	no negative associations
If you hear that a person is a good educator (teacher, trainer...) in creative industries (design, culture, technology, innovation, business, and entrepreneurship), how do you imagine such a person?	<p>Always keeps up, has critical thinking capabilities, contemporary and elegant solutions.</p> <p>Capable to create good structure for courses, various forms of delivering learning materials, including digital tools.</p>	Often teachers are not prepared for new digital forms of delivering material and the course then fails
How do you see an effective digital education (some examples, associations, elements)?	<p>Combination of digital and physical parts, time and resource saving digital courses, available educational materials and dialog with teachers on digital platforms</p> <p>High quality and performance of digital tools and teachers skilled in operating such tools</p> <p>Capable hardware and software to provide learning</p> <p>Designing new courses based on rapidly developing software products – Clo3D or similar as an example for fashion.</p> <p>Adopting curriculum tasks in short order with these changes</p>	<p>Lack of emotional communication skills – especially essential for creative professions.</p> <p>Some disciplines need live dialog, learning by doing and immersion into study process – distance learning is not effective in this case</p>
How could you describe a new digital education culture? Does it exist for you?	<p>Becoming more productive, using several digital tools at the same time as listening for general lecture courses and drawing sketches on the tablet</p> <p>New digital culture is in progress – not quite distinguished yet</p>	Some digital environments are not working properly, services are not enough proficient: students are eager to get involved but educational institutions often lag behind





Table 2. Student interviews (EETC & Race4Scale projects)

Question	Positive results	Negative results
How do you understand the word “sustainability?”	knowledge as a cycle – no old and new knowledge; Sustainability comes from a cycle: back and forth, old and new; Sustainable education: student (or team player’s) knowledge and competences should be assessed equally (without any discrimination)	no identified negative sides of sustainability
What associations (thoughts) come to your mind when you or someone talk about sustainability in general?	renewable energy; unlimited energy; blockchain; Bitcoin; SDGs; increased life level	No negative associations
If you hear that a person is a good educator (teacher, trainer...) in creative industries (design, culture, technology, innovation, business, and entrepreneurship), how do you imagine such a person?	professional and well-trained, and experienced – for young learners; sincere interest in the way how and what s/ he is doing; loyalty, commitment, ability to understand other people, their vision of life, their values and opinions, acceptance of different opinions and life situations, feelings of students; should be an individual approach; willingness to help others (students, people in general)	teachers can lack the “young” and “professional” experience in the modern trends that are ultimate for young students: for instance, blockchain can be taught purely theoretically that does not promote student learning; Teachers are not professionals with certain “new” subjects
How do you see an effective digital education (some examples, associations, elements)?	distant education during Covid19 opened many opportunities; students started living the “distant life”; learning through remote systems – students and people in general can save a lot of time; Use of MIRO in the accelerators; online tools can help in real business events;	meaning of success is erased in the digital (distant) life; level of socialization is not same compared to the real, non-digital life, even for young students; separation of online and offline material; rigid (old-fashioned) forms of course implementations
How could you describe a new digital education culture? Does it exist for you?	future can be seen through the blockchain technology: amount of saved energy, time, capital...	digital culture has more negative meaning; handwritten notes mean more than online digital (tablet, PC) way of life; only digital way of life (on the Internet) should not be the self-goal;



As referred to in Table 3 and Table 4, experts of the C3E project indicated more infrastructural and (software, intra- and inter-university communication channels) socio-cultural factors affecting the sustainable education. Solutions seemed to come mainly, for instance, through the project initiatives (e.g., Mikkeli music festival). In turn, EETC and Race4Scale project experts pointed at the overall lack of teachers' competences in the technological field and related challenges of getting relevant up-to-date material. Another significant observation relates to teacher-student communication and a necessity of critical feedback to challenge the status quo and to boost outside-of-the-box thinking among students.



Table 3. Expert interviews (C3E project)

Sustainable education (SE) elementsv	Challenges	Solutions * / opportunities ** in CBC projects
General prospects in SE	<p>Well balanced system, safe from destruction from external influences (like, e.g., economical, social or political unexpected developments);</p> <p>Synergetic ideas in creative industries;</p> <p>Wide availability of information within the discipline framework;</p> <p>Scientific approach used by all participants of educational process;</p> <p>Teachers approach to education process when there are no non-creative tasks.</p>	<p>*Synergy in several creative fields: music, ballet dance, visual arts and fashion obtained in C3E Synesthesia project for Mikkeli music festival.</p>
Opportunities in collaborative courses	<p>Universal humanistic principles at the basis of activities developed;</p> <p>Introducing national traditions and mentality;</p> <p>incompatibility of ethical and aesthetic national ideas;</p> <p>significant discrepancies in the levels of professionals; qualification of the participants.</p>	
Curriculum tasks in force majeure	<p>motivating factors of the participants in the events</p> <p>exchanging information,</p> <p>the humanitarian component – live communication between the participants,</p> <p>the cultural aspect – the desire to immerse oneself in an unfamiliar cultural environment</p>	

Cross-border RDI activities	<p>goal of solving interethnic and cross-border problems;</p> <p>finding innovative solutions in this case are for the benefit of all parties involved;</p> <p>maximum freedom of information and ideas exchange;</p> <p>Failure factors: national security considerations, intellectual property protection, political differences;</p> <p>well-defined system of priorities;</p> <p>understanding of the interests of the parties and the formation of common goals and objectives</p>	<p>Working on global and local strategies needs important principles for implementation: sustainability, equality, environmental friendliness. There must be cooperation between companies and educational institutions, local authorities must be involved in cooperation, new skills and competencies are needed. We try to analyse the future using the virtual environment when teaching and creating new tools.</p>
New digital culture	<p>interactivity of the digital environment in which the educational process is carried out.</p> <p>individual communication between the student and the teacher,</p> <p>strong motivation of the learners</p> <p>balance of elements within educational process</p> <p>the optimal combination of material presentation formats</p> <p>methods of monitoring achievements and skills acquired by the students.</p>	<p>CLO3D software and the possibilities for a sustainable future in fashion design were the focus of the C3E ProDesign course. Models created in CLO3D became effective tool for promoting ideas in the fashion industry.</p> <p>Working with online content sharing collaborative platforms Miro and Google Jamboard, which provided access to course content and group discussions</p>





Table 4. Expert interviews (EETC & Race4Scale projects)

Sustainable education (SE) elements	Challenges	Solutions */opportunities** in CBC projects
General prospects in SE	lack of “healthy” criticism (i.e., negative feedback) in general; lack of practical experience; lack of collaboration with the educational institutions; impatience and lack of passion blocks sustainable learning & teaching;	sustainability as a long-term concept far beyond education; sustainable education: balance of theory and practice; sustainability in the creative industries: “art” comes before “knowledge”; not only teaching but showing “good” examples
Opportunities in collaborative courses	too general (one-size-fits-all) assessment; educators are not prepared for the needs of trainees/students	diverse groups and individualized assessment of learning
Curriculum tasks in force majeure	no joint collaborative & cultural principles of work with representatives of one or several countries; ignorance of the participants’ practical needs & irrelevant educational content	a joint understanding of collective action & cultural knowledge; counterparts in the international collaboration should be at the same level of intelligence & preparedness
Cross-border RDI activities	“faceless” people in the digital collaboration; only online presence cannot be partners go in two “boats” instead of one; unpractical knowledge – not connected with the industry trends no big cases of commercialization of research	combination of online and f2f partner work optimal combination of “tested” partners in further projects (as certain partners cause extra burden in multiple aspects of project work); high level of individual accountability leads to the increase collective responsibility and collective sustainability; to build collaborations on the industry trends
New digital culture	lack of technical competences leads to full inefficiency; digital education, although accessible, is not universal, and it should be considered through multiple different perspectives of different generations; lack of student access to the prototyping facilities	welcoming different and distinct cultures & generational changes; accessible study materials in any time – both informal and formal education (e.g., Miro board); new digital tools should enable critical thinking & access to prototyping (i.e., productization & commercialisation of knowledge); technics, materials, and time management – three cornerstones of efficient digital learning

As the EETC Erasmus+ project represents cross-border cooperation for innovation and exchange of good practices, most of the initially planned educational events (i.e., including student-driven Cambridge Venture Camps, Train the Trainers events as well as transborder project meetings were to be organized face-to-face. However, due to the Covid-19 pandemic force majeure and closure of national borders, offline communication became impossible and even impractical. Otherwise, the project's eventual continuation was threatened. Together with Latvian, British, Dutch and Finnish experts, the project learned sustainability via embracing certain elements of the newly established digital culture of learning and digital culture of work.

Together with the participating students, project staff modernized the EETC roadmap and thus enabled the pro-active continuation and on-time completion of the project with all tasks finished. The project goals were attained within the frames of the digital learning culture that provided the added value for project participants (managers, experts, industry members, and students) as well as for other stakeholders. It was reflected in the expert and student interviews.

Race4Scale is an ongoing cross-border cooperation (CBC) project that has already had sustainability goals in the pre-Covid-19 period. By uniting several layers of education and business cooperation in Finland and Russian Federation, the project partners correspond to the higher education level (National Research University LETI, Xamk University of Applied Sciences), secondary educational level (Vocational Colleges KSAO & Taitaja, secondary education school Kudrovo) as well as industry cluster (Autoprom North-West). Having originally different national educational standards, infrastructure as well as varying expectations of project cooperation, these project partners developed joint sustainable educational events and are currently developing a joint cross-border, inter-level curricula.

Future Profession Workshops in Finland and Russia were organized first to determine existing global and country-specific trends, occupational opportunities for today's students. At the next stage, Finnish and Russian Teacher Weeks were collectively executed for teaching staff and top management of educational organizations. As such, sustainability of future-oriented competences was achieved with the involvement of not only current educators (e.g., teachers, lecturers, professors) but also executives (e.g., vice-rectors, rectors, directors of education). It is not enough to train students or teachers, but to also instil new skills among educational management in the cross-border project setting.

Innovative Camps is the current stage of the project: five multi-day events are to be organized on different topics (e.g., from logistics to future technologies) in the fall 2021 and winter-spring 2022. Due to the closure of the Finnish and Russian national borders in 2020 (the year when the project has started), all events were re-planned for the digital learning environment. The project organizers and participants were forced to acquire new digital competences and to cooperate proactively in a challenging online culture. In result, the project demonstrates a forced example of implementation within the newly reopened digital culture. The results of the interviews support this view.

The C3E project turned out to be very relevant and in demand during the pandemic. There is a lot of positive experience that digitalization has brought to cross-border cooperation activities. The C3E





programs have revised the skills and competencies required for young designers, entrepreneurs, and representatives of creative industries. New results of implementation in the field of education and cultural management have appeared: providing streaming events, involving international experts and creative youth from Russia and Finland in creative processes in real time, developing digital tools in design and communication.

Though the success of digital events was largely due to well-prepared offline activities before the pandemic like hackathons for creative industries held in late 2019, both in Finland and Russia.

The “Synesthesia Visualization” project for the Mikkeli Music Festival was launched as a competitive C3E event, which brought together professional artists and students studying game design, audio-visual and graphic design from Russia and Finland. Competitors used various digital platforms and game engines. Visualization script with mono ballet filming proposed by SUITD team used further processing of the content with Adobe Premier Pro tool. The piece presented by Finnish participants was built on the real-time game engine Unity. The C3E partners and digital experts from OiOi company took the sound signal from orchestra into the Unity-built software to achieved real-time audio-reactive content. The final presentation of Synesthesia project to the experts and general public was released on July 11, 2021 during XXX Mikkeli Music Festival events. The integration of the visual content of Synesthesia into the program of the Admiralty Needle festival revealed various aspects of synergy between performing arts and fashion.

The “Admiralty Needle” Contest – fashion and design festival for creative youth from all over the world has undergone transformations within the framework of the C3E project. In 2019, the International Conference “Industrial Balance in Culture and Design” drew the attention of participants to the concepts of a circular economy and the need for a serious restart of the fashion industry. Waste-free technologies and the transition to sustainable goals in training and production were presented by experts from Finland, Germany, Japan, Italy and Russia. Ethical aspects of production, promotion and consumption have become the driving forces behind educational design strategies. Digital technologies have got the potential to reduce many disruptive and threatening processes in the fashion industry and provide new opportunities for sustainable programs.

The Digital Fashion House became the mission of the XXVI Admiralty Needle Contest and a call to designers to create a progressive fashion reality within the framework of C3E events. “Creators of the Future”, “Fashion and Medieval” and “Digital Fashion House Preview” held in November 2020 became events of a mixed format with various digital components. The concepts created with digital 3D tools and animation were integrated into a virtual reality space developed in Unreal Engine tool.

In 2021, the C3E ProDesign School opened an educational international program “Design and Digital Communications”. The training was conducted in Russian and English with the involvement of students from Russia, Finland, Germany, France, India. The program proposed 3 study modules: “Cultural events management”, “Fashion as Art” and “Fashion as design”, each including several disciplines.

The students from the school created digital portfolios based on animated graphics, virtual clothes on digital avatars, got acquainted with the strategy of developing multimedia content. The program also included modules on management in the field of culture and art, technological trends in the textile and event industries. Teaching teams from SUITD and Xamk were involved as lecturers and mentors. Teachers have also become learners in some of the courses, developing an innovative model of lifelong learning. The significant outcomes of the course were showcased during Admiralty Needle “Gamified World of Design” festival in April 2021. Within the framework of the Contest the C3E design marathon “Vectors of fashion business development after a pandemic” was held at the Boiling Point “PromTechDesign”. It considered important changes in the field of culture, education and economics and assessed digital transformation in terms of prospects for research, education, and business. Speakers emphasized the importance of digital transformation in the field of cross-cultural collaboration, interaction between business and education.

Conclusions

The knowledge and skills required in working life are changing rapidly. At the intersection of business and education, dynamic projects are created and aim at solving the problems of the future in a changing interdisciplinary environment, in which the circular economy, digitalization, business, future-driven technologies and 3D design play an important role.

Autonomous and blended learning technologies are playing an increasingly important role in education. They raise issues such as the responsibility of learners and their right to determine the direction of their learning, skills that can be learned and applied, and the ability to learn independently and the degree of freedom within institutional education. In hybrid education, online technologies are used not only to complement, but also to transform the learning process.

Successful blended learning occurs when technology and course syllabuses complement each other: material becomes dynamic and allows participants to engage in truly customizable processes. To form such a model, the following parameters are required: understanding of the style and strategy of learning, an active approach to problem solving, willingness to take risks, to pay attention to both form and content, the ability to transform professional terminology into a system of basic concepts and a willingness to revise hypotheses and reject those rules that do not work, have a tolerant and open approach to the goal, and the ability of intuition.

For the successful development of the results obtained, it is necessary to improve the quality of educational spaces, both physical and virtual. For this, it was possible to develop a common virtual space so that all participants could quickly access virtual resources and sites, store their work, and share it in the wider community.

The cross-cultural collaboration programs encourage and inspire learning and teaching to support innovation, employment, and entrepreneurship, which requires developing opportunities for creative interaction, working in partnership with students, and gaining direct experience of doing business. The C3E ProDesign, EETC and Race4Scale projects are becoming the training ground





for a breakthrough in digital design and solving the problems of creative industries, helping to make the results of cross-border cooperation more visible and open. The school is making strides in educating new professionals working at the intersection of fashion, business, logistics, technology innovation and digital technology for a more sustainable future.

A re-orientation of higher education towards sustainability requires unconventional ways of looking at management, leadership, knowledge creation, and the interface between science and society.

The research conducted revealed generative practices emerging from student-led transformations in higher education, fruitful dialog between teachers, managers, and learners eager to analyse and improve emerging educational culture. The results obtained offer vast scope of future collaboration possibilities within creative industries and could form new frameworks for appealing content in cross-border cooperation.

The article provides a fresh outlook in the practical, project-driven issues of sustainable learning. In addition to the professional academic views of effective cross-border cooperation, and inter-project comparison of project outcomes, we provided students' opinions in a systemic way. Instead of referring to only the successful moments of the three international projects implemented, we were able to summarize the criticisms of students and project experts. The voices of two generations were able to sound brighter. Students' recommendations affect not only the pedagogical process, but also digital culture, as well as a huge field of professional skills and competencies.


This article brings practical added value in terms of understanding sustainable learning. Our contribution results in a healthy balance of expert and student opinion, in a detailed reflection of the examined five topics within sustainable learning, and the development of the practical significance of the much-needed dialogue between students and teachers across levels of learning and between cultural cross-border contexts.

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Previously published in Finnish in READ Nro2/2021
[https://read.xamk.fi/2021/digitaalinen-talous/
palvelumuotoilu-osaksi-kansainvalista-opetustarjontaa/](https://read.xamk.fi/2021/digitaalinen-talous/palvelumuotoilu-osaksi-kansainvalista-opetustarjontaa/)

SERVICE DESIGN EDUCATION GOES INTERNATIONAL

Sanna Haapanen, Tiina Savallampi

The demonstration of an interactive game wall to project partners gave an impulse to the planning of international service design education. The multimodular programme was implemented in spring 2021. One of the modules was built around the themes of service design. This article describes how the education was planned and what we learned for the future.

We began planning without knowing the extent of the module in terms of credits. Therefore, we estimated how much time students would use on their group assignment in addition to the contact teaching sessions. The assignment would involve applying in practice the processes, methods and tools learned.

The content of teaching was built on the basic themes of service design: user-centred approach, user research, concretisation of the study results, and development of an idea on the basis of the findings.

The courses were particularly targeted to 3rd year Fashion students. Liubov Dzhikiya and Ekaterina Prozorova from Saint Petersburg State University In Technology and Design (SUITD) were in charge of the overall planning and provision of the courses in the international ProDesign School. A timetable was prepared together in advance to guide the planning of the teaching modules.

We had free hands to plan the course assignment. We developed ideas by discussing current events and possible interests of students. The resulting assignment was to plan a subevent for the traditional Admiralty Needle fashion event.

Fifteen-year-olds constituted the target group, and the planning of the event was based on their needs and wishes. This target group was chosen because of the positive experiences of the game wall process. We also needed a platform to support remote teaching. As we had used Google tools before, we chose Jamboard because of its visuality and ease of use.

From planning to implementation

On the first lecture, we described service design on a very general level. We explained the service design process of the game wall and gave the assignment to the students.

The second lecture, delivered by project manager Heini Haapaniemi, discussed cooperation with stakeholders and social roles. The third lecture focused on the methods of user research.

The fourth lecture discussed the methods that students could use to describe the crystallisation of user understanding (such as design drivers) and their own idea of the subevent in the final presentation. On the final lecture, the students gave their presentations, and feedback was given and received.

The five lecture sessions included in the course were delivered through the Zoom service. The 90-minute lectures were delivered in English. In St Petersburg, the students were sitting at home or in a classroom with Associate Professor Ekaterina Prozorova, who was the coordinator of the programme. She was also our interpreter, translating the lectures as well as students' comments and presentations.

The student teams introduced themselves, created ideas and prepared their final presentations and evaluations on Jamboard slides. The Jamboard co-creation environment was new for them, and it was great to see how the students immediately started using it in so many different ways without detailed instructions.

The students' progress on the assignments was followed between the lectures. The slides were accessible to all students and lecturers all the time. This enabled immediate and open feedback and allowed the participants to inspire each other with their ideas.

In addition to attending lectures, the students worked on their group assignments. As some students were in a classroom and others at home, use of the Zoom small group rooms was a bit complicated. Instead of a hybrid implementation, it would be easier if all the participants were either working remotely or present in the classroom.

The students gathered user understanding widely from the target group and developed ideas for events related to fashion, interior design and international activity. The final presentations of the teams described five different ideas for subevents and new ways of gathering user understanding from a young target group.





What did we learn?

A hybrid approach enables implementations during a pandemic. It is a convenient solution from the accessibility perspective. On the other hand, while the ideas and thoughts of the teams were visible on Jamboard during the process, it was still difficult to get an idea of how the students were working outside lectures.

As the English language was to some extent a challenge, it was great to see that Jamboard was also very useful for getting to know each other. All the student teams introduced themselves in writing and photos. The students' wonderful descriptions of their dreams and career ambitions made very inspiring reading.

Interpretation between the languages took an unexpected amount of time. Lectures, breaks in speech and assignments should be planned with this in mind. What we learned from the first lecture helped us to better adapt our plans to the schedule. From the perspective of the planning and implementation of teaching, the module implemented as part of the project required an experimental and spontaneous attitude also of us teachers.

The students gathered user understanding in many ways and made good use of our instructions. They also showed us a new way of studying the target group and learning to know it: TikTok was an excellent platform for observation by means of web ethnography. In addition to observation, the students launched TikTok challenges for the members of the target group. This is exactly the kind of fresh thinking we are looking for!



**GAME
WALL**



THE PROMISE OF PLAYABLE ART

Jaakko Kemppainen

A few generations have already grown up with digital games. Through computers, consoles and mobile devices, we have been able to see glimpses from unknown worlds, venture in exciting historic cities and compete with players around the world. According to the survey of University of Tampere Player Barometer, well over half of Finland plays digital games at least once a month.

Playing games has surreptitiously grown from a nerdy subculture to one of the most consumed forms of culture. At the same time, games have become a natural way for those who grow up to express themselves and share experiences. The development of technology and the liberalization of production equipment have created opportunities for completely new gaming channels. Games are breaking from where, in the early days of information technology, they were absorbed behind screens and into the depths of machines: physical spaces and bodily experiences.

People orientated to other forms of arts often have an interest in games, too. Interdisciplinary experiments and works are becoming more common. Games are looked for support and also for intersections and for new opportunities to serve new audiences, especially those who grew up playing games. We have technologies to lure players into the experience. Multi-sensitivity provides a great opportunity for immersive work to expand the experience beyond the eyes and ears. The question is however, how to proceed? How do you build such a meaningful activity and content into an immersive experience, so that at the end of the session, the user steps out of the work as a changed person?

The construction blocks for wonderful new experiences exist: the possibilities of technology, the traditions of the arts, the curiosity of the audience, the power of doing and participating. By combining these elements, we are only at the beginning of the path. We need adventurous experimentation, border crossings and excesses, but also safe, fun and effortless works. I don't yet know what aspects the future holds for the game world but I'm sure that it has an important place in the spectrum of affordances constructing the future.



CO-CREATING AN INTERACTIVE GAME WALL IN KOUVOLA

Sanna Haapanen, Heini Haapaniemi, Tiina Savallampi

C3E gathered local stakeholders in Kouvola to design an interactive game wall for young people in a series of workshops. During the workshops, the participants created ideas for the game wall, ranging from stakeholder-specific needs to joint content. Young people were represented by 8th graders from Eskolanmäki comprehensive school in Kouvola. The implementation of the game wall in Kouvola was scheduled to February 2021.

All participants involved from the very beginning

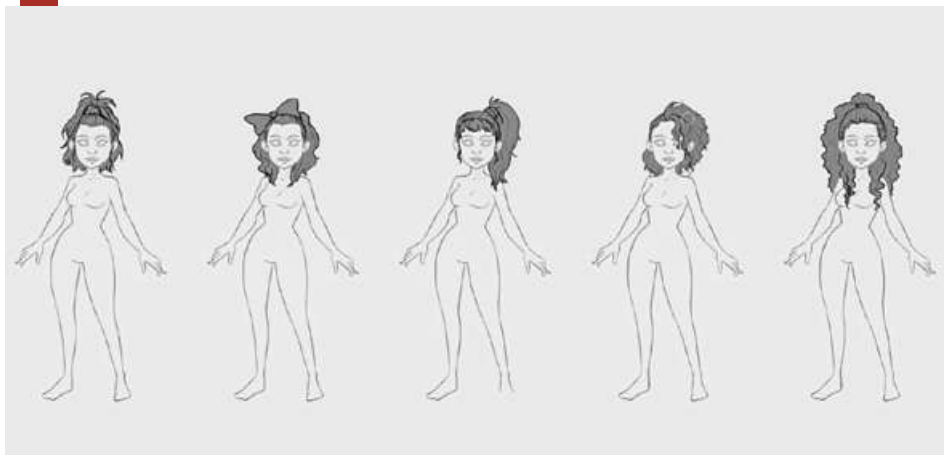
The plan of designing a game wall was actualised during spring 2020 under the C3E project's initiative. It was discussed with experts of various fields participating in the project as well as the Theatre Manager of Kouvola Theatre, Tiina Luhtaniemi, and the Regional Artist for Games as Art, Jaakko Kemppainen. The game wall will be completed next winter, and open-for-all events are being planned around it.

The game wall will also be linked to a production of Kouvola Theatre, The Comedy About a Bank Robbery, to celebrate the theatre's 60th anniversary. The theatre will invite some 1,800 eighth graders from Kouvola to see the play, learn about making theatre productions and participate in pedagogical workshops as part of the nationwide Art Testers project. The game wall will include themes arising from the play. In addition, Kouvola Youth Services as well as Xamk's Communication Services staff and teachers from the Culture department were invited to join the project. OiOi, a Mikkeli-based provider of digital interactive services, was in charge of the techno-artistic implementation.

Service design and co-creation – the workshop process

Different participants have different perspectives, and it is important to learn about them by facilitating discussion between everyone involved. It is also important to engage organisations and, particularly, the participants in cooperation. Due to the exceptional circumstances caused by the pandemic, the workshops were arranged online using various digital platforms. The series of workshops consisted of three meetings, two of which involved preliminary assignments. During the workshops, the participants worked in four small groups most of the time. The groups were mixed up for each workshop session so that participants with different skills and competencies became acquainted with each other. Service designers Sanna Haapanen and Tiina Savallampi from





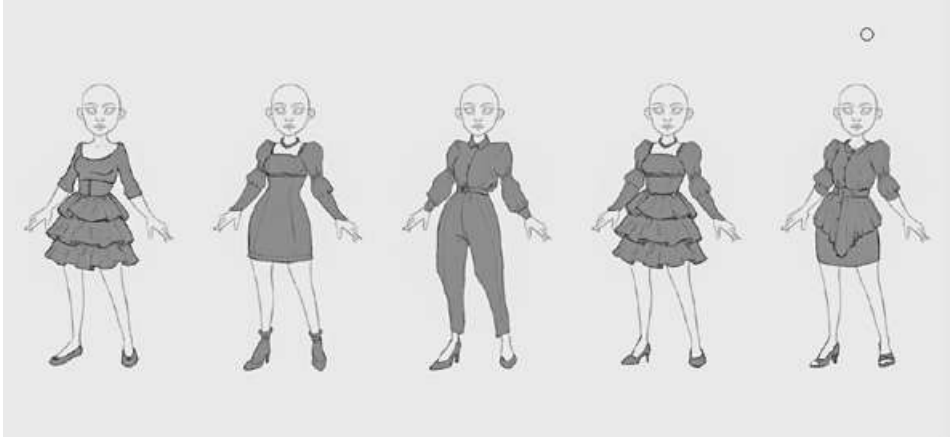
Xamk were in charge of the planning and practical implementation of the co-creation process.

The objective of the first workshop was to clarify the participants' joint target groups and goals as well as the effects that the game wall could have on the target groups and themselves. The participants prepared for the workshop by writing down goals that they and their closest colleagues had set for the game wall. A group of hi-tech and performing arts pupils and their teacher from Eskolanmäki comprehensive school joined in for the second virtual workshop. The pupils had been given a preliminary assignment to create user profiles of young people of their age. The profiles included information such as the person's attitude to gaming and culture and listed the person's leisure activities, motto and residential area. The profiles were used in the second workshop to develop ideas for the game wall and plan its location.

During the third workshop, the participants created imaginary headings and newspaper articles of a future situation in which the game wall is in use, and the goals set at the beginning have been achieved as fully as possible. This helped to actualise thoughts and compress ideas, with the results of the two first workshops and the previous discussions in mind. The entire workshop process was crystallised into design drivers that the participants can use while designing the game wall content during the project.

The pupils' experiences of participation in the design work

The pupils from Eskolanmäki comprehensive school were very active participants in the cooperation. This type of work was new for them, and overall, they found it very exciting. The pupils also found that the other participants listened to their ideas and thoughts, and they were enthusiastic about the realisation of the game wall. 'The pupils have been positively surprised to realise how much expertise they actually have in different virtual games and social media channels,' summarises teacher Marke Heijala from Eskolanmäki comprehensive school.



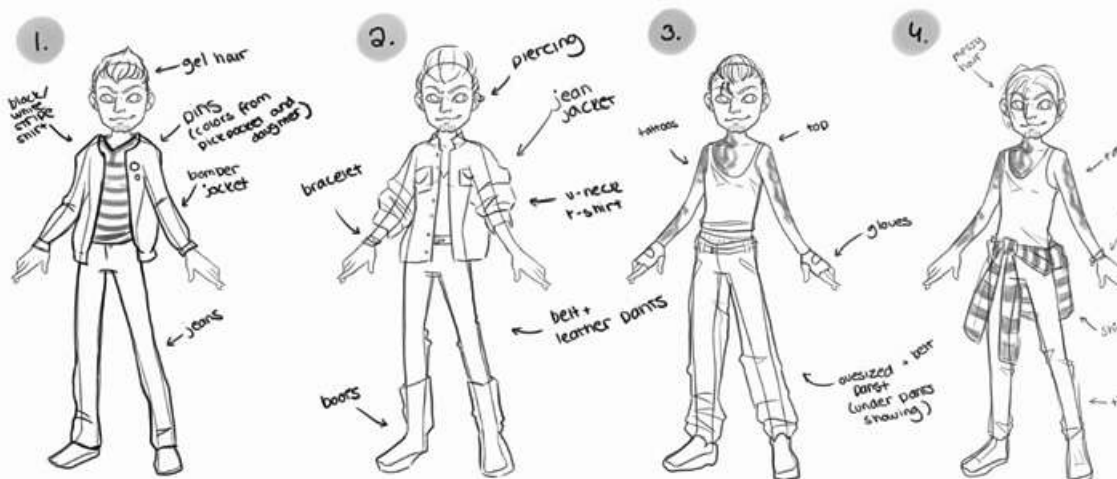
Multidisciplinary cooperation continues

In summer 2020, Game Design students continued to produce content for the game wall as part of the C3E project on an online course under the lead of their teacher Panu Vuoristo and Fashion and Costume Design Senior Lecturer Esko Ahola. Specialists from the Moscow-based Smirnov School of Arts were invited to participate. The contents created were combined and developed further in autumn 2020, and the prototype of the game was tested with the pupils from Eskolanmäki. Genuine feedback for further development can be expected when the game goes live.

Once the game wall is opened to the public, we hope to see dozens of enthusiastic young players in front of the wall. We believe that the game wall will be the talk of the town at least for a while and attract interest also outside Kouvola, particularly among young people.



THE PRISONER



Workshop facilitation is teamwork

Service design and workshop facilitation are teamwork in which the leaders have specific roles and tasks. It is a good idea to have several people involved in the planning and leading of workshops. Workshops are always tailored to the need, and it is useful to iterate ideas already during the planning stage with a person who has a similar background of competence. For physical workshops, it is preferable to have more than one leader. For instance, it enables the management of multiple groups at the same time. Workshop leaders are often also observers – this is another reason why it is good to have more than one facilitator.

The participants of the game wall workshops faced an exceptional situation in the spring as the Covid-19 pandemic set in. The distribution of the facilitators' tasks was emphasised during the planning and implementation of the virtual workshops. This experience showed clearly that online workshops need at least two leaders: one of them leads the work, gives instructions and promotes discussion, while the other one is a silent background player, giving assignments to small groups and monitoring that the participants stay online. A third role could have been that of a secretary, for example. However, this time the assignments were designed so that the participants themselves recorded their discussions on the templates given to them.

The “Character Design and Digital Art in Immersive Installations” course ran at the end of the spring/summer semester of 2020. The course had originally been intended to be run as an on-site workshop at the Meduusa Studio at the Kouvola Campus. However, due to Covid-19 epidemic this was not possible.

Instead, the decision was made to transition the course to an online format. With retrospect, now that both teachers and students are familiar with the hybrid teaching model, this seems a



straightforward task. However, at the time, this was a new and unfamiliar pedagogical approach for a workshop of this nature at the school. Fortunately, as Xamk had adopted the use of Microsoft Teams earlier, we had a readymade platform by which to deliver lectures, learning cafes, student workshops and feedback sessions.

This course was a component part of the Immersive Interactive Game wall initiative, a development case of the C3E project. The game wall was commissioned by the Kouvola Theatre with the aim of encouraging local youth to encounter the world of theatre and to provide an exciting new source of social interaction.

The aim was to create a collaborative gaming experience derived from Kouvola Theater's play "The Comedy About a Bank Robbery".

The collaborators included OiOi, Art Testers, Taike Regional Game Artist Jaakko Kemppainen and Eskolanmäki comprehensive school students specializing in hi-tech and drama.

Initially the process began with the creation of an extensive service design plan carried out by Sanna Haapanen and Tiina Savallampi, mapping the needs, goals and wishes of all participating parties and communicating with the target audience to assist where their interests laid.

These findings and topics were then discussed and analyzed during multiple workshops, and the results were compiled into a report. This report, and the knowledge gathered during the research period formed the foundations for the game wall project.



GAME WALL PROJECT

Sami Kämppi

The game set designed for the smart wall in FUEL creative space with the C3E project was, from OiOi's point of view, an opening for cooperation with educational institutions like Xamk. The goal was to create a student-playable game using the Unity game engine. OiOi's main goal was the development of an interface for the smart wall to interact with the Unity game engine. This enabled us to deploy one of the most popular game development environments and create more diverse game content. This will also improve factor finding and employment for OiOi.

Brainstorming

Service design, involving end-users and the target group created an idea resonating with the target group for the game. During the workshops organized by Xamk, structured ideas were collected from a wide range of participants to support game development. Based on this, the development of the actual game could begin.





Mentoring and finalizing

We were actively involved in instructing the laws and possibilities of a new game user interface and experience during the production phase. Communicating this was perhaps the most challenging part of the project, as game developers had no experience with games made in similar environments. These borrowings are only learned in practice and through gaming on the wall itself. Games that can be played on small touch screens or with a mouse and keyboard have a completely different starting point for usability and user experience than a large smart wall that is 4 meters wide and more than 2 meters high. Therefore, optimizing the game to fit the wall requires several test iterations if the project involves developers who are not familiar with the smart wall experience environment. The now-completed version still needs further development to reap the full benefits of the smart wall. However, it serves as a good model for the entire design process, requirements, scheduling, and various work steps and is finalized into a ready-to-play game.



Previously published in READ Nro2/2021
<https://read.xamk.fi/2021/luovat-alat/interactive-immersive-game-wall-for-youngsters/>

INTERACTIVE IMMERSIVE GAME WALL FOR YOUNGSTERS, KOUVOLA

Heini Haapaniemi

Design processes in the intersection of art, design and technology are very topical both from the UAS practice and research point of view. This game wall experience is unique due to its multiplayer aspect. It is operated as a huge touch screen with a physical presence required. The game has an immersive nature, it is played in a 3D space with moving images and a special soundscape that reacts to movement and events. Scoring high in the game requires relying on other group members and moving on swiftly from task to task in a fast-paced environment.

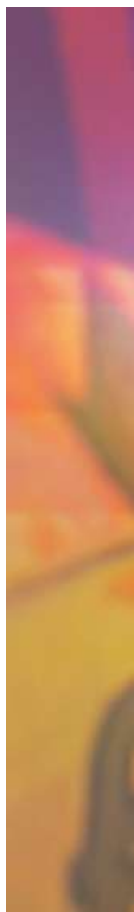
The design processes

The design process was a value creation challenge in a co-design engagement between art, design, technology and open learning environments. Progressive inquiry, a pedagogical approach that resembles scientific communities was used in the case for the knowledge building process (Leinonen, 2010). **Emphasizes was also given to end user integration, focal in collective inquiry (Durall Gazulla et al. 2020) which refers to shared knowledge building.**

Design processes have a nonlinear nature and require constant communication, problem solving skills and a capability to adjust (Marttila, 2018). One of the focal questions was how to engage UAS and comprehensive school students in collaborative learning and collective enquiry.

Learner-centered and human centered design principles allow the involvement of the human perspective in all steps of the problem-solving process. Human centered design is commonly used in design and management frameworks which aim at integrating end users and foster learner centered value creation processes. In this case, learners included Xamk & Russian university design and technology students with the comprehensive school and upper secondary school students and teachers.

LeJeune (2003) sees collaborative learning as interdependence where individual responsibility and accountability are key elements whereas Panitz' (1996) definition relies on the sharing of authority based on consensus building (as cited in Howell, Heap 2013). Eagerness to participate in collaborative knowledge building is stimulated in this case study by planning the processes and activities on multiple layers (Baranowski et al., 2016):





1. Interaction with the participant at the focus of the activity.
2. Feedback about the impact of the participants' own actions.
3. The feeling of control. Giving the participant a chance to actively influence the narration, characters and events of the process /game.
4. Identity, how the participant relates to the characters within the narration.
5. Immersion, being integrated into the process /game.

The experience of participation provides learning experiences, competence, independency, autonomy and enhances possibilities to influence (Purhonen et al., 2020). End user integrational was done from early on in collaboration with the Eskolanmäki comprehensive school. They provided contents for a service design process by pre-tasks and creating persona, that eventually contributed to mutually agreed design drivers to guide the multidisciplinary design team. Game Proposal and





the entire process of coding and troubleshooting was done under the leadership of game designers and coders Panu Vuoristo, Georgios Riskas, Pekka Vilpponen and Suvi Pylvänen, not to mention the contributions of tens of students who earned ECTS study points and gained valuable insight into the design process.

Design processes require constant dialogue on meaning, since collaborators and stakeholders request added value in the spheres of technological innovation, aesthetics, usability and end user integrations. Good communication skills, including the ability to listen, are an asset for the design manager throughout the process. Dialogue needs to be active within the designer group, towards the commissioner and other collaborators as well as towards the community/society; in the form of why is this relevant from the end user perspective.

Who initiated the process?

This co-design process was part of Contents for cross-cultural events, C3E collaboration between Xamk, St. Petersburg State University of Technology and Design, SPbSUITD, Further Education Institute ICP with educational institutions, schools, festivals, theatres, creative businesses and the cultural sector. This immersive game wall was commissioned by the Kouvola Theatre for their 60th anniversary. Other collaborators include OiOi, Art Testers, Taike Regional Game Artist Jaakko Kemppainen, Kouvola social sector youthwork and urban art and end user representatives Eskonlanmäki comprehensive school students specializing in hi-tech and drama. The theme of the game wall was derived from a farce comedy “The Comedy about a Bank Robbery” from the Kouvola theatre 60th anniversary repertoire. Farce comedy stems from Italian street theatre, therefore also the events, the characters and the entire aesthetics of the game wall experience is inspired by commedia dell’arte (in addition to the 80’s).

Three narrative workshops were held with students of game design, design and coding. The objective was to flesh out a more comprehensive narrative for the game, the characters and their motives. Additionally, the product’s pedagogical value was evaluated and further enhanced in order that the game have a more meaningful context for the 8th and 9th graders. A glossary listing the most important, topical game development terminology was also produced.

The characterization process was mentored by graphic designer, game designer Panu Vuoristo, fashion design lecturer Esko Ahola, lecturer and dramapedagogue Heini Haapaniemi and Ivan Smirnov from the Smirnov School of Arts, Moscow in shared study modules between the UAS and university students.

What next – how to further develop the product

During spring 2021 the game was coded, further developed and tested as the interface and the actual wall were finally installed. Throughout summer 2021 the game wall experience will be polished, further develop and, troubleshooted. In Autumn 2021 end user tests will follow, all accomplished prior to inviting all grade 8 and 9 comprehensive school students from the wider Kouvola region to experience the game at Xamk Kouvola Campus, Paja Building.

Further research will be carried out about the end user integration and reception of the game. Other topical questions include, what is the role given to intrinsic motivation, empowerment and learning through the engagement. Research in art and design acknowledges the question of embodied learning through art, in this case, how does movement (the sensors in the wall react to touching) and immersion into a 3D space with specific soundscapes contribute to the final user experience.

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DEVELOPMENT TEAM ORGANIZATION AND WORKFLOW IN THE C3E GAME WALL PROJECT

Pekka Vilpponen

The multidisciplinary nature of the game development process combines coding, art, music and sound design, control systems, artificial intelligence, and human interface design. Even teams of seasoned game development veterans always face the same issues of getting organized and finding the design and development methods and processes that work best for the team when a new project is started.

The game development project that I was presented with in the beginning of the 2021 was not any run-of-the-mill mobile game either but had an additional twist through the rather unusual hardware, it was supposed to run on. The device in question is a 4 by 2.5 meters touch wall installed to a public space. And at the time when the project started it had not even been setup yet.

So, it was interesting to start deciding how to organize a team of students who did not know each other, had very little experience in the field of larger projects and game development, at a time when the whole project had to be completed remotely and with a relatively fast schedule for a device that no-one in the project had not seen yet.

Novice students—like many others outside the field—often have the misconception that software development is not very methodical or does not follow any process. In fact, developing commercial video game products requires good planning, effective team organization, and strict adherence to several processes and methodologies.

Key to any successful project is to plan and keep everyone in the team on the same page about what is the goal of the project and how all the parts fit together while working with the project. But first we need those pages and in game development, an overview of the project is usually first laid out on a game design document.

The primary function of a game design document is that it acts like a guide for everyone on your team. The document that should be thorough enough and specific enough to let a team of people build a cohesive, consistent game. It is the kind of document that will inform every decision your team makes and takes out most of the guesswork involved (Tyler 2021). The first iteration of the game's design document was hardly a comprehensive or even coherent guide describing the game, but it was sufficient for coders to start working on a prototype.

Game development is usually a non-linear iterative process and the game design document changes throughout the development. It's one crucial role, however, is to offer a finite scope for the game. That was something that the first version of the design document did not quite manage to do. There was a lot of idea-level gameplay descriptions and mechanics that did not fit together to paint a clear picture of the final game product. Fortunately, game designer Giorgios Riskas joined the team quite early on and started working on refining and fining down the game development document, while the programmers kept building the early prototypes in the same direction as the design document was going.

With help from Giorgios' efforts, the design document started to take its form, but the team was still quite unorganized. In part, this was due to the fact that we had to work remotely and most of the team members did not know each other. Organizing a new multidisciplinary team of creative people is always a difficult task and especially in this case, where most of team consisted of students that did not have experience of working on projects of this scale. What we needed was agile methods.

Agile development is a general term for several different software development methods. Common to these methods is iterativeness and incrementality. Functional software is introduced at regular intervals and features are gradually added. The documentation focuses on the essentials and the plans change as development progresses. The interaction between the management level, the developers and the customer are smooth and close. (Lehtonen et al., 2017.)

Agile methods are powerful tools in larger projects, but you must always find the best practices for the team you have instead of strictly following a methodology. Since most of the team consisted of students that were not full-day employees but also had to deal with their other studies, lectures, and weekly homework we ended up having longer weekly meetings instead of usual daily standup meetings. Frequent Teams discussions and notifications of tasks in progress or completed by the team members compensated the lack of daily meetings quite well. Once the team was adjusted to this workflow – which took some time initially, due to remote working and as group chats on Teams, were quite a new concept to most participants.

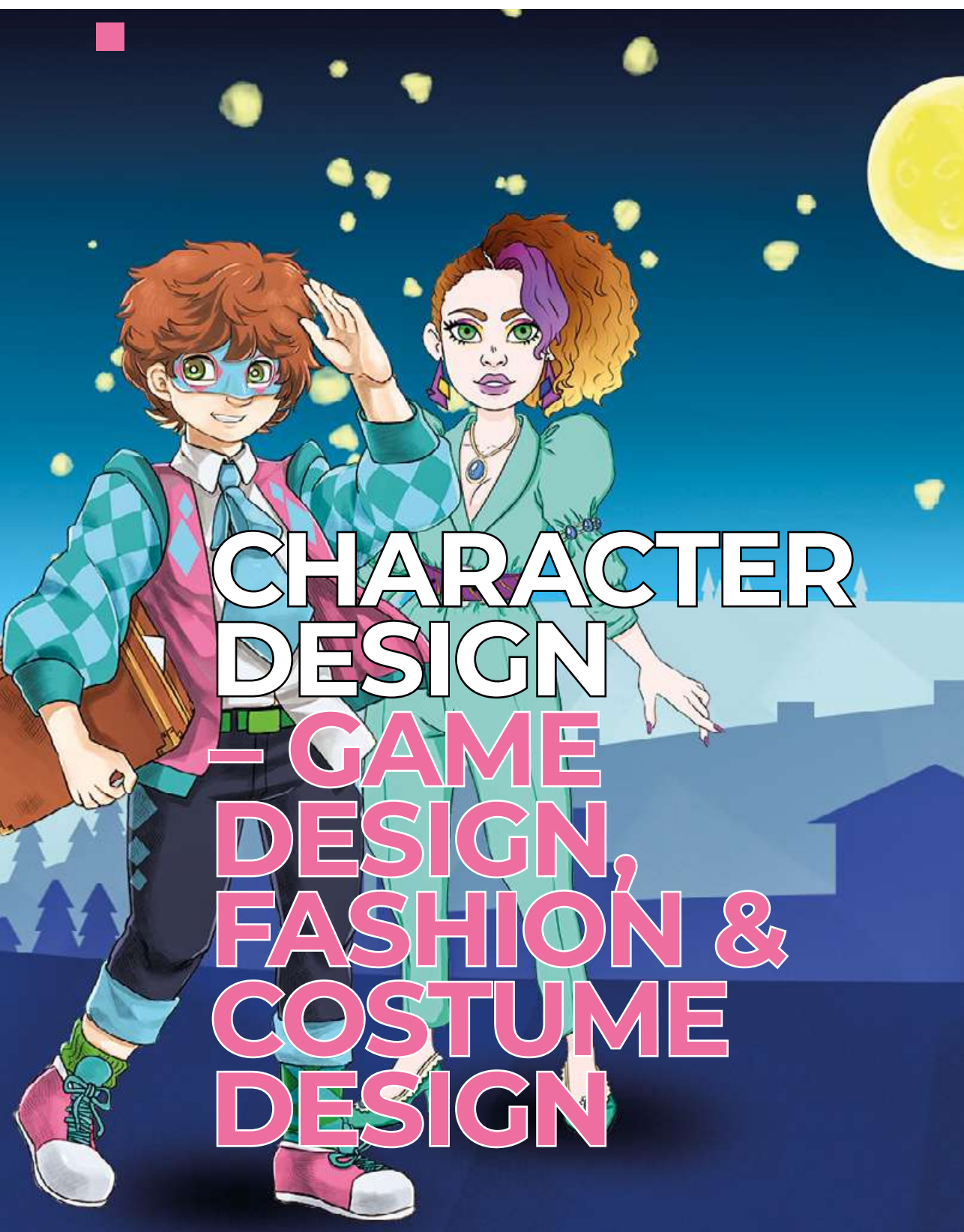
The students managed to self-organize quite effortlessly when introduced with proper processes and working methods and adapted to them quite rapidly, leading to a result where the whole development process started flowing with a good pace. Now the game is completed, and the results are quite impressive. However, no software project that is ever really completed and there's still some optimization and polishing to do.

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CHARACTER DESIGN AND DIGITAL ART IN IMMERSIVE INSTALLATIONS

Panu Vuoristo

The “Character Design and Digital Art in Immersive Installations” course took place in the spring/summer semester of 2020. The course was originally planned as a two-week on-site event to be held in the Meduusa Studio at Xamk Kouvola Campus. However, with the introduction of restrictions due to the Covid epidemic, this plan was no longer possible. It was decided to review the course content and convert the workshops to an online format.

This course was part of the Immersive Interactive Gamewall project, itself a development case of the C3E. The game wall was commissioned by Kouvola Theatre and would give the public a collaborative gaming experience derived from the premise of Kouvola Theater’s play “The Comedy About a Bank Robbery”. The project’s aim was to provide a touch point for local youth that would encourage contact with the world of theatre. It would also contribute an exciting new source of social interaction to the local urban environment. Collaborators on the project included: OiOi, Art Testers, Regional Game Artist Jaakko Kemppainen and Eskolanmäki comprehensive school students specializing in hi-tech and drama.

Initially, the whole process began with the creation of an extensive service design plan carried out by Xamk’s Sanna Haapanen and Tiina Savallampi. The plan mapped the needs, goals and wishes of all participating parties and included discussions with the target audience to work out where their interests lay. The key topics and research findings were then discussed and analyzed during a series of further workshops. Finally, the results were compiled into a report, that with the knowledge gathered during the research period formed the foundations for the game wall project.

The “Character Design and Digital Art in Immersive Installations” course was one of a series of different workshops run based on the theme of Kouvola Theatre’s play in combination with the Italian Renaissance form of street theatre known as *commedia dell’arte*. Our workshops specifically aimed to develop character designs for the use in the game and to be run on the interactive wall.

Students began the course with a workshop in which they brainstormed and planned this kind of gameplay, game mechanics and character designs that would create a fun and immersive experience for a player from the target audience. The following workshop introduced them to the technology and possibilities provided by OiOi’s interactive wall installations, after which the students re-evaluated their original ideas and considered what kind of games would work best with this new



medium. Finally, new improved game proposals were pitched to the group from which the best 3 were selected for further development. These group workshops were run by me with the help of Xamk guest lecturers, Esko Ahola from the Degree Programme of Design, representing Fashion & costume design and Sarah-Jane Leavey from the Game Design Degree Program.

During these initial workshops, students were also introduced to the characters of the *commedia dell'arte* and established connections between these characters and those appearing in the Kouvola Theatre's play. Based on this research, the students made character profiles that defined each cast member by their physical and psychological attributes. As the play is set in the modern era as opposed to the Italian Renaissance, students researched and chose a new time period as the setting that was more relatable to the target group.

This work having been completed, the students then moved on to explore the world of character design and digital illustration. Ivan Smirnov, the founder of Smirnov school from Moscow, taught the students the basics of digital painting and character concept-art. Students learned the process of character design, focused on developing their painting skills and on being able to design suitable contents for interactive media. This was where many of the visual assets for the prototype were developed.

The workshop was run as an optional course for Xamk students with guest participants from SPb-SUITD. Running the course online came with advantages and disadvantages. Among the benefits were the introduction of a set of surprisingly versatile online tools available for group work, such as Invision Freehand, and the possibility of students being able to watch recordings of workshop sessions and lectures for reference from the comfort of their own homes. This method of holding a course also lowered the threshold for international student participation and enabled guest lecturers to join the workshops even when unable to travel to on-site locations, due to Covid-19 restrictions.



The biggest challenges we encountered on the course concerned technology and communications. In order to be able to participate students had to have a decent internet connection, relatively up-to-date hardware, a graphics tablet and software to carry out the exercises. Although Teams worked well for lectures and group workshops it set some limitations on how easily the guests could interact with or access course materials. Some students seemed to welcome the online nature of the content, whereas others would have preferred having lessons on the campus.

At the end of the course, the students had produced an impressive array of work including character profiles, illustrations, and a selection of initial game concepts. Much of this content was further developed at a later date as the game wall project progressed.

The process of the game design group workshops combined with concept art tutorial sessions worked well in generating a coherent set of game character designs. Furthermore, the students appreciated having access to Ivan Smirnov, an industrial professional as a visiting lecturer. His instruction based on working life gave them an excellent opportunity to hone their digital painting skills, learn new techniques and receive constructive feedback on their work.

In conclusion, this course combined international co-operation by both giving us the opportunity of teaching guest students and receiving industry level education from a visiting lecturer. It also gave participants a chance to learn new working methods, consider and experience alternative pedagogical approaches, and view their own work from a different perspective.

THE ROLE OF KOUVOLA THEATRE IN CO-OPERATION

Anne Jokivirta

The objective of the co-operation between Kouvola Theatre and its audience is to deepen the contacts and relationship between the theatre and its spectators of all ages. Additionally, the aim is to create the theatre an easily accessible meeting place through various forms of co-operation and events. Open rehearsals, artist meetings, art presentations and backstage tours are regularly arranged for the public. Young people are an important target group for the theatre, and the art educational work for them includes workshops supporting self-expression, development and growth of co-operational skills, and materials presenting them theatrical work. The objective is to open-mindedly try new and surprising forms of co-operation, for example by applying digital platforms in the future.

CHARACTERS OF COMMEDIA DELL'ARTE CREATE INSPIRATION FOR THE C3E PROJECT

Esko Ahola, Seija Kiuru-Lavaste

The Italian commedia dell'arte street theatre with its Renaissance characters has created a many-fold and centuries old historic tradition for the Western theatrical art. The C3E project provides an example of how these classical street theatre characters such as Harlequin or Colombina can be relevant and enticing and innovating in today's context.

The C3E was the denomination of a three-year long project in the field of culture and events in which not only a Finnish and a Russian educational institution collaborate but also other institutional actors, both in South-Eastern Finland and the St. Petersburg area, bring a culturally significant contribution to the table as partners. Xamk acts as the lead partner and SPbSUITD as the Russian counterpart. The theatrical world is embodied by Kouvola Theatre in Finland.

The activities of the project in Finland derive from three large entities, one of which is built around Xamk Game Design, Service Design and Fashion & Costume Design Programs, as well as the Art Testers Organization (Taidetestaajat) and Kouvola Theatre. All this activity has echoed the bond between commedia dell'arte and its archetypes.

The C3E project was launched in December 2018. The links to educational courses and student mobility were key for the development of the individual sub-projects. In October and December 2019, two hackathon-type brainstorming and development meetings were held. Small student groups from both SPbSUITD and various design fields at Xamk were assigned to come up with a game concept and a visualization of it, inspired by Kouvola Theatre's play "The Comedy About a Bank Robbery" on the bill. The premiere of this production was scheduled for the autumn of 2020.

At the C3E Kouvola Hackathon Event, theater actor Veli-Matti Karén of Kouvola theatre gave a meritorious characterization, both visually and physically, on commedia dell'arte and lectured on how the contemporary characters in this bank robbery play could be interpreted, even through theatrical means, i.e., these commedia dell'arte archetypes. At the hackathon event, the groups came up with ideas and a presentation for this assignment in a short, two-day period. This was enhanced by the presentation by Irina Safronova, a professional St. Petersburg-based costume designer, on how to characterize, visualize and illustrate theatrical characters. Further, she explained various performance and illustration technical solutions that she had had to face throughout her long career in the world of performing arts in St. Petersburg.





The link between the contents of the C3E sub-projects and Xamk Fashion and Costume Design education proved to be successful due to the educational courses. Within the project, a joint event was planned with Kouvola Theatre and the City of Kouvola's youth activity board for the theatre and the City of Kouvola for the beginning of 2021. The event was meant to include young art testers from Kouvola (Kouvola Theatre's own project). The final purpose of the event was to develop an interactive game wall based on the farce comedy "The Comedy About a Bank Robbery" so that the characters adventuring in the game would directly be intertwined with the text of the farce play. The characters were to be interpreted in the spirit of *commedia dell'arte*. Everybody agreed that it would be a great opportunity to disclose this legendary art form to young art testers. An excellent link between Xamk Fashion and Costume design education and the C3E Project was established at this juncture.

An optional course "Character Design and Digital Art in Immersive Installations" was carried out at Xamk Game Design in May 2020, taught by the renowned Moscow-based game designer Ivan Smirnov and Xamk Game Design lecturer Panu Vuoristo. The backbone of the thematic contents of this educational course was of course the theatrical play "The Comedy About a Bank Robbery". Working as a team together, the students came up with the idea of a bank robbery game with a visual framework of the 1980's style interiors and period-specific details. The visual image of the game characters also strongly reflected the style and fashion of the 1980's, although there were also reminiscences to other eras in the characters. The development of this game technically continued from the autumn of 2020 onwards, and the ultimate goal was to create a game that could be displayed on a large electronic game wall at the new FUEL space of the Paja building at the Xamk Kouvola campus. The FUEL space with its game wall kicked off in November 2021.

After the game characterization course, the concept of *commedia dell'arte* continued in the form of masks in the autumn of 2020. The use of masks and mask theatre is an integral part of this street theatre in which the characters are able to swap their roles quickly and hide. The Paraabeli Collective, which specializes in mask theatre, mask design and production, carried out a weekend optional course at the Xamk Kouvola campus, Iiris Autio and Matti Halén from Paraabeli in the lead of this course. Not only did Autio and Halén produce performances, but they also worked as teachers and trainers in the vast field of performing arts and its applications.

The students of this mask course represented different study fields of Xamk Culture. Due to the pandemic situation, the course, which had also been planned for Russian SPbSUITD students, was conducted solely in Finnish and only for Xamk students. Virtuality was perceived as a difficult and even impossible means of communication for this type of course, where things are done by hand. The starting point for designing the masks was *commedia dell'arte*, but the students were given the freedom to design and implement their masks based on their own ideas. The prepared masks were on display at the Design Dimensions exhibition presenting the C3E project at Kouvola campus from November 2021 onwards.

As early as spring 2020, it was decided that the key figures of *commedia dell'arte* should also get concrete forms as outfits, designed and implemented by the students of Xamk Fashion and Costume Design. This project started by the end of 2020 within the Costume Design and Characterization





course. Students designed traditional and modern *commedia dell'arte* outfits. The process was also an independent Production Project. The chosen outfits were implemented during this course. Three Xamk Fashion and Costume Design students joined the Production project: Marja Kakko, Jenni Oksanen and Ella Puoliväli. The instructor in this process was Senior lecturer Seija Kiuru-Lavaste.

The students began their work by becoming acquainted with the form of theatre that originated in Italy in the late 16th century. These performances were improvised street theatre plays, with a connection to the locality achieved by gossip and details of the performances, thus arousing interest in people. *Commedia dell'arte* is all about adventure and as such standard characters were always provided with a manuscript set free. The students chose three characters to work with: Captain (*Il Capitano*), Servant/Harlequin (*Arlecchino*) and sweetheart Colombina (or *Colombino*). The design process utilized the “Shared expertise in design process”, model by Seitamaa-Hakkarainen (1998), on a theoretical basis.

With the historical facts provided the design process proceeded to an extensive search of related visual material. Visual material was systematically retrieved, and students also analyzed the images as methods. Then sketching and exploring one's own ideas. Exaggerated shapes and proportions were called for the historical figures, which are especially conspicuous in the figure of *Il Capitano* and the width of the hem of Colombina's skirt. Modern fantasy characters set out to live their own lives, for which students sought out unusual materials such as coffee bags and plastic materials. Special attention was paid to the dyeing and modification of materials. The objective was to maintain the world of materials and colors united.

Each designer picked up, as to their sketches, their choices for implementation. The students Marja Kakko, Jenni Oksanen and Ella Puoliväli produced two outfits each, a traditional and a modernized version. The materials were obtained jointly and the printing and dyeing of the fabrics took place partly in groups. Recycled materials were also used as much as possible.

Harlequin, which evolved from *Arlecchino*, is perhaps the best-known figure of *commedia dell'arte*, and its choice was based precisely on notoriety. The Harlequin is a mischievous figure. Harlequin figures, both traditional and modern, were designed and made by Jenni Oksanen. She dyed and printed the traditional rhombus pattern on the linen fabric and this fabric was also patinated at the same time. In other words, it was not meant to become an even print. Harlequin's traditional costume ensemble consisted of pants, a tunic, a headdress, and a mask. The modern fantasy costume version consisted of a colorful rhombus pattern shirt, patinated torn pants, and a showy jacket in patent leather with striped sleeves and a showy pleated collar and a mask on the mouth. This outfit could very well be seen as a piece of a modern showcasing of men's garde-robe. A successful unity!

As a Harlequin darling, Colombina was a rather natural choice for another character. In her performances, Colombina is a resourceful and kind-hearted character who often longs for the Captain but usually ends up with Harlequin. Colombina's costumes were designed and made by Ella Puoliväli. The traditional costume has a very wide hem, with a crinoline underneath. The costume includes a long undershirt serving as a petticoat, a corset made in traditional ways, a skirt with a small apron and a coat. The costume is partly constructed with the same rhombus pattern in





cotton as the Harlequin costume. In this way, the characters are also connected with the spectator's imagination. The corset in the modern fantasy costume version is made of coffee bags. The skirt in patent leather is not dressed on the crinoline but gets volume by using tulle fabric and is short in design and longer in the back side. This outfit also includes a shirt or a blouse to be worn under.

The Captain (Il Capitano) was chosen as the third character, the outfits of this character were designed and made by Marja Kakko. The Captain is more traditional as a character than the others. The outfit for this character was padded, the abdomen was increased considerably so that the showy nature of the character is clearly visible. The traditional captain has a large and a handsome Renaissance millstone collar that turns into a ruffled collar for the fantasy character. Both outfits include breeches and a jacket. The fantasy costume for Il Capitano has vivid colouring and sparkles. All six outfits also endowed with headgear and together form an interesting and an informative ensemble, a journey into the world of commedia dell'arte.

DESIGN DIMENSIONS

EXHIBITION

Esko Ahola, Sanna Haapanen, Anu Vainio

DESIGN DIMENSIONS Exhibition presented at Xamk Kouvola Campus, Paja Building, in November 2021 the results from the activities carried out by two RDI projects in the field of culture and especially design. These projects have constituted the significant contents of the Xamk Culture's educational projects and RDI activities between 2018–2021. Through these projects DESIGN DIMENSIONS Exhibition highlighted the latest trends in design education such as service design and game design, both of which can be studied at Xamk Kouvola Campus, within the Culture Degree Programs.

The key elements of the C3E were:

- ✦ How to increase visibility and awareness of cultural events and attract new audiences?
- ✦ How to design a successful event using the latest technology tools such as immersive contents and how to apply gameplay and benefit from game design capabilities?
- ✦ How to enhance cross-border cultural cooperation between Finland and Russia, notably between the participating design universities?

The exhibition focused on the achievements of three sub-projects derived from the C3E project. In each of these projects, the partner has acted as a major player in the event industry in South-Eastern Finland.

- ✦ Synesthesia or music visualization competition organized in connection with the Mikkeli Music Festival.
- ✦ Introduction of commedia dell'arte theatre characters in the play "A Comedy About a Bank Robbery" on the bill of Kouvola Theatre and, interestingly, in a digital game development and a game produced by Xamk Game Design. And more specifically, the outfits of the commedia dell'arte characters were created by Xamk Fashion and Costume Design students.
- ✦ Development and design of public accommodation solutions for the Kotka Maritime Festival

Finnish Design Academy (FDA) constitutes the cooperation network between the Finnish design universities. The network was created during the FDA project between 2019–2021. The objective of the project was to enhance cooperation between the Finnish design universities and to develop design education to better satisfy future needs, as well as to adapt design methods in new fields. The project carried out development activities with companies and organizations that had not yet utilized design in their operations.





The major activities within the project consisted of elevating the profile of design education and making design visible. The students participated in the project in the context of their educational courses.

The main activities of FDA included:

- ✦ Back to the Future Design Hackathon at the Finnish Maritime Centre Vellamo in Kotka.
- ✦ Co-development together with Kymenlaakso Forest Industry's 150th Anniversary network.
- ✦ Learning environment development of the Xamk 006 Space into a multidisciplinary Future Experience Lab FUEL through service design processes.

At the Design Dimensions Exhibition, visitors were invited to familiarize themselves with the completed Future Experience Lab FUEL which was co-designed in a service design process. Xamk student Ekaterina Karvanen created a visual installation illustrating this process. The Double Diamond Puzzle is based on the service design Double Diamond Process model developed by the English Design Council. Ekaterina Karvanen's work can further be utilized in service design, in it you can move the individual pieces of the Double Diamond Puzzle as well as draw and write on its surface during the design process.

DESIGN AND IMPLEMENTATION PROCESS OF THE COMMEDIA DELL'ARTE OUTFITS

Marja Kakko, Jenni Oksanen, Ella Puoliväli

Each student treated one commedia dell'arte character, designed and carried out both a historical and a fantasy version of their chosen characters. In order to create visual unity between the historic outfits, information of the historical costumes was jointly searched. Fantasy outfits have had a very free starting point, each student defined it as they wished.

Captain, Il Capitano

Marja Kakko

I designed the outfits for the Captain, Il Capitano. The first of them is historical and is based on Il Capitano outfits of the Commedia dell'arte era. The outfits were ornate Renaissance uniforms. The second outfit was a fantasy version and will be an exaggerated version of a historical outfit. The fantasy outfit has supporting structures and is more decorative. These elements will make the outfit even more characteristic. In this project, I found it interesting to show how different themes affect the final result of the same character's outfit.

Harlequin, Arlecchino

Jenni Oksanen

The design of the historic outfit of the late 17th century Arlecchino is based on pictorial material of that era. The outfit consists of jacket and trousers, made of patterned linen.

The fantasy version draws inspiration from the early Arlecchino, who was a temperamental, and even an aggressive character. This gave me the idea of a slightly gloomier figure, whose outfit will be implemented by processing materials and patterning the shape on a dummy.





The project is interesting because the same character will end up with very different outcomes in terms of starting points, implementation and working methods. The historical costume is produced with the help of an exact model and patterns, while the fantasy one is freer in terms of materials and shapes. At the same time, the work consisted of two different learning processes, historical patterns and problem-solving techniques.

Colombina

Ella Puoliväli

The historical costume dates back to the French and Italian fashion from the 1680–1690s. The outfit includes a corset top, petticoat, crinoline, skirt, jacket, and headgear. The challenge and learning goal for me is to make a corset and to design and implement a historical costume according to the fashion of the era. In this project, I will paint and dye many fabrics myself in order to achieve the desired result and color world. In the corset, I will apply patterns typical to that era. Since many garments create volume by pleating and folding fabrics, it will increase the consumption of fabrics. This fact should be taken into account when purchasing the materials.

The second version of Colombina will be placed in a steampunk world that reflects an era of the end of the world and a lack of materials. As materials, I wish to use so-called waste and rubbish materials, such as surplus fabrics, shreds, empty coffee packs, broken umbrellas and other materials that would otherwise end up in landfills or recycle. There is also a corset and crinoline in the steampunk outfit, but the rest of the outfit will still come to life through material purchases. In this outfit, I look forward to using abnormal materials. It will be interesting to see how many different materials I would utilize and what kind of challenges this would create.

CONCLUSIONS

Heini Haapaniemi

Creative industries utilize art-based methods and skillfully borrow tools from business, design and data-analysis to create stronger communities and far-reaching value chains. Creative industries have a strong impact in the regions by creating additional value, strengthening entrepreneurial and educational networks and helping in meaning making processes, such as visualizing complex data for strategic purposes.

C3E developed the participant festivals' business models, provided in-depth knowledge about management, marketing & brand development, enhanced key stakeholder relations across the Finnish-Russian border, organized conferences on leadership in creative industries, through development cases created new event concepts including gamified and immersive aspects and enhanced sustainable brand development.

All the aforementioned elements were done through renewing operating cultures in pre- and post-pandemic time, building up resilience through network and stakeholder management during the pandemic, audience engagement competencies, analysis of audience likings and better end-user understanding through service design methods and empathetic design. This was done by solving practical challenges, furthering people-to-people contacts and finally showcasing cultural contents from both sides of the Finland-Russia border.

As demonstrated through development case studies and educational case examples, this project succeeded in renewing education by building flexible hybrid and online courses, events, and seminars as well as shared curricula. Resiliency in the educational sector was enhanced through support networks and sharing best practices to tackle the new challenges caused by the pandemic and also producing flexible platforms and models for learning for the target groups. The project furthered learning-by-doing approaches and supported peer learning through interdisciplinary small group activities. Coaching and mentoring activities were an integral part of the processes and mentor-apprentice relationship were highly valued.

The most important starting point was to analyze and ask how would the cultural organization benefit from working closely with the C3E project main partners.





Cultural events and their impact in the region

Cultural events have the potential to be sources of sustainable development from the perspective of tourism related industries in the post-pandemic era. Cultural events advance visits in hotels, restaurants, nature destinations and other leisure attractions in the region, for example. The significant increase in the number of festivals in St. Petersburg region in recent years indicates the keen interest to event industry as one of the main drivers of cultural tourism as well.

C3E furthered skills in innovative management by introducing digital immersive platforms, agile innovation solutions, audience engagement projects and educational open learning contexts related to theatres, cultural festivals, and event organizers in St. Petersburg, Vyborg, Kouvola, Kotka and Mikkeli regions. New media, gamification, augmented reality, and immersive art at the intersection of multidisciplinary co-design processes were what we thrived in.

All in all, C3E succeeded in creating positive impact and visions of a better future regardless of the hardships, postponements, and cancellations in the experience industry due to restrictions and sudden changes caused by the global Covid-19 pandemic. These circumstances were unforeseen when planning and launching the C3E project and the Future of Festivals further education series.

Design Dimensions Photographers

8, 46: Pihla Liukkonen, "Contrast"	53: Ekaterina Prozorova	98: Veronica Bobchenok, "A butterfly doesn't sting like a bee"
11, 13, 19, 50, 62, 63, 81, 126: Heini Haapaniemi	56: Kuriatnikova Daria, Parchieva Sofiat, Khokhryakova Anastasia	99, 106, 109, 128: Jani Kiviranta
16: Petya Le, "Faster than the wind"	"Movement II Andantino con moto, quasi allegretto"	100, 107, 115: Xamk game design student team
17: Petya Le, "Tetris"	75: Jenni Kemppainen, Hanna Ahokas, Irina Kauppinen, Iida Pitkänen	102–103: Emmi Korhonen, "The Daughter – Isabella"
25: Getty Image	82, 87: Gunel Abbasova, "Protector 2.0"	104–105, 117: Roosa Pulkkinen, "The Prisoner"
27, 28: Alexander Alabushev	84: Irina Bratanova	120, 124: Marja Kakko, Jenni Oksanen, "Colombina"
29, 31, 34, 38, 45: Hannu Kytö		123: Jenni Oksanen, "Harlequin"
37: Emiel Inkeri Nikula illustration, Linda Vuorenvirta layout		
40, 41, 43, 47: Sami Kämppi		
49: Laura Luostarinen		
