

KIRNU

Lapland Design Programme 2010 – 2015

Programme document

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Internet address: www.lapinmuotoiluohjelma.fi	

ABSTRACT

The main objective of the Lapland Design Programme 2010 – 2015 is to increase the volume of design in Lapland in the private, public, and other sectors. The programme pays special attention to how Lappish design ranks among the active forerunners and developers of the field. The field is activated, design expertise is promoted, the visibility of design and actors therein is enhanced, and special Lappish features are emphasized. The Lapland Design Programme builds on the Strategy of Creative Industries in Lapland and on the Regional Strategic Programme for Lapland with creativity as one of its main themes. Design functions as a combining force between creativity and innovation.

The Lapland Design Programme defines the regional design development guidelines for the following five years and turns them into concrete objectives – into activating questions that challenge people to answer and thus incite them to implement the programme. During the construction of the programme, seven workshops were arranged around Lapland, each focusing on local themes. In addition to these workshops, the programme has evolved through discussions with a multitude of actors and through comments received during the construction process. The group steering the construction of the programme was a versatile selection of actors working in various fields in different parts of Lapland.

TIIVISTELMÄ

Lapin muotoiluohjelman 2010-2015 päätavoite on saada Lappiin lisää muotoilua niin yksityiselle, julkiselle kuin muillekin sektoreille. Ohjelma kiinnittää erityistä huomiota lappilaisen muotoilun sijoittumiseen alan aktiivisten kärkitoimijoiden ja -kehittäjien joukkoon. Alan aktivoinnin ja osaamisen kehittämisen lisäksi panostetaan muotoilun ja muotoilutoimijoiden näkyvyyden parantamiseen ja lappilaisiin erityispiirteisiin. Lapin muotoiluohjelma perustuu Lapin luovan toimialan strategiaan ja Lapin maakuntaohjelmaan, jossa luovuus on yksi pääteemoista. Muotoilu toimii yhdistävänä tekijänä luovuuden ja innovaatioiden välillä.

Lapin muotoiluohjelma määrittää maakunnassa tapahtuvalle muotoilulle kehittämisen suunnat seuraaviksi viideksi vuodeksi ja konkretisoi ne tavoitteiksi – aktivoiviksi kysymyksiksi, jotka haastavat vastaamaan ja siten houkuttelevat ohjelmaa toteuttamaan. Ohjelman valmistelun aikana järjestettiin seitsemän varsinaista työpajaa eri puolilla Lappia fokuoituina alueiden omiin teemoihin. Ohjelma on rakentunut näiden työpajojen lisäksi lukuisten eri tahojen kanssa käytyjen keskustelujen ja valmistelusta saatujen kommenttien pohjalta. Ohjelman valmistelun ohjausryhmässä oli jäseniä monipuolisesti Lapin eri alueiden ja eri alojen toimijoista.

ČOAHKKÁIGEASSU

Lappi hábmenprográmma 2010–2015 váldoulbmil lea oččodit lasi hábmema nu priváhta, almmolaš dego eará sektoriiddage. Prográmma gidde fuopmášumi earenoamážit dasa, ahte lappilaš hábmen lea gávdnan saji suorggi aktiivvalaš njunušdoaimiid ja –ovddideaddjiid joavkku siste. Hábmensuorggi aktiverema ja máhttima lassin biddjojuvvojit návccat hábmema ja hábmendoaimiid oinnolašvuoda buorideapmái ja lappilaš earenoamáš sárgosiidda. Lappi hábmenprográmma vuodduuvvá kreatiivvalaš doaimisuorggi strategijai ja Lappi eanangoddeprográmmii, mas kreativitehta lea okta váldotemáin. Hábmen doaimá ovttasteaddjin kreativitehta ja innovašuvnnaid gaskka.

Lappi hábmenprográmma meroštallá eanangottis dáhpáhuvvi hábmemii ovddidanviggamušaid čuovvovaš viđa jahkái ja konkretisere daid mihttomearrin – aktiverejeaddji gažaldahkan, mat hástalit vástidit ja dan láhkai giktalit ollašuttit prográmma. Prográmma válmmašteami áigge lágiduvvojedje Lappi leanas sierra guovlluin čieža bargobáji, main vuojulduvve guovlluid iežaset temáide. Prográmma lea čoagganan dáid bargobájiid lassin moanaid beliiguin ságastallamiid ja válmmašteamis ožžojuvvon kommeanttaid vuodul. Prográmma válmmašteami stivrenjoavkku lahttut ovddastedje mánggabealágit sierra guovlluid sierra surggiid doaimiid.

FOREWORD

The role of designers is becoming increasingly diverse in Lapland. The Ministry of Employment and the Economy has been constructing a national innovation policy, in which design and user orientation are emphasized. Also the European innovation policy points out the importance of design, especially in the activities of the ERRIN network (the European Regions Research and Innovation Network), the SEE project (Sharing Experience Europe – Policy, Innovation & Design), and the secretariat of the European Design Innovation Initiative [Secretariat of the European Design Innovation Initiative](#). These goals are present in the Lapland Design Programme. In companies, designers handle diversified design processes and work within consumer research. Design is no longer confined to form, action, materials, production, and usage. Instead it focuses on interaction between people, products, and technology. This enables the production of experiences, operations, and services. People’s needs and problems change along with changing social, technological, and economic surroundings. Therefore the Lapland Design Programme aims to develop design education to tally with the changing operating environment.

Design thinking

Design thinking is an important perspective for both designers and everyone engaged in development tasks. Design thinkers have the ability to feel empathy, to notice things that elude others, and to utilize this as a source of innovation. The salient themes of design thinking stand out in the activities of the Lapland Design Programme. Design thinkers create new solutions, bringing dramatic improvements to the existing ones. They optimistically confront challenges, ask questions, and explore limits.

Design thinkers collaborate with experts of other fields.

Companies utilize design thinking as a means to develop innovative solutions and business models. Design thinking is a creative, human-oriented process of design that enables us to find and observe. The process produces, develops, and tests ideas that can lead to solutions and offer a path to the market. Design thinking centres on human orientation and user knowledge.

User orientation and innovation

The role of design is accentuated in the acquisition of user knowledge. The Lapland Design Programme makes it possible to include users in innovation in the public sector and in the sector of small and medium-sized enterprises. User knowledge enables us to create useful and pleasant products to their actual users. At its best, user knowledge helps to understand the wishes, experiences, and behaviour of a user group. It means finding out and learning about the conscious and unconscious needs of customers. Here the methods of design research are useful. Jane Fulton Suri writes about the methods of design research as an integral part of the innovation process. Design research sheds light on the behaviour models and experiences of people and provides information through a continuous process of product development. Design research inspires imagination and promotes intuition.

Companies, and even politics, have in recent years been inspired by user-oriented innovation as a new source of value creation. This is manifested in a variety of ways to involve the users of services and products in development processes. The aim is to further increase value production and to keep competitors at a distance. From the viewpoint of companies this means finding new competitive advantages. Here the role of design may be very important.

Service design as a resource

Many lines of business are experiencing a period of transformation. The Lapland Design Programme addresses this by emphasizing service design as one of its leading themes. Customers' consumption and purchasing behaviour is changing. Companies must update and reform their business models and create strategies to reach and to serve customers of the new era. The tools and expertise of service design are becoming increasingly important. Service design starts from a comprehensive understanding of human action, needs, emotions, and motives.

The models of the service business have changed the customer's role from a receiver of services to a more active user. Service design combines the areas of cultural, social, and human interaction. Value creation and the processes of interaction in the service business are salient contents of service design. The Lapland Design Programme provides possibilities to utilize service design in various business areas and in the user-oriented development of public services.

The Lapland Design Programme provides a chance to increase the region's innovation potential and competitiveness through the possibilities of design.

Satu Miettinen, professor

Design in the Lapland Design Programme

The concept of design has changed considerably in recent years. This change has manifested itself in the expansion of design into service and strategy design. The expanded field of operation yields new possibilities for business life and the public sector. On the other hand, it brings extra challenges for multiprofessional working groups, among others.

The strategy 2020 of the Faculty of Art and Design at the University of Lapland defines design as planning in the fields of the media, visual communication, the textile and clothing industry, and industrial design. The planning and design of spaces and services traverses all the areas of industrial art. The University of Lapland has designated service design as one of the strategic leading areas within the profile of the university. Service design research and artistic activity are evolving.

Design thinking has entered the discourse on design; it has also started to wake broader interest among design actors. At the University of Lapland, design thinking is understood broadly through interaction between various actors. The Lapland Design Programme supports design as a modern, extensive, and diverse concept. The design actors of Lapland are contributing to a reform of the entire concept of design.

Lapland's contribution to design and design's contribution to Lapland

Lapland is and has been an important and unique resource for many design actors and artists. Workers in the creative industry have been able to arrange work for themselves in Lapland although their main workplace is elsewhere. Good examples of this are internationally recognized designers Tapio Wirkkala and Timo Sarpaneva. The environment of Lapland promotes creativity and vitality and thereby contributes to the creation of good design. The placement of design education at the University of Lapland is therefore an excellent arrangement.

Design functions in and across many fields. The Lapland University Consortium, which the University of Lapland is part of, focuses on multifield research and on research dealing with extreme conditions, such as cold and snow expertise. This makes it possible to promote the creation of new opportunities and a new image for Lapland while tapping the region's creative strength.

Lapland is an international province. With modern technology it can be reached easily from all over the world, and its design actors are encouraged to strive for prominence in Arctic Design as members of the world's design elite. The Lapland Design Programme exerts local influence in a global world of design.

Growing expectations have been invested in design in discussing the future of Lapland and its economy.

Design is a combining factor between creativity and innovation. Lapland's environment activates the creation of innovations, and design plays a significant role in the process. The potential to create innovations for Lapland and its population can be supported by preserving the environment and by promoting design. The interest lies in reforming tradition without discarding it.

The meaning of design to other sectors

Design affects horizontally all lines of business. Design experts serve the local economy, and design expertise can be utilized in companies and in the public sector. The use of design services is becoming increasingly popular as people have become aware of the significance of design in boosting the attractiveness of products and services and in promoting competitiveness.

Design enables us to affect the esthetic and operational quality of products and services. Design thinking can also be used in improving services and environments and in the strategic development of entire business or organizational cultures.

The significance of design in innovation is growing, and it will be invested in during the new EU program period. According to a Norwegian study on the effects of the use of design, companies utilizing design increased their sales, improved their visibility considerably, and made savings. There have been similar experiences in Lapland of improved competitiveness and of creating completely new ideas through the use of design services.

Service design can be used to reform companies and public services comprehensively for the benefit of both actors and users. The Programme creates possibilities to promote various sectors through design.

Preparation of the Lapland Design Programme

The Lapland Design Programme 2010 – 2015 is based on the Strategy for the Creative Industries in Lapland made by the Regional Council of Lapland. The programme aims to promote wellbeing in Lapland, supports Lapland's competitiveness, and addresses the challenges of sustainable development. It furthers the creation of a nationally and internationally recognized centre of design expertise in Lapland. The programme intends to substantially increase the utilization of design by Lapland's businesses, public sector, third sector, and population and to promote the export of design from Lapland.

The Lapland Design Programme builds on an investigation of the possibilities of design made jointly by various interest groups. It encompasses a number of interest groups supplemented by an extensive steering group. In the preparation phase the possibilities condensed into eight questions. The programme implementers answer the questions using tools included in the programme document's section Kirnu. In addition, an open question was added to which anyone can provide topical content of relevance to the ongoing Programme.

During the preparation process it became increasingly evident that there are many expectations and much unused potential related to design in Lapland. In order to realize the programme's motto "More design in Lapland", more knowledge of the significance of design to various sectors is needed. One way to achieve this is to increase and diversify the visibility of Lapland's design and design actors.

The preparation proceeded in several ways: there were numerous meetings between interest groups, interviews, expert meetings, steering group work, and discussions. Workshops were also arranged around Lapland. The workshop participants included educational organizations, companies, communities, the public and third sectors, and citizens. The workshops dealt with themes that the interest groups find important, for example tourism or issues related to the life of elderly users. The Sámi region had its own workshop in Inari.

The Lapland Design Programme is closely connected to national design strategy work and to the promotion of design elsewhere in Finland. The preparation phase encompassed (1) discussions with representatives of the Ministry of Employment and the Economy, (2) visits to the Ministry's Demand- and User-Driven Innovation Policy seminar in Helsinki and the Changed Role of Design workshop at the future-oriented design event OloMuoto '10 in Lahti, and (3) a follow-up of the WDC2012 preparations.

The preparation of the Lapland Design Programme has been steered by the Faculty of Art and Design of the University of Lapland with the faculty's dean Timo Jokela as the manager in charge. The preparation work has been done between 1 August 2009 and 30 June 2011 under project financing granted by the State Provincial Office of Lapland as part of the ERDF / Ministry of Education and Culture Programme for Northern Finland within the EU's Structural Fund Programme. A representative for the Finnish Association of Designers Ornamo has participated in the steering group work.

The regional, national, and international frames of design

The regional frame of design

Creativity is one of the main themes of the **Regional Strategic Programme for Lapland**, and it is considered to be a significant element in developing a province of tourism and experiencing. The **Strategy for the Creative Industries** for the period 2008 to 2013 was finalized in November 2008 as part of the Culture and Creative Industries project of the Regional Council of Lapland. The strategy outlines the creative industries in compliance with the classification made by the Ministry of Employment and the Economy. Design services are included in these industries, and the strategy proposes that an individual design programme be made for Lapland.

The Strategy for the Creative Industries underscores leading development areas and internationality. The strategy points out that design enhances the competitiveness of products and services, brings added value to development, and at its best reduces the production costs of industry and service processes. The strategy proposes appointing Lapland's regional **Design Programme as a leading area of development** through which the industry as a whole is to be developed.

The strategic aim of the **Regional Strategic Programme for Lapland 2011 – 2014** is to increase the competitiveness and attractiveness of Lapland and to promote entrepreneurship and employment. Creativity is one of the main themes of the programme. Design is connected to many lines of operation including Northern industrial products, tourism experiences, energy, innovation and education, R&D activities, and the brand of Lapland.

The implementation plan for the Regional Strategic Programme is made annually. It presents the most salient projects to be implemented in the following year. The 2011 – 2012 document that was finalized at the end of 2010 mentions the Lapland Design Programme for example in section TL4 Wellbeing through first-class services, living conditions, and culture.

The implementation plan for 2011 – 2012 commits to the implementation of the Strategy for the Creative Industries and presents an action plan for the related development measures. It includes the **finalization of the Programme and the pursuant measures** (ERDF), such as measures to promote Lapland Design.

The Innovation Programme of the Universities of Lapland 2009 – 2012 was made in 2009 jointly by the University of Lapland and the universities of applied sciences in Lapland. In this programme the development targets of innovation are gathered into four focal areas: Lapland of experiences, culture, and tourism; Lapland of wellbeing; Lapland of natural resources; and Lapland of industry. Each focal area has its own action plan steering the actors of the Lapland University Consortium.

When preparing the Design Programme, discussions were held between representatives of the four types of Lapland. The outcome was that **design** can function **in the innovation programme horizontally** through the four types of Lapland and thus be included in the implementation plans of the different focal areas. At the project level, the first consortium projects that include design have been started. These projects are realized by all the universities of the consortium.

Design belongs to the Faculty of Art and Design at the University of Lapland. But since service design is a strategic focal area covering the entire university, each of the faculties will contribute to it. The university steers research toward its focal areas: service design, Northern wellbeing, changing work, sustainable development, law, and equity. The university promotes business development in its profile and focal areas.

The city of Rovaniemi has included design in its Economic Development Programme 2011 – 2016 and supports the preparation and implementation of the Lapland Design Programme. The objective of the programme is that the Rovaniemi area will continue to strengthen its position as a national and international centre of design expertise. Another aim is that production and service enterprises utilize design effectively as a competitive advantage in their business activities.

Design is also included in **Kemi-Tornio** region's development programme for the creative industries 2009 – 2013. The business environment of Kemi Digipolis Oy has included design as one of the themes of the Kemi Digipolis Heavy High Tech HHT2011 development programme and continues its HHT programme in 2011 with the themes Comprehensive Arctic Design and Productivity in the Development of Industrial Products and Services.

The Arts Council of Lapland includes design in its activities, hands out grants to design actors, and employs a provincial design artist.

The national frame of design

Design has been considered extremely important in Finland. It has been included in the national innovation system already since the beginning of the millennium. At the beginning Tekes invested in the Design2005! programme and the Academy of Finland in a research programme on industrial design. In addition to the University of Lapland, the programme implementers from Lapland included e.g. Lappset Group Inc.

The Finnish Association of Designers **Ornamo** has proposed a **reform of the national design policy** to be included in the new government programme of 2011.

Clearer than before, the **Ministry of Employment and the Economy (MEE)** considers design in its broadened sense as part of **demand- and user-driven innovation**. The new role of design underscores the significance of the user, and design has entered the strategic decision making of business executives. Thus, the targets of design can also include both products and services. Design enables us to tackle societal challenges as well.

The **Demand- and User-Driven Innovation Policy** of the MEE defines the developmental challenges of competitive design and assesses the need to reinforce and centralize the national promotion of design. The British Design Council is considered as a model. Also service design and the possibilities offered by it in public sector innovation are mentioned, for example in terms of the **World Design Capital 2012** programme.

The MEE considers it important to activate the use of design in small- and medium-sized enterprises through national development organizations and networks. Simultaneously, public business and expert services that promote the use of design (e.g. Design Start) are revised and the networking of actors in the industry is supported.

In view of Lapland's design actors it is of interest to have the MEE support the fact that TEKES will develop **Design Start** activities as well as the **Strategic Centres for Science, Technology and Innovation** (SHOK) focusing on design and encompassing various industries. The diverse leading area of service design of the University of Lapland matches this very well, and it is therefore important to start preparing the new SHOK and to engage in its activities.

Design education as well as education and research on the design of arts and crafts are nationally within the domain of the **Ministry of Education and Culture**, and the same applies to the support of culture. The Ministry has assigned resources to promote the creative industries and thus to implement the innovation policy.

The international frame of design

Design as part of the EU's innovation policy

BEDA (the Bureau of European Design Associations) represents design organizations from 24 European countries. It has functioned as their central organization for 42 years. Through its office in Brussels it has successfully promoted design awareness with an aim to influence the EU's design policy. The design policy is a means to promote design and its use and to allocate resources to design.

The Commission deems it important to invest more in a user-driven approach to complement technology-oriented thinking. A user-driven approach is considered to play an important part in solving future challenges such as climate change, ageing, or the improvement of competitiveness.

The European Union has started to consider design as an important part of the innovation process as well as a means to turn innovations into practices serving consumers (Innovation Union 2020). Innovation is defined as a central part of growth, prosperity, and wellbeing. It is also thought that the primary source of innovation is creativity. Design links creativity to innovations. The European Commission is starting a project that reinforces the connection between design, innovation, and competitiveness. The European Design Innovation Initiative (EDII) will place its secretariat in the Designium Innovation Centre of Aalto University, Finland. The aim is to ensure the integration of design into the European innovation policy.

Design as part of regional policy in the EU

The SEE project (Sharing Experience Europe) has been promoting national- and regional-level design funded by the EU. SEE is a network of eleven European partners that aim to share experiences of how design can be integrated into regional and national innovation activities to boost entrepreneurship, sustainability, and social and economic development.

The aim is to influence development activities at the levels of regional and national administration. The Finnish participant in this context has been Designium.

Examples around the world: Norway, South-Korea, Singapore, UK, and WDC.

In many countries, design has been viewed as an important booster of development. In the Nordic countries for example Norsk Designråd (Norwegian Design Council) has promoted design in many ways. It maintains a national design portal and arranges events and competitions. In 2010 The Norwegian Design Council published the DIP Programme (Designdrevet Innovasjonprogram) that presents many concrete examples of companies utilizing and benefiting from design services.

Asia is a dynamic area in terms of design education. Especially Singapore and South Korea are worth mentioning. South Korea has included design in its economic development strategy, and it makes a new design policy at five-year intervals. Also Singapore has made use of design in its development strategy. In the UK, worth mentioning are the Design Council and the Design Innovation Group.

The International Council of Societies of Industrial Design (ICSID) 09 has chosen Helsinki as the World Design Capital 2012. The University of Lapland and Rovaniemi will bring the *Arctic Design* perspective into the World Design Capital year. The first World Design Capital was Torino in 2008 and the second one was South Korea's capital Söul in 2010.

Design actors in Lapland

Lapland's design education and research

Lapland University Consortium

University of Lapland

The Faculty of Art and Design of the University of Lapland educates 38 – 39% of Finnish university-level Masters of Art. Designers are included in this figure. The faculty has roughly 1,300 students. One of the strategic focus areas of the University of Lapland is service design. Service design draws on the possibilities produced by interaction between art and science in the research and development of tourism, industrial products, electronic services, wellbeing services, as well as unobstructed and safe environments.

As a forerunner in service design the University creates possibilities for competitive and sustainable service production aimed at public services, educational institutions, and the private sector. Simultaneously, the University educates experts in the creative context of service design.

The degree programmes of the Faculty of Art and Design are: audiovisual media culture, graphic design, visual art education, textile and clothing industry, and industrial design. The independent Master's programmes encompass the international Master's programme Cultural Entrepreneurship as well as the Master's programmes Design, Media, and Markets; Ambience of Space; and Applied Visual Art. In addition, the faculty's Department of Art and Culture Studies provides joint art and culture studies for degree programmes.

The Faculty of Art and Design aims for long-term research and utilization of research knowledge within the area of design. The areas of application include the parts of society and economy that have the capacity to develop business activities. The research results have been utilized in product development projects that have been realized in close cooperation with businesses. The faculty's research complies with the principles of sustainable development.

The Faculty of Art and Design develops its activities within the Lapland University Consortium. For example, the Design Research and Development Laboratories project's results include northern Finland's first top-level laboratory environment focusing on research on the design industries. They also include an innovation environment for research on the design industries as well as a research and development environment focusing on the productization of design. In addition, productized laboratory services are being developed. The project's partners of collaboration are the Mediapolis InnoMedia R&D environment of Kemi-Tornio University of Applied Sciences, the pLab environment of Rovaniemi University of Applied Sciences, and Lapland Studio.

Kemi-Tornio University of Applied Sciences

The Tornio-based unit of culture education of Kemi-Tornio University of Applied sciences provides degree programmes in communication and visual art. A thesis in service design has also been made in the area of business.

Lappia Vocational College

The Lappia Vocational College provides cultural education in Tornio in the following fields: audiovisual communication, visual expression and music, and crafts and design. Education in crafts and design is also given in Loue, Tervola.

Sámi Education Institute

The Sámi Education Institute provides education in the design and production of Sámi handicrafts. Students can get an artisan's vocational qualification in crafts and design, and the institute also provides design education in collaboration with the University of Lapland.

Institute for Northern Culture

The Institute for Northern Culture is taking shape; it will for its part coordinate design education and the joint projects of the different levels of education in Lapland.

Lapland's businesses and business hatchery in the creative industries

In the Strategy for the Creative Industries in Lapland 2008 – 2013 made by the Regional Council of Lapland, design is part of the creative industries and thus design businesses are among businesses of the creative industries. Design is included in the strategy's statistics, according to which Lapland had 460 businesses of the creative industries in 2008. Most of the companies employed fewer than five persons. In developing the Rovaniemi region, the creative industries (focusing on e.g. design) have been defined since 2005 as an individual focus area, and they are also comprehensively included in the Rovaniemi Economic Development Programme 2011 – 2016.

The Rovaniemi – Ranua area had more than 300 businesses of the creative industries, amounting to 9% of all the companies in the region. The development of the creative industries is steered and implemented also by the Tourism and Experience Management Cluster (OSKE), coordinated by the Lapland Centre of Expertise for the Experience Industry, and by the Rovaniemi Regional Cohesion and Competitiveness Programme 2010 – 2013 that also has the creative industries as one of its focal areas.

Design experts address the diverse challenges presented by entrepreneurs and organizations. Businesses keep up the vitality of Lapland. The Rovaniemi Regional Development Agency strongly supports getting future experts in the region and encourages designers graduated from the Faculty of Art and Design of the University of Lapland to establish new enterprises. The common goal is to create a Rovaniemi of innovation where experts in the creative industries are highly regarded. To increase business in the creative industries, the Rovaniemi Regional Development Agency has launched a **business hatchery** specializing e.g. in the creative industries. The pilot phase of the hatchery operations is in 2011 – 2012.

Associations promoting design in Lapland

The **Lapland Association of Designers** consists of design students and experts working in Lapland. The association offers to its members excursions, education, a workshop, and, first and foremost, a social environment for collaboration and influencing. To third parties the association offers cooperation projects through which enterprises learn to recognize and utilize the possibilities of design.

The greatest and most challenging objectives of the association are to raise design's profile in Lapland and to turn Lapland into a leading region of design and Rovaniemi into a city of design enjoying both national and international recognition.

PROTO – The Designers' Association of Northern Finland was established in 1987. Its members work in the various sectors of design and art handicraft in northern Finland. PROTO's strategy is to make industrial art known in northern Finland e.g. by arranging related top-level exhibitions, seminars, and lectures. It has roughly 115 design expert members. Membership is granted to designers who work in the Oulu and Lapland regions, who have a university-level degree or artisan's qualification in industrial art, or who have in some other way acquired corresponding high-level professional skills.

The Northern Media Culture Association **Magneetti** promotes the work opportunities and internationalization of northern artists. Its activities are based on internationality and professionalism. It attracts experts of media culture, artists, and consumers of culture. Magneetti is a generator of creative action and a builder of an active network of actors in media culture and contemporary art in Lapland and the Barents area. Magneetti organizes top-level international media culture events, arranges high-quality media art exhibitions, and provides education, premises, and equipment for media artists. Magneetti activates a discourse on the possibilities of the creative industries in Lapland.

The members of the **Artists' Association of Lapland** include actors in design and especially in art handicraft.

Workshops in the preparation project of the Lapland Design Programme

Workshop 1. The changing fields of design on 28 September 2009 was the first workshop. Its aim was to show in concrete terms how the extensive change in design will be manifested in 2015. The results were as follows: In 2015 a designer is a design thinker, an expert of viewpoints and methods, not a mere shaper; in 2015 design is part of everyday life, it is self-evident in the operation of Lapland's businesses; in 2015 service design is an individual and well-established sector; in 2015 design has clearly exceeded the limits of product design; and in 2015 design education has changed in accordance with working life. Somewhat earlier there was a workshop in Helsinki arranged by the Ministry of Employment and the Economy. A summary was made of the workshop, titled *The Changing Role of Design*.

Workshop 2. University of the Third Age workshop on 20 February 2010 examined how design can be used to promote wellbeing and everyday life in Lapland. The results of the workshop covered the following themes, which are proposed to be included in the Lapland Design Programme: Design for users such as the elderly (equipment and clothing); service design used in developing services for the aged in Lapland, e.g. the housing and home service model; participation possibilities for the aged (a challenge for the media and information society); and a design-centred age forum in Lapland.

Workshop 3. Inari workshop on 18 May 2010 looked for views on the special characteristics of Lapland. The most important development targets that turned up in the workshop were the environment, the development of the man-made environment in terms of village image design, and landscaping. Traditional, local materials are appreciated as raw material for design and handicraft; they are seen as building blocks of sustainable development and identity. The workshop also emphasized the design of identity drawing on one's own culture and the construction of communality.

Workshop 4. Discussion on values on 15 September 2010 took an aim to concretize the values of the Lapland Design Programme under the title Positivity or Profitability? The participants comprised representatives of companies, the public sector, financiers, and educational institutes as well as teachers and students. The value debaters appreciated traditional Lappish honesty and genuine interaction, perseverance and consistency, and the credibility generated by them. In the background the debaters also saw a compelling urge to perform, a post-failure need to try again and improve one's performance.

Workshop 5. Kemi-Tornio workshop on 7 October 2010 concretized our knowledge of how Lapland's entrepreneurs and public-sector actors regard Lapland Design and its promotion. It was noted that there is a clear willingness to use local design and it was seen as a competitive edge. Businesses, industries, and the public sector were represented in large numbers. Local design services would be purchased by 86% of them. Businesses are mostly in need of service design, company image design, and strategic design. When asked whether Arctic Design can become a competitive advantage for their company or organization, 85% of the respondents fully or partially agreed.

Workshop 6. Northern Lapland workshop on 1 February 2011 focused on the use of design in promoting Lapland's tourism and the related activities. Northern Lapland is the most important region of tourism in Lapland. The workshop concluded the following: Tourism needs design related to businesses, services, and the environment; design education must do fieldwork in the region; villages and local inhabitants and cultures must be included; tourists must be harnessed as a resource; and regional variation and the seasons must be utilized as resources.

Workshop 7. Eastern Lapland workshop on 3 March 2011 focused on how to increase entrepreneurial cooperation between the wood and metal industries and design. The workshop noted the following: There is a need for more wood and metal product design; there is a need for service design, multifield teams are needed e.g. in the design of public services such as educational institutes; local design actors need further education; there is a need for university collaboration that can be directed to concrete targets such as city centres and businesses.

Kirnu – Lapland Design Programme proposal

The Lapland Design Programme supports the Strategy for the Creative Industries in Lapland and Arctic Design

The Lapland Design Programme for its part supports the strategy, strategic outlines, and visions of the **Strategy for the Creative Industries in Lapland**. In the vision of the strategy, Lapland is a unique province of strong themes and experiences where entrepreneurs of the creative industries lead economic development. Businesses and cultural actors within music, cinema, content production, design, and crafts are forerunners in their fields, and the creative industries have

formed a strong centre of expertise. The values brought forth in the value discussion of the Lapland Design Programme are in line with the values of the Strategy for the Creative Industries in Lapland.

The Lapland Design Programme extends further than the strategy period and revises the vision. The Programme's vision stems from all the questions stated in the programme's target framework (Kirnu chart). The Kirnu chart is appended to this document. Thanks to the Lapland Design Programme, Lapland Design remains at the top of the development of the design industry, and Arctic Design drawing on the Northern dimension grows into a clear competitive edge and a booster of business in Lapland. The University of Lapland has already started developing Arctic Design in multiple fields and from multiple perspectives, and Digipolis in Kemi has had Arctic Design as one of its themes of operation.

The Lapland Design Programme links design actors with the Strategy for the Creative Industries in Lapland and the Innovation Strategy of Lapland and thereby reinforces the connection between creativity and innovation. The Programme improves the functioning of the public sector through design and supports service design in becoming part of everyday life. It also increases multisector interaction between design actors. The Programme emphasizes Lapland's special features, increases the use of design, enhances the competitiveness of businesses, and supports user participation in design.

Targets of the Lapland Design Programme and 8 + 1 questions

The target frame of the Lapland Design Programme builds on 8 + 1 questions that arose in the preparation phase. The questions are arranged on the outer rim of the Kirnu chart. The Programme's name Kirnu refers to traditional, productive operations taking place in Lapland. The targets are formed as proactive questions that activate people and create new questions. One open question is included providing a possibility to bring in new ideas that emerge during the Programme. The Programme is carried out by replying to the questions through concrete action.

The implementers use the tools situated on the inner circle of the Kirnu chart: Assignments, design research, workshops, events, student projects, development projects, or other tools. Shared and decentralized responsibility ensures that as many design actors as possible can participate in the implementation. Next, we will examine the target frame's questions and rationales that were created in the preparation phase. In addition, related actions will be presented.

Question 1. How does a designer become a design thinker?

The aim is that design in Lapland stays on the leading edge of design development, renews itself, and spreads to various sectors more extensively than traditional design.

Design takes place increasingly in teams where people from different sectors must be able to understand one another. There is a need for design thinkers.

Design thinkers challenge design education. The University of Lapland is for its part committed to reach this goal. Design thinking utilizes working methods through which totally new solutions to design problems are created.

It is necessary to reform design education to meet the needs of the renewing working life, and there is also a great need for further education locally throughout the province. The new undergraduate

curriculum of the Faculty of Art and Design was introduced in autumn 2010, and a possibility to receive entrepreneurial education has opened up at the University of Lapland. The renewal of teaching to comply with the needs of working life and the idea of design as a larger umbrella concept than before are topical issues throughout the Programme.

The design labs of the University of Lapland provide an excellent environment for actors in both business and education. The use, maintenance, development, and updating of the labs require resources and education. In the reform of design, the presence of the labs in further design education yields an excellent chance to deliver the latest knowhow to actors in the field.

Responsibility: The Lapland University Consortium, the University of Lapland, the Faculty of Art and Design at the University of Lapland

Action

1. Regenerating design education and regional collaboration with businesses, educational institutes, and design actors
2. Implementation, coordination, and communication of the Lapland Design Programme
3. Regenerating further education of design actors carried out locally in the province
4. Using design laboratories, maintaining and updating knowhow and the equipment, providing related education
5. International networking (research networks and the Arctic Sustainable Arts and Design network).

Question 2. How does the use of design improve the functioning of the public sector?

The aim is to increase the use of design in Lapland's public sector and to improve the functioning of Lapland's public sector through design.

The share of the public sector is large in Lapland's services, and due to the region's long distances, functioning services are essential for users. Service design can be used to improve services by removing problems from situations where a municipality, city, or state official encounters a client, citizen, or service user. Of special interest is how design can be used to improve organizational efficiency.

When improving environmental accessibility, the need for services simultaneously decreases; but on the other hand, possibilities are created for electronic services, among other things. This applies to all demographic groups – special groups in particular. Accessibility and its improvement, such as the maintenance of public spaces and roads, belong to the public sector but they also concern the private and other sectors.

Responsibility: The city of Rovaniemi and the municipalities and cities of Lapland, municipal federations, the state, and the Lapland University Consortium

Action

1. Design is used for the development and maintenance of the public sector
2. Design is included in the development strategies of the public sector
3. Designers to be employed by the public sector
4. Promoting cooperation between the public sector, design research, and education
5. Accessibility measures

Question 3. How are the special characteristics of Lapland manifested in design?

The aim is to make Lapland's special features a resource of design.

This question deals with recognizing and emphasizing the special characteristics of Lapland through design. Extreme conditions have an intensifying effect that promotes the impact of design. Lapland is special both internally and externally. The special features of the regions construct its identity and the extreme conditions affect its cultures.

Arctic Design is becoming a significant factor and strength of competition in Lapland also in view of innovation related to extreme conditions. Industrial and cultural factors affect life in Lapland simultaneously. The effects of Lapland's special features are to be considered as a resource of design in its reform.

Responsibility: The University of Lapland, the Faculty of Art and Design at the University of Lapland, and the Sámi Education Institute

Action

1. Multidisciplinary research, recognition, and definition of Lapland's special characteristics
2. The significance of design to indigenous cultures and the significance of indigenous cultures to design
3. Reforming design in the context of Lapland
4. Design and innovation related to Lapland's industry and raw materials
5. Arctic Design as a promoter of competitiveness and business
6. Arctic Design Centre in Lapland

Question 4. How does one increase multidisciplinary interaction between design actors?

The aim is to achieve well-functioning and beneficial interaction between Lapland's design actors and thereby a well-functioning network of experts with contacts outside of Lapland.

The target enterprises are design companies. Design will become the work of multisector teams working in renewed environments. This is linked to changing work and the related research. Both national and international networking opens up opportunities for interaction.

Responsibility: Rovaniemi Regional Development Agency, regional development companies, businesses, and the Lapland University Consortium

Action

1. A breaking analysis of design actors; how many are there, to what extent is design used in businesses and the public sector?
2. How much does Lapland receive design from outside and how much design does Lapland export?
3. Increasing multisector collaboration, creating new methods of interaction, forming exporting circles
4. Work and design in a state of change; how does the work reform promote work in Lapland?
5. Interaction is also promoted by international channels and forums, including exhibitions and fairs
6. Multisector public projects, design sectors to be included in top projects
7. The new, design-centred Tekes SHOK concept, with Lapland well represented
8. An analysis on investors' interest in design companies

Question 5. How does design improve a company's competitiveness?

The aim is to increase the competitiveness of Lapland's enterprises through design.

The target companies are those utilizing design. Strengthening the operating conditions of companies promotes the enhancement of competitiveness. Lapland's special characteristics in products and services serve as a sound basis for the growth of competitiveness. Keeping Lapland's cultural awareness alive and active is a permanent creative resource for design and companies in Lapland.

Responsibility: Lapland Chamber of Commerce and Lapland's entrepreneurs and development companies

Action

1. Exporting design awareness to existing and starting companies
2. Reinforcing design expertise within the region's economy
3. Supporting the utilization of design
4. Following up and reporting on the utilization of design
5. Making the Arctic Design brand a competitive asset of Lapland's companies
6. Making design a part of companies' development and business hatchery operations

Question 6. How is the utilization of design increasing in Lapland?

The aim is to increase the number of design actors and users in Lapland both in the private sector and in the public sector.

As part of the creative industries, it is challenging to manage design internationally in terms of copyright issues. A company may be faced with a number of issues preventing the use of design services. Interaction can be activated by making practices clearer and easier.

Responsibility: Lapland Art Committee and the University of Lapland

Action

1. Clearing up the copyright and contractual issues related to design and intellectual property in Lapland and at the international level
2. Finding out about the obstacles of using design in Lapland
3. The operational models of WDC2012, Design Forum Finland, and Ornamo as promoters of design in Lapland
4. Residence activity promoting the use of design – part-time designers get established sooner or later
5. Introducing good examples: Companies, the public sector, actors (Wirkkala anniversary)
6. Considering tourists as a resource, employing vacationing designers locally
7. Developing easy design utilization models for companies – design service unit

Question 7. How does a user participate in design?

The aim is that users are regular, active, and full-fledged partners in Lapland's design processes.

Design education helps users participate in the creation of a better environment. A skilled designer has tools to increase user participation. User-driven design processes enhance users' possibilities to

influence the end result during the process.

Responsibility: The Faculty of Art and Design at the University of Lapland and user organizations such as the University of the Third Age

Action

1. Special groups as users of design
2. Multidisciplinary user research on design
3. Increasing design education: Kindergarten, comprehensive school, and specialized upper secondary school collaboration – lifelong design learning
4. Design in promoting and constructing accessibility in Lapland
5. The baby boom generation as design's Living Lab target group in Lapland
6. Lapland's armed forces as users of Arctic Design
7. Design forum for the aged into Lapland
8. Developing easy practices for user participation and for designers to support user participation

Question 8. How will service design become part of everyday life?

The aim is that service design becomes a widespread method in the public and private service sectors in Lapland, and designers are permanently employed within service design.

One of the multidisciplinary areas of interest at the University of Lapland is ethical service design related to wellbeing. It focuses on human-based interests alongside traditional business thinking. Service design is a means to develop services and to enhance everyday life. Research and development focus on the factors that constitute a service and affect the service process.

Responsibility: All the faculties of the University of Lapland

Action

1. Promoting entrepreneurship in service design (e.g. using successful examples to increase demand)
2. Service design research programme, multidisciplinary basic research, and applied research in the context of Lapland
3. Well-functioning services to be included in the Lapland brand
4. Collaboration with research, education, the public sector, and companies that create and utilize service design.

9. Open question. How would you increase design in Lapland?

The aim is to activate people into thinking about ways of promoting design in Lapland and to provide a chance during the program to introduce completely new ideas that did not present themselves during preparation. Everyone is allowed to present a question here.

Proposal for organizing the Lapland Design Programme

Distribution of liability

First, an **implementation project** is launched to start the Programme, to distribute the responsibilities as concrete action, and to set the work going. Next, a larger **programme coordination project** is carried out.

The Programme's implementation is divided into three parallel parts: Programme management (stimulating actors), coordination (bringing actors together), and communication (making actors and actions visible). The Programme's financiers make the financing decisions case-by-case according to their own procedures.

Coordination should focus on large schemes. Communication enhances the Programme's visibility and makes the design actors aware of one another and one another's activities. The Programme can be implemented by means of distributed liability, which means that each question has a dedicated implementer who immediately starts concrete action. Proactive questions attract parties to join the implementation of the Programme.

The Lapland University Consortium plays an important part in the implementation of the Programme. Through multidisciplinary design education, basic research on design, and applied research the consortium develops Lapland according to its innovation programme. Design is a cross-cutting theme in the innovation programme.

Programme Financing

The Programme is financed by various sources. Companies finance direct assignments. Project funding channels are regional, national, and inter-regional. Financing can be promoted through financier-specific introductory workshops. One can also use EU-level financing instruments. Information on using them, including Interreg financing, is available at northern Finland's EU office.

The use of dedicated development funding is recommended. Funding can be granted by the funding system for the creative industry. The Programme can be implemented through design research funding granted by the Academy of Finland.

The Programme may receive funding from various ministries where applicable:

The Ministry of Employment and the Economy, the Ministry of Education and Culture, the Ministry of Social Affairs and Health, the Ministry of Agriculture and Forestry, the Ministry of Transport and Communications, and the Ministry of the Environment.

Tekes is an expert and financier of research, development, and innovation. It has an office at the Lapland Centre for Economic Development, Transport, and the Environment (ELY Centre). The activities of Tekes help enterprises, research centres, and universities to create new knowledge and

expertise and to enhance their networking. Tekes has an annual reserve of 600 million euros to be handed out as grants and loans for research and development projects.

Municipalities, development organizations, and municipal federations function as the Programme's main and partial implementers in terms of work input and funding. During the preparation phase many municipal and regional development organizations have been interested in increasing the use of design in the private, public, and third sectors.

Municipal actors may exploit the possibilities of e.g. service design in business development as well as in all the other municipal sectors, including the areas of technology, education, and social affairs and health. New possibilities can be found e.g. from collaboration with design research and education.

Businesses participate in the implementation by means of private funding or e.g. Tekes funding. In addition, the growing number of transactions between companies stimulates the implementation of the Programme. It is important for private actors to supply a maximum amount of information about their operations to the Programme in order to increase their visibility and networking possibilities.

Sitra is a substantial financing channel; it has engaged in some design-related financing.

Northern Finland's EU office in Brussels provides information and assistance on dealing with various types of financing regarding concrete targets.

Programme communication

During the preparation phase the Lapland Design Programme's website has been at www.lapinmuotoiluohjelma.fi. The site can be improved as a communication channel during the Programme's implementation. Increasing design's visibility is one of the important tasks of the Programme. This calls for a well-functioning system of regional, national, and international communication. To create the system, organizational communication departments and media actors are invited as partners of collaboration. Communication between the participants contributes to the image of Lapland Design.

New and interesting possibilities are opened up by recruiting Internet actors such as Partnerbook at Digipolis in Kemi, social media, and student media (e.g. Radio Säteily). The Programme's coordination and implementation are facilitated by interactivity, which improves communication in all directions. The participants' communication managers are important in implementing the Programme. Creating new AV media companies in Lapland is a challenge during the Programme.

Programme follow-up and evaluation

The follow-up and evaluation are included in the Programme's implementation, for example as part

of the activities of the participating groups (the innovation programme of the Lapland University Consortium, the Regional Council of Lapland, the Lapland Chamber of Commerce, and the Regional Organization of Enterprises in Lapland).

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