Alone & Together

Discovering the Roles of a Designer within a Small Community
To Oiva Soudunsaari, his family, his neighbours and his hometown.
The study examines the designer’s roles within a community, endeavouring to build solidarity among inhabitants, actors and stakeholders by encouraging active participation. The project originally began with a personal journey in 2013, to discover the lifestyle of a small village, Posio, in Finnish Lapland. The village has a strong identity in the ceramic culture, which originates from the Pentik Ceramic Factory. As traditional industries in the area have been gradually declining, the community has encountered economic and social problems.

These problems are not only seen in the small villages in Finland, but around the world. Therefore, a number of contemporary designers have been exploring new roles, designing in the society and communities. The case study in Posio experiments with the practical methodology and designer roles in order to overcome the social and economic problems within the small village.

To resolve economic challenges, few active locals in Posio established the Arctic Ceramic Centre organisation in 2014. During the thesis project, the author collaborated with the Ceramic Centre members as well as other local people by participatory methods in order to achieve positive and sustainable impacts in the village. A series of practical experiments, interventions and workshops were contributed, aiming to expand collaborative ways to work with these few key actors as well as a larger number of local people.

During the practice-based project, the local people could discover the possibilities of their community and envision a holistic picture for the future of the village. In addition, connecting the different stakeholders together and facilitating discussions between them encouraged the participants to understand each other’s roles in the community development process. This study highlights the crucial role of the community bonds and human interaction to bring about a sustainable community development in everyday life.

**Key words**
Community Design, Participatory Design, Co-design, Social Innovation, Ceramic Culture
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In my childhood, the boundary of my home expanded over the fences and into my neighbour’s homes. My home town is the second largest city in South Korea with a population of five million. My village used to have a small community with four thousand inhabitants. We were physically and emotionally close to each other and we almost knew the number of spoons and chopsticks owned by each one of the neighbours. It was like an old Korean phrase that explains the close-knit relationship between inhabitants. Most of the doors were open, thus welcoming neighbours to the dinner table without any previous invitation.

When parents were busy with work, several neighbours naturally could babysit the children of other families. People were willing to help each other whenever they had challenging tasks in everyday life, such as making kimchi out of 100 cabbages, preparing a wedding party or assisting with a funeral service. Each family had their special skills or knowledge. Therefore, people could simply solve their minor problems within the community. For example, when people visited my home with acute indigestion, my grandmother gave them a massage and basic acupuncture. Instead of exchanging money or bartering for goods, an active sharing economy naturally existed between the locals where people shared their talents and time. If there was something we needed in the community, people discussed and found solutions together. The community functioned as a great home and family in itself.

These experiences from childhood memories built my firm foundation that supports me through the hard times in life. After I moved to Helsinki, the most demanding aspect of life was building relationships with neighbours. It was challenging to find connections with people who had different cultures and languages. In order to overcome the difficulties in the new environment and fulfil the personal needs, this project began and continued with diverse experiments in a small community in Finland. This thesis tells the part of my life’s journey which moves from being in Finland ‘Alone’ to forming the relationship with Finnish people in ‘Together’. I believe that design process can help people build a better future in a society of cultural pluralism and I hope this research can inspire people who are hoping to lead more convivial lifestyles both alone and together.
Part 1  Introduction to the Journey

As a designer with a background in Product Design and Design Education for children, I have always sought for the essentials of life and experimented with how designers can turn those elements into objects and stories. In my opinion, it is important for designers and artists to investigate the essential elements of life beyond materials and services. Therefore, the greatest source of inspiration has come from genuine people and their lives as well as the spirit within their communities. My interests are focused on finding and defining the possible roles of the designer while working for the common good.
1. Motivation for the Journey

The experiences of my first winter in Finland broadened my perspective toward the Finnish society and gave direction and motivation for my studies. Through the winter, I learned how to activate people and ignite hope in the grey environment. I joined a course called the 365 Wellbeing Sub-Lifestyles: Designing with a Finnish Community. This course was facilitated by Alastair Fuad-Luke at Aalto University. The main goal of the course was to activate the small community, Tonttila in Lahti.

The town is situated about 100 kilometres north-east from Helsinki. The Lahti region is growing and is one of the main economic hubs in Finland, but many people living in the region have been facing several social challenges. For example, the people living in Tonttila had a limited access to the public services and activities. We also found out that there was a lack of communication between the different generations and social groups within the village. To bring the convivial atmosphere into the village, the design teams organised interventions and participatory workshops with the local people and collected their wishes and needs for the future of Tonttila. Our group suggested utilizing an empty space as the communal activity venue. However, after the course, the idea remained just as an idea and nothing could be realised.

Nevertheless, I had understood the possibilities of implementing this new kind of a design approach. This approach could help people in their everyday lives by utilizing already existing resources around them. During the process, participants could also find positive aspects in their village and create new communal bonds in the community. This project aggregated my research project and helped me to work on designing projects within communities to build a better future.

After my first winter in Finland, I had planned an inspirational trip to Finnish Lapland in the springtime. I wished to experience the lifestyle of the people who lived with limited resources in a less materialistic environment. Also, I wished to be surrounded by only a few neighbours with a strong cohesion in the community. The fundamental reason for the trip was my interest in discovering the genuine elements in a simple and humble lifestyle, similar to that of a monk.

When I was planning the trip, I accidentally met two persons; a middle-aged man from Lapland, Oiva Soudunsaari and a young Korean artist, Miki Kim, who both worked at the Tourism Fair in Helsinki advertising Posio for potential visitors. They invited me to visit their village, Posio, in Lapland. The first one-week trip to Posio gave me a strong impression about the locals’ life. I decided to start planning a longer, one-month trip for the next summer. From that summer, the long journey with Posio and its people began. The town became a practice and research area for me. It also became my second hometown while in Finland. During the conversation with the people in Posio, I have felt that many of them know what is important in their lives and what makes them happy. With this thesis project, I also wanted to share the stories about their sincere lives which followed the laws of the nature as well as their communal spirit – the ‘Posio Spirit’. More importantly, I wanted to return the favours that I had received from my friends and the larger community in Posio.

2. Introduction of Posio Community

If you ask any Finnish person about Posio, he or she has probably heard of the town and might know that the Pentik Ceramic Factory is operating there, but not much more. The Municipal of Posio is located in the southern part of Lapland, a province in northern Finland. According to the locals, the name of the town originates from the back door of the Sami tribe’s traditional home, which has a mythical meaning for family members. The village has 3,647 inhabitants and the density of the population is 0.83 persons per square kilometre. The locals say that the population of reindeer is greater than the human population of Posio. The primary livelihood of the town comes from services (59,6%), followed by primary production (22,1%) and processing (17,4%). (Tilastokeskus, 2017)

The ceramic manufacturing industry, especially by Pentik Company, has created the identity of Posio as the world’s northernmost and the only ceramic, factory town in Finland. The ceramic culture also plays a significant role in the cultural tourism and brings vitality to the community by creating livelihood and bringing international ceramic organisations and artists into the region. Moreover, a few active local people have recently founded a ceramic association, the Arctic Ceramic Centre. The ceramic culture in the village, in addition to the local people, was the major source of inspiration for this thesis process.

However, the village not only has positive aspects, but also some major challenges. One of the notable problems in the community is population outflow and population ageing. Between 2012-2013, the overall population of Posio decreased by -2,4% because of the decreasing birth rate and increasing migration loss to other towns. Moreover, the number of over 65-year-old people is over 30% of the total population. (Tilastokeskus, 2017)
According to the locals, these problems also have a close relationship with the decay of the old industries. The manufacturing industry has slowly been declining and the factories have had to cut employees. Those changes have had a negative impact on the conviviality of the inhabitants. They are now trying to find solutions to overcome this crisis in the community.

All of these challenges mentioned above are evident in most of small towns in Finland and all around the world. In other words, a number of small communities are encountering ‘wicked problems’ in today’s society because the old systems and solutions no longer work to solve the current problems (Brown, Harris & Russell, 2010). Because of these new kinds of problems in the societal structures, economic inequality and rapid changes in the industries and people’s livelihoods, we should also re-think the designer’s role in today’s world (Fuad-Luke, 2009). This kind of phenomenon in the society raised the question of what kind of issues do the designers have to tackle in order to create a better and more equal future for everyone? As an attempt to answer this question, the purpose of this thesis project has been to examine the possibilities of designing within a small community.

3. Research Structure, Objectives and Questions

The aim of the thesis is to contribute to conviviality of Posio and to the locals’ lives. Also, practical research examined the designer’s roles and possible approaches within a small community. In order to further explore the roles and ways of working, a literary review was done to understand the current point of view and theory about design within communities. At the same time, a practice-based design project in Posio was conducted to test these theories and develop design approaches in three phases: discovering, experimenting and collaborating. After completing each phase, the results and findings were reflected in order to set the goal and approach for the next steps. On the way, the process had to be revised in order to discover new possibilities and to encourage the best contributions to the development of the ceramic culture and Posio community. By doing so, the thesis project would likely have increased conviviality within the community and given inspiration to the locals to take action on their own behalf.

Through the series of practice-based, research activities, the following research questions were explored:

1) What kind of a role can a designer take within a small community?
2) How can a designer encourage the local people to activate their community?
The research questions were chosen while the project was conducted in this target area. To discover designers’ roles in a community context, the project had a practice-led research element. The interactions and discussions with the key actors of the ceramic community, along with the local people were reflected in order to answer the first research question. In addition, to investigate the possible ways of improving the ceramic community and the village, a practice-based research was conducted in Posio Municipal in collaboration with several stakeholders and local people.

The project had been conducted based on an action research methodology, including a number of smaller case studies and experiments. The action research with the participatory approach in the real context helped in the investigation and evaluation of each case study. The findings from each experiment were reflected while planning the next ones. The process was conducted in an iterative way through three stages. These stages progressed through “a cyclic spiral of planning, acting, observing, and reflecting [2].”

Firstly, the discovery stage involved individual observation through creative activities. Secondly, the experimental step consisted of three different activities that combined the ceramic culture and new subjects; nature, food and an empty space. Lastly, the collaborative stage included facilitating workshops and promoting events in public places to generate the larger scale impacts to benefit the future community life of Posio.

The data was collected through observations, photos, videos, self-reflective notes, and interviews. In-depth interviews were conducted with key actors along with general discussions with the local people. Students were also surveyed in participatory workshops in a Posio school. Afterwards, the collected data was analysed through extensive content review concerning problems and possibilities. Results were then analysed in order to synthesise promising action. [2] Three cyclic spirals of planning

4. Research Methods
In this chapter, different definitions of the terms ‘Design’, ‘Participatory Approaches’, ‘Community’ will be reviewed in order to clarify the meaning of the thesis topic, ‘Design within Community’.
1. What is Design?

According to Papanek (1985) creative thinking and design are natural activities for all human beings. This means that educated professional designers are not the only ones who can come up with creative solutions to improve the current conditions in our world. Our ancestors have always been developing different kinds of tools to survive in the wild throughout the history of mankind. Herbert Simon (1982) has described that: “Everyone designs who devises courses of action aimed at changing existing situations, into preferred ones (p. 129).” Based on his example, people and designers can both find methods to change the existing situations and define the preferred ones.

During the years, the changing conditions and human needs in our society have affected the role of the designers. Nowadays, the word “design” can be used to describe both the creative process and its end result (Lawson, 2005). Lawson states that in the modern world, designers are educated in schools and universities. Design can be considered also as a professional approach to solving problems and developing new ideas.

With an education and background in product-based design, this thesis has been conducted to explore the changed meanings and alternative roles of design in our lives and society. Today, design can take many roles and forms ranging from physical context to intangible systems or services. The word “design” can be defined with diverse perspectives and meanings and it is hard to define into one sentence (Fuad-Luke, 2009). Historically, during the Industrial Revolution era, designers mainly served to fulfill the needs of the markets. Therefore, based on Thackara (2006) the design paradigm had been focused on producing tangible and visible end results for the market domain. As a result from the market-centered design approaches effects on societies, ecosystems and the quality of humans’ lives, more and more designers have started to address the social responsibility in the design process and its results. Papanek (1985) believes, that designers have the potential to solve global and societal problems.

Today, the term of design has been used in a variety of subjects which include: science, anthropology, sociology, economics, ecology, politics and philosophy (Fuad-Luke, 2009). More and more designers are applying their skills to solve growingly complex challenges in wider networks and ecosystems. Boyer, Cook & Steinberg (2011) who worked at the Helsinki Design Lab of Sitra believe that by using design approaches, it is possible to achieve more positive and broader impacts in the society. In today’s collaborative design approach, the designers might act as a facilitator, educator or an instructor in the co-operation between several different stakeholders (Howard & Melles, 2011).

2. Participatory Approaches in Design

For decades, based on Sanders and Patter (2004), the design researchers and professional groups have developed and defined diverse design approaches and frameworks in order to reflect the end users’ opinions in the design process. Later on, the focus on conventional customers evolved from passive receivers to active creators (Sanders & Patter, 2004). Also, a growing community of design researchers and practitioners have been exploring sustainable approaches in order to involve people into shaping and managing their living environments (Sanoff, 2000).

Today, a variety of co-creating approaches and frameworks exist in different contexts. Many of them, however, along with their definitions, processes, methodologies — as well as their philosophies — are closely related with each other. Fuad-Luke (2009), who has been exploring the topic of design activism, summarised the characteristics of twenty-six different design frameworks and their relations with contemporary issues. From the twenty-six frameworks, Table 1 presents five approaches that highlight collaborative characteristics in the design processes. The common feature is that all of these approaches include themes of cultural, social and political participation as well as democracy. They also represent the broad possibilities of participatory approaches and methods while working with people in a social context (Fuad-Luke, 2009).

Fuad-Luke (2009) argued that “co-design” is the most comprehensive design approach within all design frameworks. He adds that it is based on the theory that the end-users have the right to be involved in the design process. By doing so, the participants can find problems in their lives and environments and suggest sustainable solutions which can be applied in their own context.
Based on Sanoff (2000), in regarding to developing community context, participation is about involving different groups into the decision-making processes. This way of working brings people together and creates a sustainable sense of community. The involvement can also increase participants’ confidence and build trust with other stakeholders. Involvement also makes participants more open to collaborate in order to solve problems. As a rule of thumb, people who will be affected by the design decisions should be involved in the design and decision-making processes (Sanoff, 2000).

3. What is Community?

Based on the Oxford Dictionary (“Community”, 2017), the word ‘community’ originates from the Latin word ‘communis’, which Kakei (2014) explains, can be divided into two parts. The first part ‘com’ means communal and the second part “munis” is a task or duty. When put these root words together, the original word possesses the meaning of a communal task for common good. (Kakei, 2014)

The word community generally refers to a geographical place, where a group of people live together with shared culture and customs. No matter if the place is small or large, when a group of people spend a certain time together within a shared area, it can be defined as a community. For example, small, site-specific communities would include families or relatives. Larger communities would be including countries or the whole world. (Hardcastle, David, Powers, Patricia, Wenocur & Stanley, 2011)

Hardcastle et al (2011) explain that a community can be defined as a group of people who share similar interests, in spite of their specific places. These types of a theme-based communities usually form to share their common interests in order to develop their skills or just enjoy together (Hardcastle et al., 2011). These kinds of communities can be found in both actual sites as well as in virtual spaces through different social media platforms. Still, defining a virtual community as a community is somewhat controversial due to the anonymous members and superficial relationship between the members (Thackara, 2006). The range of the themed communities can be wide. For example, different sub-culture, religious, multicultural or international groups can be considered as themed communities. Compared to the site-oriented communities, the themed communities are most prominent in urban areas due to weak societal connection between neighbours (Kakei, 2014).

In the thesis, the people of Municipality of Posio are considered as the small community that is sharing the same site with each other. On the other hand, ‘a ceramic community’ in Posio can be considered as a themed community, established by several stakeholders who wanted to develop the municipality through the ceramic activities. The ceramic community has also a site-specific characteristic because it has the common goal to develop the municipal. However, all members in the ceramic community do not live in Posio. Major factors which leads them to organise as a community are their common interests and enthusiasm in developing the ceramic culture.

Both the site and theme-oriented communities can be defined as sustainable communities when they have significant sense

### Table 1: Collaborative Design Approaches

<table>
<thead>
<tr>
<th>Design approach</th>
<th>Typical characteristics</th>
<th>Key contemporary issues</th>
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<tbody>
<tr>
<td>Collaborative design</td>
<td>Participatory processes and methodologies</td>
<td>Cultural, social, political participation and democracy</td>
</tr>
<tr>
<td>Participatory design</td>
<td>A collaborative approach to the design of products, services, spaces or systems that involves actors or stakeholders in the design process</td>
<td>Cultural, social, political participation and democracy</td>
</tr>
<tr>
<td>Co-design</td>
<td>Design that brings users, actors and stakeholders into the design process on the basis that everyone likely to use a design has a voice in its conception</td>
<td>Cultural, social participation and democracy</td>
</tr>
<tr>
<td>User-centered design</td>
<td>Design that focuses on the needs of the users and involves them in the design process</td>
<td>Cultural, social participation by users</td>
</tr>
<tr>
<td>Empathic design</td>
<td>Combining qualitative methods of engaging with users with quantitative user data</td>
<td>Economic, cultural, social participation by users</td>
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of solidarity and togetherness. By interacting within the community, the members can figure out their own identity and lifestyle as well as their roles. It is a fundamental human desire to clarify and define these elements for oneself. This is also a concrete reason for the members of a community to maintain bonds with the other members. (Verwijlen, 2004)

The ceramic community in Posio has also started to clarify and discuss these characteristics within its members, but the problem is that only six local persons are involved in the ceramic community. If they could expand the interactions of the ceramic community to a larger number of local people, they could also strengthen the sustainable future of the community. An American psychiatrist and writer, M. Scott Peck (1987), described communities and their relations with human life. He said, “There can be no vulnerability without risk; there can be no community without vulnerability; there can be no peace, and ultimately no life, without community (p. 233).”

To summarise, community has a symbolic meaning that is driven by a group of people who live or influence in a certain area while also having similar interests. Also, sustainable communities have strong social bonds between their members. The community building process takes a considerable amount of time in order to embody a strong trust between the members. The activities related to this thesis project have also been conducted during a relatively long period of time in order to establish the trust between the designer and the people in Posio.

According to the definition of a community in the previous chapter, community building is premised fundamentally on human needs. Designers have also been practicing community development in order to serve these human needs in our society. Historically, the notion of community design emerged from landscape architects, planners and architects in the early 1960s (Yamazaki & Inui, 2014). Yamazaki and Inui state that the original idea was that designing communal places in a town could encourage interaction and build communal bonds between inhabitants, as well as reflect inhabitants’ opinions in the developmental process. In this approach, the results of the design process were still limited to producing physical environments and infrastructures. The decision-making process was also mostly controlled by an outside professional designers rather than a group of people as a community (Kingsley, McNeely, & Gibson, 1997).

Nowadays, as a holistic approach, community building mainly aims at establishing social capital within neighbourhoods. In this approach, the inhabitants are the key actors who maintain the responsibility of activities and community development. Therefore, community design embraces a wide extent of community planning, community architecture, social architecture, community development and community participation. (Sanoff, 2000)

In the thesis project, designing within a small community focuses on creating connections between the different groups of people in Posio. Also, small tangible experiments were used as tools for activating the interaction and communication between the participants.

A small community is not small, when it has the connectivity
Modern technology has given new opportunities to small communities. In Posio, for example, the Arctic Ceramic Centre was established in a somewhat isolated environment in Lapland, but it still brings numerous international artists to the village. The ceramic activities in Posio bring people together through the global networks. The unique environment and locality gives the Ceramic Centre a strong, valuable identity.

According to Manzini (2015), this kind of a phenomena around small localities can be defined as “cosmopolitan localism (p. 202).” Manzini explains that the concept enables the locals to connect with the larger world around them. By doing so, the locals can create a new sense and meanings in their everyday environment. He adds that the benefits of the new localism can be achieved by mixing together diverse available resources within the community.
“More than that, by combining quality of places, different activities and connectivity, ‘cosmopolitan localism’ brings not only an improvement in social quality, but also the possibility of operating interesting economies of scope (Manzini, 2004, p. 21). “The new connections can catalyse the community to invent new organisations, cultural events and economic models.

The ceramic community in Posio also aimed to achieve a social and economic impact; the wellbeing of the village though the community development. The first idea of the ceramic organisation was initiated in order to improve the locals’ quality of life. The Arctic Ceramic Centre board members tried to suggest new productive models based on the ceramic culture, such as international ceramic events and cultural tourism. In this context, designing within the community could help them to find more possibilities to connect with other unrealised assets in Posio.

**Designing Communities to Solve Social Problems**

Along with other good things, the newly developing communication technologies have also created social isolation within people. People seem to interact more often with each other, but it is hard to find long-lasting community bonds through the superficial relationships. In addition, rapid urbanisation has created a number of social problems and has weakened the communal spirit within neighbourhoods. (Kakei, 2014)

To overcome these challenges, a number of designers have been researching community empowerment. Still, these complicated social problems in the community cannot be simply solved by designing things and places, but rather designing situations and activities in order to strengthen community bonds. (Thackara, 2006)

Furthermore, the growing interests in social well-being have also highlighted the importance of tight social connections. Governmental organisations encourage people to become actively involved in developing the community with their neighbours. According to Dobson (2006) on the Citizen’s Handbook by Vancouver Citizen’s Committee, social solidarity helps in numerous aspects of our lives; democracy, liveability, security, healthcare as well as local challenges. “Neighbourhood groups can act as vehicles for making connections between people, forums for resolving local’s differences, and a means of looking after one another. Most important, they can create a positive social environment that can become one of the best features of a place” (p. 2).

**Designer Roles in a Community Context**

When everyone can design in developing communities, what is the role of professional designers within the community? Thackara (2004) answered to this question in the following statement: “The most valuable service designers and artists provide in a locality may well be to provide the stimulus needed for local people themselves to develop a shared cultural vision of the future (p.19).” Based on his statement, the most important role for the designer is to suggest new perspectives and to encourage the locals to move towards their common goals. Since the locals are the ones who will manage and live in the community, catalysing them is an integral role for designers.

The designer should support the people to generate and maintain a sustainable community autonomously. Therefore, designing within communities requires deep understanding of the locals and their context in the early stage of the design process (Manzini, 2004). The previous theories have helped the author to determine a design approach for the practice-based research in Posio.

**How Do We Design a Community?**

There are numerous theories defining approaches on how to design communities and to create social innovations. A renowned community designer in Japan, Yamazaki (2012), argued that a community cannot be designed, but it could only emerge and grow by a group of people who organise connections and activities. This is the reason why the title of this thesis is “Designing within a Community,” instead of “Community Design” or “Design for Community.” Thackara (2006) also supported the statement in the following historical point of view: “Throughout history, human beings have always established social communities, developed rules of social exchange, embedded their members in complex reciprocal relationships, and built social trust. We don’t have to invent conviviality: It’s already there (p. 133).”

Designers cannot design social relationship as ready made outcomes. However, Manzini (2004) and Yamazaki (2012) believe that designers can facilitate and manage the community by developing new tools and design processes. These will support the locals in establishing their common visions and help them make strategies to generate sustainable development. In conclusion, the role of designing within communities is to inspire locals to take their ideas forward by themselves. This movement can be facilitated by designers through activities and workshops which should be based on trust and a tight bond with the local people (Manzini, 2004).
Who Should Participate in the Design Process?
This thesis journey began from establishing the trust with the active locals in the village. Many of them contributed important ideas to the project. To bring about more active participation in the processes, finding lively participants is crucial in the early stages of a design process. By their nature, participatory processes and projects involve a number of different actors, stakeholders and other influencers. Based on Fuad-Luke (2009), a ‘key actor’ is a person or organisation that is an important player in the context of the design project. Also, a ‘stakeholder’ is any person or organisation that will have an effect on or be affected by the design activities (p.167).

In order for the participatory approach to work, the design process should be facilitated by someone or a group of people. The facilitator’s role can be to gather more people who are willing to act in a community. The facilitator should listen to participants during the entire process and make it possible to enter the community also from the outside. (Yamazaki, 2012)

What Should We Discover within a Community?
People, in general, cannot easily find value in their living environments when the surroundings have become too familiar for them. This, in my view, is why designers and artist are needed in the society to highlight the importance of the different assets of our everyday life. The special assets within a community can be defined in two groups: ‘hard’ and ‘soft’ ones. The hard assets include physical and featured elements, such as infrastructures, natural beauty, industries and heritages. The soft assets embrace anthropological and cultural elements, for example, the social ties, civic loyalty, shared visions, locals’ skills and knowledge. (Thakara, 2004)

Exploring these values with the participants is a social learning process in the local development efforts. The locals can obtain skills and mind-sets for community development through the value discovery process. Visioning common goals, experimenting with possible approaches and cultivating a sustaining ecosystem are essential parts of the journey. The local people should find the use for the hidden valuable assets by themselves in order to cultivate a sustainable community. (Manzini, 2004)

According to Yamazaki (2012), active participation is often driven by the members’ joy and genuine interest in the project. He explains that the three driving forces in a community development project are needs, wishes and ability [4]. The combination of these three elements provide joy for the people in the midst of the project. They also give the participants a strong motivation to continue in their activities. If only two of the mentioned elements are actualised, the participants might experience the development efforts as their dream, hobby or labour instead of a joyful project. In the end, a project with only two elements combined cannot be sustainable. Therefore, it is integral to understand the people’s context in order to encourage them to continue iterative community development by themselves. When succeeding in this, designers and facilitators could step aside and give that role for the locals to continue. (Yamazaki, 2012)
3 The Journey to Posio

I have stayed in Posio for 260 days between 2013 to 2017. During that time, I brought fifty friends to visit the town. In total, 173 locals in Posio influenced this thesis journey.

The first trip to Posio was in the white spring season during the Easter holiday, I was impressed by the people’s lifestyle in Posio and, more specifically, by the positive and sincere attitude of Soudunsaaari family towards life. The full-scale journey to Posio was planned at that time and the exploration has continued to today.
1. Discovering: Social Capital in Posio

The exploration process to Posio and its social capital began in a peaceful summer house during a ten week stay in the summer of 2013. Oiva Soudunsaari offered one of his family’s summer cottages for me to stay in. The cottage is located about ten kilometres from the centre of Posio, next door to Oiva’s oldest daughter, Sanna Soudunsaari, and her family’s home. In this chapter, I will describe the valuable aspects of the Posio community based on dialogues and personal experiences with the locals.

1.1. The Environment, People, Handcrafts, & the Ceramic Culture

The Environment
In general, it is assumed that all the areas in Finnish Lapland have similar sceneries and nature: endless pine tree forests, clear lakes, northern lights and reindeers. However, there are special features in the scenery and the natural environment of Posio. For example, the well-known touristic spots – Korouoma Canyon, Lake Livojärvi, and Riisitunturi National Park – offer great experiences for both visitors and locals. Above all, one of the most impressive scenery was the view through windows of an ordinary house.

The summer cottage where I stayed was located in the forest, right next to the great Posio Lake. Reindeers visited the yard every day to rest during the daylight hours. This was actually a rare sight to observe because of the sensitive nature of reindeers. Reindeers live in the forest during the summer and autumn seasons, but return to the farms for the winter. Therefore, before the cold, reindeer have to survive in the wilderness and be on the full alert for predators and humans. Exhausted, reindeers need to recuperate and rest during the winter months by deeply napping in front of the summer house where I was staying. The scenery reminded me of Oiva’s rest after a hard work day. Oiva truly works everywhere in Posio and manages more than eight different jobs throughout the year. Later on, the sleeping reindeer scene influenced my personal craft project, ‘Poromies’, which is still in the developmental process.

The people in Posio can open-handedly share the advantages from nature with each other. There are around three thousand lakes and ponds in Posio. It can be approximately estimated that in Posio, there is roughly one lake for each person. The lakes also offer rich quantities of fish all year around. Thanks to the Midnight Sun in Lapland, enjoying nature was possible all night long, if only I could bear the weight of my eyelids. The lake scenery silently changed all the time, reflecting the colours of the summer sky and the forest. I thought that these transparent reflections on the lake resembled the honest and straightforward characteristics of the people in Posio. From the conversation with the locals, I noticed that most of the people there do not travel often when compared to my friends in Helsinki. One of the reasons for this could be that the nature around them is fully satisfying and could be explored on a daily basis.
The People

The people of Posio are definitely one of my favourite reasons for staying in the town. I greatly enjoyed talking among all the locals there. During my stays, I had been invited to visit several neighbours’ homes, which never seemed to happen in Helsinki. From the outsider’s point of view, the people in Posio warmly welcomed newcomers. Sari Peltoniemi, who was working in the Posio Tourism Association, described her memories of when she moved to Posio in 2011. “When I had started the work, the local newspaper came and wrote an article about me. Then, after that, everyone was greeting me – even though I didn’t know anyone here. It was so great that they welcomed me. After few years later, I moved to Sodankylä. It’s a bit larger than Posio but I didn’t get to know that many people. Though both municipalities are in the Lapland region, here I felt more warmth than in Sodankylä.”

In addition, the local people have actively volunteered in the community work whenever there were village festivals or other events. A good example of this is the Roller Ski Competition taking place during the Muikku Festival. “Muikku” is a small white fish, otherwise known as the European Cisco in English. Even though the Muikku Festival is just a small-scale, village festival, the competitors were among the top skiers in Finland. A lot of the local people from all generations helped to organize and ran the event as volunteers. For example, a group of people wore orange Posio vests to signpost the competition route as living guides, while others recorded the race times. After the event, Oiva Soudunsaari explained the cooperative mindset within the community.

“The people who live here. We are people who do something together. For example, the local sports club ‘Posio Pyrintö’ has been several times the best sports club in Finland. I believe that the fastest way to achieve the same goals is working together.”

His opinion roused curiosity in me about the collaborative spirit of the town; what encourages the locals to collaborate in community events and work together towards a common goal? Marketta Soudunsaari, who is the wife of Oiva, said that in her opinion the people have learned that they need to solve the common problems by themselves. Posio is located in the rural area with limited resources and only basic public services. The environment encourages the inhabitants to take action on their ideas instead of waiting for larger organisations to act for them.

“When you have complaints or needs, and if you think, ‘somebody might do it,’ nothing will change in the small community. In addition, everyone usually has enough time to be alone because neighbours live quite far from each other, working in nature with few people nearby. The people are willing to gather and take part in activities together during their free time.”

This is quite the different concept of time usage compared with the people in the larger cities. People in the cities often seem to prefer quiet time alone during their free time after a long day in a crowd. She also emphasised the importance of the key actors who ignite activities and encourage people to join in – like Oiva continually does in the community.

Oiva also suggested that I organise fun activities during the Muikku Festival. When I was looking for ideas for the event, Sanna Soudunsaaari told me about the old story of ‘Kitkan Viisas’; the wise ‘muikku’ fish living in the lake of Kitka in Posio. The lake of Kitka is linked to another lake in Russia, but the group of muikku fish never leave Posio, even though there is not enough food for them in the lake. As a result, these fish are tinier and tastier than the average ‘muikku’ in Finland. I reflected that the story metaphorically describes the wise people who are living in Posio with their community spirit. The story inspired me to develop a ‘muikku’ drawing event during the festival for anyone to join in. The results of the event were used for future Muikku Festival promotions and gave inspiration for future events for the festival organisers.
The Handcrafts and the Ceramic Culture

The craft culture is deeply rooted in the people’s everyday life in Posio. This kind of a similar culture can be easily found in many small communities and towns in Finland. One of the reasons for the rich craft culture in the smaller towns could also have originated from the remote locations and the lack of cultural services. However, the craft culture is not only driven by the practical needs, but also by the true joy of being creative and working with hands. During my stay in the summer cottage, I was able to observe the handcraft habits of several families in Posio. The people made their daily supplies by themselves in their homes. For example, they made their own clothes or rugs by knitting, weaving or sewing. Besides making textiles, the people also cook and bake almost every day. These daily tasks belong to the home crafts created in the households. Lastly, building and maintaining houses and cottages is a common practice in Posio, that takes a huge amount of people’s time and energy. The locals often share their knowledge as well as the results of their work with their neighbours. These shared activities invite communication and build strong ties within the community.

In conversation, Sanna Soundunsaaari explained that the craft culture partially originates from craft education which is taught in the schools of Finland. Although she is a mathematics teacher in the Posio school, she thinks that the craft education is one of the most important and well-designed subjects in Finnish educational system. Since the majority of the craft education curriculum focuses on making everyday objects, most people have the basic knowledge and interest in making handcrafts. In Posio, the local school specialises in ceramic crafts and the people have the opportunity to learn about the ceramic culture thanks to the Pentik Cooperation. Originally, the founder of the Pentik Corporation, Anu Pentikäinen, started the business because of her personal interest in ceramic crafts. Now, the ceramic industry plays an important role in the economy of Posio as well as in the livelihood of the local inhabitants.

While working on the documentation of the Ceramic Symposium in 2013, I also discovered the great opportunities that the ceramic culture created for the community. The impact has not only been felt on the local economy, but also in the quality of daily life. Oiva Soundunsaaari is a good example of this. He had no connection with the ceramic culture before he became the Chief of the Posio Tourism Association and only began to work with the Ceramic Symposium in 2013. Whenever there were Ceramic Symposiums, he was responsible for hosting in the nature tours around Posio and for introducing the local culture to the international artists. He described the impact of interacting with the artists in his own perspective in regard to the local environment and the values of the life as follows:

“I have lived in Posio for almost fifty years. After spending such a long time here, I had forgotten the value of my surroundings. For me, the trees in a forest were just the means of my livelihood and I did not think about the colour of the sky because I had been working so hard every day. The artists gave me the inspiration to see my everyday life differently. Whenever I was guiding the artists, they could always find something interesting in the surroundings and expressed their findings into their art pieces. It opened my eyes to see the different colours of the sky and the beauty of our nature.”

In other words, Oiva found the possibilities of the ceramic culture and his discovery geared the direction of his life. This inspired him to join in the ceramic community and enjoy working with the members.

In Posio, several stakeholders gathered to empower the whole of Posio with the ceramic culture. In the thesis, the cluster of these people refers to the ceramic community. The ceramic culture has brought new possibilities into not only individual lives but also to Posio community. The program coordinator and secretary of the Arctic Ceramic Centre (ACC), Sari Peltoniemi, has worked two years for the EU project, developing the cultural tourism and ceramic culture. She analyzed the crucial impacts of the ceramic culture on the village.

“The ceramic community brings liveliness to Posio. The average age of inhabitants is over 60 years old in Posio. There are not so many events and international people here. The AAC brings fresh air to the village. By expanding the ceramic brand into the village, the ceramic community helps the locals’ wellness and international artists while also developing Posio itself.”

In the first stage of designing within a small community, one of the integral aspects is understanding local people and having as “tight as possible” relationship with them. As the result of understanding the ceramic community in Posio, the key actors and organisations of the Posio, the ceramic community will be shortly presented in this chapter. They have been active partners in most of the activities during the thesis project and thus will be frequently presented in the chapters of this thesis that follow.
The Key Actors

Anu & Topi Pentikäinen are the founders of Pentik cooperation. Anu was the pioneer in the formation of the ceramic culture identity of Posio in the 1970s. They handed over the management of the company to their son in 2004. After that, they have actively worked on building art and culturally related facilities in Posio. They support the ceramic materials and funds for the Ceramic Symposium in the ACC.

Antero Lepojärvi is the CEO of Posio Development Company. He is in charge of developing the Arctic Ceramic Centre and cultural tourism by collaborating with the ceramic community with the Municipal Councils and the governmental departments. His major role is building the future strategy and applying project funds towards the development of the community.

Miki Kim is from South Korea and is the local ceramist. She has overseen her Miki Studio in Posio since 2012. During the Ceramic Symposium, she works for the ACC as the studio manager, technically supporting the visiting artists. She also facilitates in the ceramic classes for the local people in Kansalaisopisto, the community college in Posio.

Oiva Soudunsaari is the only person who was born and raised in Posio among the key actors. He is the head of Posio Tourism Association, but he has more than eight different jobs depending on seasons and occasions. He mainly manages his forest planning company and is a responsible member of the Miki Studio. He and his family played the important role in the establishment of Miki’s company and supporting the artists who opt to stay and work in Posio. His role is to connect the local people and culture with the ceramic community.

Reijo Lantto is the managing director of the ACC. He has invested in hardwares for the Centre: studio spaces, the museum, the equipments and the accommodations. He was a CEO of Nokia Display Production. Upon retirement, he moved to Posio to start his new business. He and his wife, Helvi, manage two local hotels, the Kirikeskus and the Holiday Village Himmerki and Ski Slope.

Suku Park is a noted senior ceramic artist and an art director at the ACC. He has lived in Posio since the 1980s when he began to work in the Pentik factory. He was the art director there for four years. He moved back to Posio in 2011 and suggested the idea of establishing the Ceramic Centre for the first time. He is also one of the board members of the International Academy of the Ceramic, the largest ceramic community in the world. He helps the ACC increase its reputation in world’s ceramic communities and connects international ceramists with the ACC.

Pentik (Factory, Cultural Centre, Art Centre in Timisjärvi)

By chance, the ceramic culture in Posio was started by an enthusiastic entrepreneur, Anu Pentikäinen. Her husband Topi Pentikäinen got his first job in Posio school as the athletics teacher. They moved to Posio in 1969. Anu founded the Pentik company in 1971, producing ceramic and leather products. After three years, the Lapland government invested in Pentik to establish the world’s northernmost ceramic factory in Posio. Now, it is the only ceramic factory in Finland and they have produced versatile products from ceramics to interior decoration objects and furniture. The company employs about three hundred people around Finland and eighty in Posio. Pentik has been significantly contributing to the development of the ceramic culture and the cultural tourism in Posio. The company had built the Cultural Centre of Pentik-mäki in 1997, which includes the Pentik Gallery, museum, a cafe and an outlet shop in the centre of Posio. In addition, Anu and Topi have recently inaugurated the Art Centre near the lake of Timisjärvi in Posio. The Art Centre is located on an area that was originally a reindeer herder’s farm over one hundred fifty years ago. Now, it has transformed into an artist residence building, gallery and a cafe. Those facilities are one of the major tourist attractions and strongly support the local economy in Posio.

Based on interviews with Anu and Topi Pentikäinen and Pentik website: https://www.pentik.com/fi/meista/tarinamme

Ceramic Symposium

The main purpose of the Ceramic Symposium, in general, is to share knowledge and build networks among ceramic artists. During the Ceramic Symposium, artists from different countries work together in the same ceramic studio for about one month. The first international Ceramic Symposium was organised in Posio by Anu and Topi in 1975. The symposium has helped them to improve the ceramic knowledge and promote both Pentik and Posio globally. The Ceramic Symposiums have occasionally been organised in the Pentik Factory every four or five years until 2013. Since then, the Ceramic Sympos-
sium has been operating every year in the Arctic Ceramic Centre. The symposium is a cooperative project with several stakeholders: The Council of Lapland, Posio Municipal, Posio Tourism Association, Posio Development Company, Pentik and Hotel Kirikeskus. The natural wilderness of Posio has inspired hundreds of ceramic artists from all around the world during the Ceramic Symposiums. Moreover, the symposium has been playing an important role in promoting Posio to the world and attracting cultural oriented professionals to visit and stay in the town.

Based on interviews with the ACC members and the ACC website: http://www.arctic-ceramic.fi/en/

Arctic Ceramic Centre (ACC)
The first idea of the Ceramic Centre emerged from the discussions which focused on activating the community and increasing the population of Posio in 2011. Suku Park suggested the idea based on his ceramic knowledge and previous experiences; he had worked for developing the Icheon World Ceramic Centre in South Korea. The ACC aims to be an international meeting place for artists where they can build networks and learn from each other. This was a good way to provide interesting opportunities for young artists. The Arctic Ceramic Centre Association was established in 2014 with the collaboration of the six key actors in Posio. The location for the ACC is Hotel Kirikeskus, located on the hill of Kirintövaara, about six kilometres from the centre of Posio. Recently, the hotel has had only a few visitors during ski season and because of that it was renovated as the ACC space. This was considered to be a good idea for both the future business and the community. The owner of the hotel, Reijo Lantto, boosted the development of the ACC by investing in the ceramic studio spaces and by providing ceramic equipment and facilities in the hotel. The ACC hosts annually the Ceramic Symposium as well as an artist-in residence program along with exhibitions in the Kaamos Gallery.

Based on interviews with the ACC members and the ACC website: http://www.arctic-ceramic.fi/en/

International Academy of Ceramics (IAC)
In 2015, the ACC association became a member of the International Academy of Ceramics (IAC) which is the world’s largest and the only international ceramic association, based in Geneva, Switzerland. This international relationship could be arranged by the ceramist Suku Park, who is one of the board members of IAC. The mission of IAC is to build networks and interaction between professional ceramists in the world and promote the value of the ceramic culture and preserve its levels of quality. The IAC organisation was founded in 1952 and is an official partner with the cultural sector of UNESCO since 2011.

The IAC awards its international members an opportunity to organise a bi-annual, international congress when it occurs. In autumn 2020, Finland will host the congress mainly in Lapland area and the ACC will be the main organiser for the event. Approximately 300 members from about 50 countries will visit the congress to share their knowledge and experiences as well as learn about Finnish ceramics and culture. The key actors of the ACC are expecting that the congress in 2020 will not only be a great opportunity for the development of the ceramic communities in Finland, but also for the local community and economy in Posio.

Based on interviews with the ACC members and the IAC website: http://www.aic-iac.org/en/academy/the-iac-mission/

Miki Studio
Miki Kim is a good example of how an individual can have a positive impact on the ceramic culture for the local community in Posio. She was a student of professor Suku Park at Sangmyung University in South Korea. Suku invited a group of his students to the Posio Ceramic Symposium in 2010 as assistants for the senior artists. Miki was one of the group members. While she was participating in the Symposium, Anu Pentikäinen offered her an internship opportunity in the Pentik Factory. She worked in the factory and accidentally met Oiva Soudunsaari while she was staying in Posio for one year.

During her stay, she was fascinated by the local natural environment and hoped to continue her own ceramic work in Posio. Oiva and his family helped her build the business plan for establishing a small ceramic studio. Miki Studio was founded in 2012 in a hill of Kirintövaara near the ACC studio. She has been marketing her ceramic products in Lapland area and is currently expanding the market to Southern Finland. After managing the studio for five years,
After exploration, the values in Posio could be summarised into three aspects: the environmental factors; the characteristics of the local people; and their ways of living. Suku Park, who is the Art Director of the Ceramic Centre and the senior ceramist, described that the people in Posio have the ‘Posio Spirit’ in them. He meant that it’s common for the local people to help each other and work together for the community. The ‘Posio Spirit’ also supports the individual people’s well-being and quality of life – empowering them to find their best qualities in themselves. [6]

1.3. ‘Posio Spirit’

During the documentation of the Ceramic Symposium in 2013, I was able to build a relationship of trust with the key actors of the ceramic community in Posio. I also learned about their thinking and plans for the future; building on the possibility of the ceramic culture to become the thriving force of the local economy and welfare. In order to move their plans forward, the ceramic community had an idea to establish a worldwide ceramic centre in Posio.

However, during my observations, I noticed a few challenges in the relationships within the communities. One of the major challenges was the weak connection between the ceramic community and the local people. The inhabitants did not have many opportunities to participate in the ceramic events. The reason was that the Ceramic Symposium was organised during summer holidays, when a number of residents already had their own plans and interests in outdoor activities. During the Symposium, there were few ceramic events available for the public, and the participation rates were often very low.

Moreover, there was a large gap between the locals and the international artists, who had joined the Ceramic Symposium. The main purpose of the Ceramic Symposium was to build strong ties between the artists and the ceramic community in Posio. Nonetheless, when the symposium ended, there were no activities which could maintain the connection between the visiting artists, the ceramic community and the locals in Posio.

Based on these findings, the main challenges could be narrowed down into the following questions:

1. How could the interaction between the ceramic community and the local people be enhanced in Posio?
2. How could the benefits and value of the ceramic culture to the local people be promoted, so that people would become interested to become involved in the ceramic community?

The social capital of Posio [6] proves that the Posio community is capable of helping each other work towards common goals together. The findings also show that there definitely would be wider possibilities to develop the ceramic culture and practices together with the larger community. The practical projects, introduced in the next chapter, were conducted in order to explore these possibilities further.

Based on interviews with Miki Kim and Miki Studio website: www.mikistudio.fi

1.4. Defining Design Challenges from the Discoverings

Based on interviews with Miki Kim and Miki Studio website: www.mikistudio.fi

she has now a permanent visa in Finland. As a young foreign artist and entrepreneur, she could have not been able to survive in the small community without support from the local friends.

Even though the size of the Miki Studio is small, it brings diverse possibilities and liveliness to Posio and its ceramic community. In Posio, the ceramic focus has mostly been on the Pentik Company. Miki Kim offers ceramic classes for the visitors as well as for the local people. She does not only produce the ceramic products but works also to develop the ceramic culture within the village in a holistic manner. Furthermore, she recently opened a Miki Studio Shop in the centre of Posio and organised a ceramic exhibition with two international young artists. Miki Studio demonstrates a feasible example for young artists who would like to open their own art studios in Posio or in other smaller towns.

Based on interviews with Miki Kim and Miki Studio website: www.mikistudio.fi
Three experiments in total were conducted to explore potential avenues of collaboration between the local people in the village. The main purposes of the events were to discover the meeting points for the locals and the ceramic culture. To maximise the interaction with the locals and to emphasise the valuable assets of Posio, ordinary subjects; nature, food and the once-crowded spaces, were chosen as the basis for the experiments which were then combined with the ceramic culture.

The design process for the experiments was inspired by the positive or possibility-driven design approach, which focuses on true human need and everyday activities in order to create positive outcomes (Desmet & Hassenzahl, 2012). No emphasis was put on the current problems of the community, but still, in the end, these problems can also be solved by using this approach. The approach helps the participants to achieve positive experiences based on their everyday lives, by giving them chances to experience ordinary things with a new, positive perspective.
2.1. The Ceramists’ Restaurant Day (18. 08. 2013)

Background and Purpose
In August 2013, seventeen artists from Finland, Japan, Korea and Taiwan were invited to the Ceramic Symposium and they made the art pieces together in the Pentik Ceramic Factory. The senior ceramic artists were invited by Suku Park, who is the art director of the symposium. Senior artists were accompanied by the younger artists. During the one month symposium, the artists shared working spaces in the Pentik Ceramic Factory with the local workers. Both the artists and the factory personnel were interested in each other’s working processes but they hesitated to communicate with each other. The reason for this was because they did not want to interfere with each other’s work. There were no appropriate opportunities to begin conversations.

The ceramists’ Restaurant Day was suggested to encourage relationships between the factory workers, the general inhabitants and the foreign artists visiting Posio. Restaurant Day (Ravintolapäivä in Finnish), is a day when anyone can open their own restaurant anywhere. In 2001, it was started by a group of enthusiastic friends in Helsinki to tackle Finland’s overly-complex, food regulation and restaurant licensing system. Five years later, the food culture in Finland has flourished because of this event. All around the world, it has further developed into a global food festival. The success of Restaurant Day illustrates a rich, grass-roots movement in Helsinki. These kinds of activities have thrived in the cultural diversity and the individual autonomy of the urban spaces. Olli Siren, who is the co-founder of Restaurant Day, stated in an interview by Kukkapuro, that food is generally a good tool to spark communication between people. Additionally, it makes it easy for everyone to participate. (Kukkapuro, 2012)

Beyond sharing food, people also have opportunities to learn and understand each other’s differing cultures and backgrounds. In Posio, the majority of the local residents have heard about the Ceramic Symposium and the artists’ activities through the local newspaper. On the other hand, most of them would have never had a chance to meet or talk with the artists unless the locals had visited the factory for an excursion. Therefore, the public food event was utilized to build the platform for sharing the different cultures of the various artists — or simply to meet local people and enjoy the delicious time together.

Process
In the middle term of the symposium, the idea of the Restaurant Day was discussed with the symposium artists and the organisers. All participants were agreed and excited to open their restaurants in Posio. Oiva Soudunsaaari was the contact person with the local stakeholders to set up the event. He managed to arrange a restaurant venue in the local, multi-purpose auditorium, located in the centre of Posio. One of the staff members from the local tourism association also sent the event information to the local newspaper to inform the locals about the event.

The author planned the main concept for the restaurant and organised three restaurant groups for the event: Taiwanese, Japanese and Korean foods. The team building process was conducted in a democratic spirit. First of all, the leader for each group was selected by volunteer artists who had relatively more cooking experience than the other members. It was also decided that the leader should share the same nationality with the theme of their restaurant. Thirdly, the rest of the artists were randomly divided to the restaurant groups by lot, so that each restaurant would consist of people from different nationalities. They decided the menus within the members and Miki Kim gave the group members advice about the local ingredients and managed the budget.

Oiva Soudunsaaari made an agreement with the local K-Supermarket where the artists would be given ingredients for the meals without paying in the morning and give the payment after earning money from the Restaurant Day that same evening. The shop opened only for the artists early in the morning, before the official opening time. The artists shopped with joy, like the participants of the MasterChef-the cooking competition show. They prepared the food in the kitchen and dining place in the auditorium. Sample foods were advertised for the customers with an introduction board that included the artists’ names and faces. The ceramist’s restaurant was a huge success. In one day, 155 dishes were served to the local people.

Reflection
The processes of cooking food and producing ceramic works have definitely something in common: both items have to be handled by human hands and controlled with fire. In addition, tiny, detailed elements during the cooking and ceramic making processes can dramatically influence the results. The artists enjoyed cooking as well as serving the people during the event. They heard much thankful feedback from the locals. The ceramic artists organising the event...
had the chance to try their skills in another domain. They fully enjoyed what they did. By organising the event, they also achieved wider benefits. After the event, the artists and the factory employees could establish bonds with one another, sharing their ceramic working methods and having other smaller-scale activities together. Furthermore, they could build strong ties with the artists of different nationalities.

The lack of communication between the different nationality groups of the artists was one of the other challenges during the symposium. The Restaurant Day event helped them to solve this problem, even though it was not the main purpose of the event. The one-day, food event gave an insight that positive design approaches could also solve the problems in enjoyable ways. Restaurant Day’s co-founder Olli Siren (2012) explained in the interview by Kukkapuro, that the purpose of the event was to have fun and share what makes people feel good, instead of emphasising their problems (Kukkapuro, 2012, p. 140).

The ceramists’ Restaurant Day was organised three more times during the Ceramic Symposium, every year until 2016. Miki Kim also individually hosted one more Restaurant Day event with Oiva’s family in 2015. However, since 2016, the food event could not be continued due to the lack of enthusiasm of organisers and fewer participants. The one-day event was successful but in the end, it could not create a long-lasting chain of events or activities hosted by the local people. For the author, the event raised the question: how could a sustainable link be created between the artists and the local people in Posio?


Background and Purpose
After the previous Restaurant Day event, the purpose of the upcoming experiments was determined: they were specifically aimed to build a sustainable links between ceramic artists and the locals. Two valuable elements in Posio, Nature and the Ceramic Culture, were chosen as the secondary themes for the experiments. These two themes originated from the author’s previous observations and experiences in Posio. This time, the themes were integrated into a series of photography experiments.

The idea of utilizing photography as methodology originated from the request of few of the visiting artists during the symposium. They asked the author to design a set of fine quality postcards showcasing the beauty of the natural surroundings of Posio. The artists had noticed that such postcards were not currently sold in the shops of Posio. The idea was then developed to design the postcards with ceramic pieces placed into a Posio natural attraction. If the ceramic pieces were seen in the touristic postcards of Posio, they could bridge the gap between the artists and Posio inhabitants beyond the symposium. In addition, if the profits from the sales were given to developing the Ceramic Centre, the artists also could have the sense of ownership by contributing to the future of the ACC and to the town of Posio. The postcards could be sent all around the world by the visitors. The recipients of the cards would most likely not discard the messages from their friends. Postcards could act as a sustainable means to promote Posio and the ACC for potential visitors.

Process
The concept and the purposes of the photography project was shared with Suku Park, the art director of the ACC. He helped me choose the twenty-two ceramic art pieces from each of the artists who had joined the symposium. The author discussed with Suku and Oiva to select the unique attractions in the surrounding environment of Posio that would be well matched with each piece of artwork. The group visited the touristic spots: Riisitunturi, Livojarvi, Korouoma and Shaman Park. However, a large number of the photos were taken around the Kenttälä House, where I spent ten weeks during the summer months. To capture the diverse seasons and sceneries in Lapland, the photography project continued from summer until the next winter. There was a three-month break between the two seasons before continuing the project. The winter scenery was photographed near the ACC and Miki Kim’s studio during the day and night times. Later on, the photos were broadly used in the promotional materials for the Arctic Ceramic Centre and the Posio Tourism Association.
**Reflection**

The original idea of the printed postcards could not be realised, due to the difficulties of finding suitable investors and distributors. In the middle of the process, Anu Pentikäinen who is the founder of the Pentik, was interested in producing postcards and distributing them at the Pentik shops all around Finland. However, the cooperative project was not completed in the end because it was seen as a project that originated entirely from the Pentik company. At that time, the ACC organisation was not yet established and Oiva, Suku and Anu were gathering board members to set up the new organisation together. Oiva also disagreed that Pentik should produce the postcards. His concern was that people might think that Pentik is the only organisation capable of creating and maintaining the ceramic culture and activities within the community.

In Oiva’s opinion, the Posio community needed support from several different industries to have enough resilience in its systems and structures. At the moment, the strongest industries in Posio are agriculture, the Pentik Ceramic Industry and cultural tourism — which originated from the ceramic culture. Both the agricultural and the ceramic industries have been slowly declining over the past years. Therefore, the community has to prepare other alternative ideas and possibly new ecosystems to deal with the local crisis. He said (2014),

“Posio has two legs. One is the agricultural and manufacturing industries in forest. The other one is the ceramic culture and tourism industries. We need another leg to help those two big legs. This will help us make the stronger community to overcome the risks and develop new industries.”

*figure*

The photography project experimented with building a more sustainable link between the artists and the local residents. After understanding the need for diverse local industries from Oiva, the next step that could be developed discovering diverse touch-points where both of the ceramic community and the locals could interact together as a single community. Like in the previous trial, this experiment also raised the question of how a designer could find alternative methods to trigger more active interactions between the ceramic culture and the inhabitants. The question became further motivation for the following activity.
The Ceramic Auction in the Empty Space (12. 07 / 02. 08. 2014)

2.3. The Ceramic Auction in the Empty Space

Background and Purpose from the Clients

In June 2014, the Arctic Ceramic Centre was being planned by seven key actors: Anu, Antero, Miki, Oiva, Reijo, Suku and Topi. At that time, the author was working at the tourism association for one month as an intern, coordinating the Ceramic Symposium. The key members were organising the 4th Ceramic Symposium in July at the local hotel, Kirikkeskus, which is owned by Reijo Lantto. All key actors had their own interests and expectations for the symposium and the Ceramic Centre. They asked me to help with different tasks related to the establishment of the ACC, such as designing a visual identity, a website and a ceramic auction. It was impossible to design the visual identity and the website of the ACC in one month alone. Moreover, all of the members did not share a clear strategy or the philosophy for the establishment of the Ceramic Centre in their minds. The only possible and most meaningful of the requested tasks, at that point, was to organise the ceramic auction. This could also be planned as a new event where the locals were able to meet the ceramic culture.

The idea of the ceramic auction originated from the huge amount of the art pieces that remained from the previous symposium. The artists who joined the symposiums could bring some of their work back to their homes, but normally they donated a number of pieces to the symposium organisation. The organisation preferred to preserve these fine-quality works. At the same time, however, it became difficult to keep all of the ceramic pieces due to lack of storage space. Suku Park, a professional ceramist, suggested that the ACC could arrange a ceramic auction where people would have a chance to purchase ceramic art pieces. The profits from the auction could be used for the establishment of the ACC.

Purpose from the Designer

The main purpose of the ceramic auction was to discover an alternative meeting point where the ceramic community and the locals could interact. The idea was adopted from previous experiments. The symposium organisers planned to host the ceramic auction in the Pentik Gallery. However, this could again cause a misunderstanding for the locals and the visitors that the auction was organised solely by Pentik company. Because of this, the ACC team decided to find another suitable space for the auction. This was done to showcase new interactions between the ceramic culture and activities within the community. In addition, the new meeting point could hopefully revitalise neglected spaces in Posio.

Process

Finding a new space for the auction was discussed with the key actors during the meeting. Suku Park suggested a neglected space in the centre of Posio. Before, this building had served as a Nordea Bank, but it was closed for several years due to a lack of customers. The neglected space was well known with the local people who call it, ‘Holvi’ — vault or a safe of a bank in English. ‘Holvi’ is located right next to the local library in the centre of Posio, thus it was also an easy place of access for the locals. The current owner of the place is Reijo, who is also the owner of the ACC venue. This made it easy and free for us to use. Everyone agreed that ‘Holvi’ would be a suitable place for the auction. After that, the auction was scheduled for two days: Saturday 12.07.2014 during the Posio Muikku Festival and on Saturday 02.08.2014 during the 4th Ceramic Symposium.

Suku Park chose the art pieces for the auction and determined the reserve prices for them with Anu Pentikäinen. The prices were set at a lower cost than those of the original art pieces. Before setting up the space, the auction website was designed and built by the author to promote the auction. Through the website, people could globally join the auction. The international artists who donated their artwork from the previous symposium, could also follow their works in the progress of the auction. In total, twenty-two artists were introduced with their background information, art work, starting bids and artists’ notes. After building the website, the auction promotion posters were distributed to the local shops and public spaces, as well as by emails sent to the artists themselves.

Miki and Oiva helped me to set up the auction and the exhibition spaces. Anu donated all the materials for installing the art pieces in the space. The team made a large and shiny ‘Holvi’ sign on the main window of the building. It was designed to be noticeable even from a quickly-passing car on the main street. The place was divided into three spaces. The first space was the large, main hall reserved for the reception and the auction bidding activities. The space was set up with dozens of chairs, a few exhibition pedestals and tables. The second space was a small room for the exhibition with the art pieces on the wooden pedestals. Both of the rooms could be seen through large glass windows from outside the building. The last space was a dark and half-open space on the left side of the main hall. Video documents from the previous Ceramic Symposium were played in the dark for the visitors.
The auction was intended to raise funds for starting up the ACC. From the organisation's point of view, the auction was a good opportunity to create connections with the locals and gather new members from interested people. To promote the ACC, the certifications of the artwork were designed, citing the following information: the artists’ names and their backgrounds, the titles of the pieces, the origin of the artwork and the endowment for the ACC. The certifications of art pieces were given to the purchasers.

Thoughts about the Ceramic Auction from the author's notes

Saturday 12.07.2014 - The First Auction Day

The auction day was one of the warmest days in Posio, with the temperature of 25 degrees. The auction was held during the Muikku Festival weekend which is the most crowded event in Posio of the year. The host of the festival advertised the Ceramic Auction between the activities of the festival. The auction itself was a similar event to a gallery opening. The visitors could take a look at all the artwork and check their prices. Oiva and a staff member from the tourism association received orders from the visitors. In total, there was about ten visitors but only one person, who was the member of the ACC, purchased the art pieces. The local people were often looking inside through the windows, but they were reluctant to visit inside the gallery in the end. After the first auction event, the place seemed to work more as a temporary window gallery.

Saturday 02.08.2014 - The Second Auction Day

The main host of the second auction was Oiva Soudunsaari. He had a lot of experience as a reindeer-meat auction host. Oiva re-planned the auction to take the format of a traditional auction in Posio. The visitors watched the exhibition and the documentary films from the previous symposium and then sat down on the chairs. Oiva presented each art piece to the visitors and people bid on the art works. If someone bided successfully, people congratulated them and the art pieces, along with their certifications were given to their new owners. The total profit was 3580.00 euros from the two days. However, a large number of visitors and buyers were artists from the 4th Ceramic Symposium or the board members of the ACC. There were also a few visitors from Helsinki as well as the people participating in the online bidding. In total, around thirty visitors joined in the auction, but no local residents participated or watched the auction.

Reflection

Even though the organisers were satisfied with the result, the event couldn't fully meet its original purpose to find alternative situations where the locals could interact with the artists. There were several reasons why the event could not raise the interest from the locals. The main reason was that purchasing art work did not meet the local’s interests or needs. The auction was originally the organisers’ idea and not enough attention was paid to the locals’ true needs and desires. During a warm, summer Saturday in Lapland, the people surely preferred to go outside into nature rather than remaining inside in an indoor auction. This made the author think once again, what would be an effective way to encourage the needs of the ceramic community and the locals to be met? In order to find answers to that question, we needed to listen to the wishes and concerns of both of parties and share the results with each other.

In addition to the questions, several ‘what-if’ scenarios came out from the event. First of all, ‘what if’ the ceramic auction or event became a fun village festival? A large number of locals commented negatively on the activities of the Muikku Festival. They felt that the festival was the same every year and was nothing special. Secondly, I questioned, ‘What if’ the Muikku Festival could be combined with the ceramic cultural activities? Everyone could freely visit the event without any pressure; people would be able to meet casually, taste good food, and enjoy artwork. Thirdly, I asked, ‘What if’ the key actors from the ACC, together with other stakeholders; members of the municipal council; local, hobby communities; and the common people, would cooperate in organizing the events or festivals? The Posio Municipality owns a large number of spaces and many of them are currently empty or not in use. At the same time, the local people wanted more interesting activities and comprehensive services. The Posio Municipality could offer spaces for the locals to utilize as they wanted. This could also work the other way around, where the locals could suggest their ideas for using the neglected spaces in the town.

After the 4th Ceramic Symposium, Holvi was empty again. Still, a few changes had taken place since 2014. The local community college rented the space for the exhibition a few times and several traveling salesmen had occasionally opened “pop-up shops” in the premises. In November 2016, the local pharmacy moved to the Holvi building and it became quite a lively place again. However, the previous space of the pharmacy, located three hundred meters away, is now vacant and neglected. The city center would remain quiet and buildings empty unless the people create new ideas for diverse usage of the empty spaces.
In contrast, there were small, positive impacts on the spaces. When the pharmacy had its opening event, Miki and Oiva also launched Miki’s Ceramic Shop and Oiva’s Forest Planning Office next door to the pharmacy. There were about 150 visitors to celebrate the opening event of the three establishments. Also, in July 2017, Miki organised a ceramic group exhibition in Holvi with two young artists who had been visiting the Ceramic Symposium. She commented that she was inspired from the ceramic auction event in Holvi and wanted to create a sustainable link between the artist community and the Posio community. Hopefully, even more people will be influenced by these small events and they can create a constant circle of development within the community. The next task for the author was to find alternative approaches and methods to answer the questions from the auction event and the other previous experiments within the Posio community.

2.4. Shifting the Design Approach

The Challenges of the Previous Design Processes

What were the impacts on Posio by ‘Designing for the People’ activities?

After the previous experiments, I had a long break from visiting and working with the Posio community. One of reasons was that I had co-founded a design collective, AÄÅ, with friends in Helsinki and actively worked on projects within the collective. However, the main reason was because of several challenges involved in the original design approach of ‘Designing for the People’. As the only designer within the village concentrating on the community development, I had to deal with too many tasks at the same time within short time periods. Even though I was not a social worker, dealing with ‘Design for the People’ approach for two years emptied my inspiration and energy levels. The method of designing for the people had produced a number of results but there were always limitations on creating sustainable development within the community. The progress was hardly noticed within the community and the responses from the local people were often minimal.

Who is responsible for the ACC?

The mindset of the key actors of the Arctic Ceramic Centre was also one of the major challenges of any project. When the ACC organisation was established in 2014, the founders were in agreement on their respective roles in the Ceramic Centre. All the members had agreed upon their main responsibilities. Efforts to benefit the ACC were not the top priority for them most of the time. As the result, because of the shared responsibility, no one took on the leadership for the organisation’s future. This caused confusion between the members when determining the responsibilities on specific tasks. Limited time and resources combined with unclear responsibilities. An unbalanced workload significantly slowed down the development of the ACC.

Why do we need to help the wealthy people?

The locals and the municipal of Posio have not yet seen the clear value of the ACC and thus haven not been supportive towards the development of the organization and its activities. The organisation has applied for funds to manage and develop the Ceramic Centre, but the applications have been rejected several times. The locals have been pleased to have the new organisation in the community but the public opinion has not been favourable towards funding the ACC by the Municipal. This has been because a number of the ACC board
members own a set of large properties in Posio. From the locals’ point of view, it is not prudent to fund the already-wealthy members’ organisation.

On the other hand, it is also about the lack of the communication between the Municipal board, the locals and the Ceramic Community. The ACC board members have definitely gathered to help the Posio community with the ceramic-related activities, but the purpose of the organisation has not been sufficiently communicated with the locals or the decision makers in the Municipality. This has caused confusion about what the purpose and the roles of the ACC are within the larger Posio community. Without listening to the public opinion, the ACC would continue as an organization of a limited group of ceramic-minded people instead of working for the larger community and its fundamental goals.

During the long break, I occasionally visited Posio to meet friends and observe the changes in the community — researching other possible approaches to overcome the problems mentioned above. If the ACC was established for all the people in Posio, the development of the organisation should have been planned together with the larger community. In order to do this, the local community needed to be more actively involved in developing ACC activities. As one of the findings during the break indicate, the following theory gave me the inspiration to shift the design approach from ‘Designing for the People’ to ‘Designing with the People’ in the community context.

From ‘Designing For’ to ‘Designing With’

When designing physical objects, the design and decision-making processes are often simpler and more linear than in other more intangible design disciplines. This kind of linear design approach does not often work well in the community context. The reason for this is that unlike objects, the community is a living thing that consists of human interactions and solidarity. The community can evolve into different directions depending on the people’s relationships. Tight relationships can make a sustainable community. Therefore, in the community context, the most crucial role of the designer is to catalyse the local people towards developing their common vision on their own. Also, as many people as possible should be involved in the development processes to generate a better understanding of the community. (Verwijen, 2004)

Based on the previous experiences, the design approach should be changed from ‘Designing for People’ to ‘Designing with People’. Thackara (2006) explained this shifting design framework for the current, more complex world. He believes that designers have to change their approach to people from passive receivers into active creators. This kind of an approach is especially needed when designers want to contribute to the sustainable well-being in people’s daily lives rather than producing a single product for the market.

As a designer, the greatest challenge from my previous experiments was that most of the interactions with the people of Posio were limited to the members of the ceramic community. Even though my aim was to link the ceramic culture with the local community, I could not deeply communicate with the general public. More collaboration with the locals was required in order for the approach to evolve. Thackara (2006) wrote: “Collaborative design means finding ways to share a vision of a system among all its actors and stakeholders as the system evolves (p. 223).” The following project in the Posio community has been developed based on these frameworks.
3. Collaborating: Designing with Posio Community

Introduction of the Future Map of Posio

A set of tree activities was organised to draw the Future Map of Posio Community Project with the local people. The purpose of these activities was so that the locals could share their voices and ideas with each other through an easily accessible channel in the public spaces of Posio. First of all, a pop-up survey was conducted to research the locals’ perceptions of the Ceramic Centre. The second activity was to perform qualitative interviews with eight board members of the ACC, discussing their future vision for Posio as well as the role of the ceramic community in the region. Thirdly, four youth workshops were conducted to involve the young people who attended middle and high schools. After these three activities, all thoughts and ideas from the different groups were integrated into one poster, named ‘Posiovisio’ and shared with the local people in the four different public spaces of Posio. The objective of the poster was to encourage convivial conversations around the future visions and dreams between the local people.

The lack of communication between the ceramic community and the other locals was one of the main problems hindering the development of the ceramic culture in Posio. During the interviews with the ACC members, many of them assumed that most of the locals are not interested in the ceramic culture. Their thought was that the residents were busy with their own businesses and the ceramic culture did not produce tangible benefits in their life. This was their assumption without listening to the people outside the ACC. On the other hand, several teachers in the local school complained that the ACC did not often share information about their events with the local people. Both sides were also criticising the local newspapers, which at the moment, are one of the most effective communication channels in the small community. If the existing systems did not function well enough, finding alternative tools and channels was integral.

These new channels needed to be not only accessible but also encouraging for the people to participate in constructive conversations in order to share their opinions. For the design process and its results, active participation of the local people was critical and offered diverse advantages. According to Sanoff (2000), “[Participation] is a source of wisdom and information about local conditions, needs, and attitudes, and thus improves the effectiveness of decision-making (p.12).”

If the inhabitants of Posio wanted to create a better future, gathering the locals together was the first step to set the common goals for the community. With an integral approach, sustainable changes could be made with the help of the local community and not only by the few key actors of the ACC. The following three practical activities in Posio demonstrate how involvement of the local people in the design process could help the community develops a better future.
3.1. The Pop-up Survey of Locals Perception (14.08.2017)

“What is the Ceramic Centre?”

Purpose
The first step to build the collaborative Future Map of Posio was to understand the current context and opinions of the local people. Since 2014, the board members of ACC association had been investing their enormous energy and time into developing the Posio community through the ceramic culture. Nevertheless, none of the ACC members had studied public opinion regarding the ceramic culture or the ACC on a deeper level. Understanding the public interests and opinions was vital while formulating the future community vision. The marketing of the ACC had been active outside of the community, but somewhat passive within the town and its surroundings. Antero Lepojärvi, the CEO of the Posio Development Company said in the interview; “The Ceramic Centre is better known internationally than here in Lapland or in the Municipal. […] we should inform more about it in Lapland and in the Posio Municipal.”

To study the local people’s opinions and thoughts about the Ceramic Centre, as well as determining ways to develop the ACC with the locals, a pop-up survey was conducted in a crowded local supermarket.

- **Participants**: 32 customers
- **Time**: 14.08.2017, 11:00-12:00 and 15:00-16:00
- **Location**: K-market Muikku

**Process**
- People passing by were asked that “What is the Ceramic Centre?”
- Participants wrote their thoughts about the Ceramic Centre
- Participants received a small invitational gift to the exhibition opening in the Ceramic Centre

The survey idea came out during the conversation with Oiva Soudunsaari. We were discussing about why people are not interested in the ceramic culture, and he was wondering how much the local people are aware of the ceramic community in Posio. We decided to organise the quick survey in the public area. The owner of the market graciously approved the pop-up survey to be conducted in front of the shop’s main gate. In addition, Marketta Soudunsaari, who works in the local market, recommended the more crowded and popular time slots during the weekdays: 11:00-12:00 and 15:00-16:00. Oiva helped to set up the table and the paper board on which people could freely draw or write their thoughts. The main question was written on the board “Mikä on Keramiikkakeskus?”— “What is the Ceramic Centre?” Miki Kim was helping to conduct the survey by giving the instructions for the participants in Finnish. The team asked all of the customers entering the market if they had heard about the Ceramic Centre. If they knew the Ceramic Centre, we encouraged people to write their knowledge and thoughts about the Ceramic Centre on the paper. Most of the responders were afraid of writing their opinions in the public space and felt shy to take part. However, after Miki had explained to them that the survey was for a graduation project with the objective of developing the Posio community, people started to show their interests and wanted to take part in the survey.

A small incentive and an invitation to the museum opening event in the ACC were also given to the participants: paper birds with the lottery numbers inside them. If the participants visited the museum with the birds, they could win Suku Park’s ceramic pieces. The incentive was designed to get more attention from the people passing by while promoting the new ACC museum and exhibition opening during the Ceramic Symposium. This brought new local visitors to the ACC museum. The ACC only advertised the opening event to the locals through A4 size leaflets, which bore almost no similarity with the current ACC visual identity. The local newspaper did not write a report about the museum opening and the promotion leaflets did not reach people well enough either.
Findings

Majority of the people who took part in the survey were aware of the Ceramic Centre in Posio. About 85% of all the customers during the survey time slots answered that they had heard of the Ceramic Centre and around 30% of customers wrote their thoughts about the Ceramic Centre on the drawing board.

In total, thirty-two customers wrote their opinions on the survey board. Three of the participants reported that they were not knowledgeable about the Ceramic Centre. Thirteen participants knew the location and the current activities of the ACC. They answered that the Ceramic Centre was a place for the ceramic artists in Kirintövaara or a Kirikeskus Hotel (ACC), where people worked together – learning, teaching and connecting artists all around the world. Listed below are answers from the participants. Overlapping answers have been combined as one:

- In Kirintovaara, people do ceramic works together
- Anyone can make ceramic works in Kirintovaara, maybe together with the instructors?
- Teaching, creating art, connections
- There are ceramic courses in Kirikeskus, also ceramic symposium is coming
- International ceramic center. Meeting point for the artists
- Meeting of the international association in 2020
- The ceramic centre in Kirintövaara, that gathers artists from around the world
- Making ceramics, international activities, ceramic artists.
- Once a year ceramic symposium is organised in Kirintövaara and there is also an artist residence
- A place located in Kirikeskus, where people make ceramics.
- Skillful hands, creative people, artists

Six of the participants thought that the Ceramic Centre was part of Pentik company for manufacturing dishes or the exhibition place in the Art Centre in Timisjärvi, which was recently open by Pentik company. The answers are listed below. Overlapping answers have been combined as one:

- A great northern company, lovely dishes.
- Making dishes.
- At Pentik they make art.
- An exhibition place at Pentik. Really nice place it was in Timisjarvi!!!

Ten answers out of thirty-two did not mention the main organiser of the Ceramic Centre but those quotes embraced the beneficial and constructive elements of the ceramic culture in the community. Below are the answers. Overlapping answers have been combined as one:

- Lovely, strongly reminds of Pentik.
- Source of inspiration for the ceramic students.
- Ceramic design's development and design education place.
- Art exhibition about ceramics.
- Education, manufacturing and exhibition place for ceramics.
- Different, interesting working methods.
- Good idea!

The scope of the survey question was broadened in order to survey a wide range of the locals’ perceptions. The answers could be categorised into four different themes. The original question, “What is the Ceramic Center?” were reshaped with the four themes. People answered to the following questions: who is the organiser? who are the users? what kind of content does it offer? and how do you feel about it? Below are the keywords from the survey results and the number of answers in the round brackets.

Who is the organiser and Where is it?
- Kirikeskus (10), Pentik (6)

Who are the users?
- Artists (5), Creative people (1), Ceramic students (1), Anyone (1)

What kind of content does it offer?
- Ceramic Art (8), Exhibitions (6), Ceramic Symposium (5),
- International meeting (5), Ceramic education (4), Making dishes (3), Design development (1), Artist residence program (1), Workshops (1)

How do you feel about it?
International (4), Good idea! (3), Lovely (2), Inspiration (2), interesting (1)
Reflections
The result of the survey clearly proved that local people were confused concerning the cultural facilities of the Pentik and the Arctic Ceramic Center. This was because Pentik’s facilities are called the Cultural Centre and the Art Centre. Also, participants presumed or misunderstood some of the current contents and services provided by the ACC: the ceramic education; design development; and dish-making. Although the Ceramic Symposium has been functioning as the ceramic knowledge learning and teaching platform for ceramic artists who have joined the symposiums, it has not organised the ceramic courses or workshops for neither the general public nor ceramic students.

The locals’ perception of the ACC clearly differed from the key actors’ perspective. The general public perceived the Ceramic Centre as an individual organisation; a company or a gallery where ceramic related contents are being produced. However, the board members considered the Ceramic Centre – according to the qualitative interviews—as a one great village which included a network of various stakeholders – for example the Pentik Factory, the Art Centre, the Cultural Centre, the galleries, the small ceramic studio, the local entrepreneurs and the natural touristic attractions located around Posio. [7]

The results from the survey were shared with the ACC board members. Also, the new project coordinator of the ACC, Marjut Sarajärvi requested the survey results. She commented on the results as follows:

“I was interested in your survey because I wanted to know how well people in Posio actually are aware of the ACC and about its activities. Based on the results, I can tell that people here are still unsure about the ACC. To develop the ACC in the future, it is important that people in Posio recognise the differences of Pentik and the ACC. That they are different organisations, even though they work in the same field. It will be much easier to involve the locals in future projects when they know what the ACC is all about.”

To achieve progress in the ACC, the first step would be to define and communicate the identity of the ACC organisation within the larger Posio community and highlight the different roles of all the ceramic-related stakeholders. What is even more important for the future development of Posio’s ceramic culture is that the local people understand the holistic networks and the cooperation models within the organizations and the companies. The ACC’s role should be to embrace all these collaborative relationships within Posio. The results of the survey clearly demonstrate that the key actors and the locals need more communication with each other. They need to share their visions and dreams of how to create a better future for the entire Posio with the help of the ceramic culture.

One of the remarkable findings from the survey was that there is definitely a positive sentiment towards the ceramic culture within the local people. Even though the participants did not exactly understand the roles and the purpose of the Ceramic Centre, they still described it in a positive and supportive ways. Some of the answers went even one step further and imagined possible activities and roles for the future of the Ceramic Centre. Based on the imagination and the answers of the locals, the vision for the ACC could be described as follows:

“The Arctic Ceramic Center is a source of inspiration for artists and everyone. It is a place for making ceramic art and design as well as educating and connecting people. A place where everyone can create art works together, with the help of the professionals.”

The survey also raised the following two questions that the Future Map of Posio project had been trying to answer:

- How could the people be encouraged to share their dreams and visions of the future of Posio?
- How could the relationship with the people and the ceramic community be demonstrated?
Purpose
The second activity of the Future Map of Posio project was to conduct in-depth interviews with the key actors of the Ceramic Centre. In 2014, when the members were gathered to establish the Ceramic Centre, each one of them had slightly different purposes and visions for the ACC in their mind. After managing the centre for three years, the stakeholders came into a more clear, common understanding of ACC’s purpose and vision. This has been and is still one of the crucial tasks in the developmental process: sharing the common goals and the visions within the ACC members and with the local people.

Process
The interviews were conducted with eight active members of the ACC and quotes from the interviews have been recorded and used throughout the different topics of this thesis. These statements highlight the characteristics of the design approach within the small community. In the end, it is not about working for the community members, but working with them. The comments from the key actors describe their lives, challenges, needs, roles and visions for the ACC and the entire Posio community. The preliminary questions for the interviews are listed below. The themes and topics varied, depending on the interviewees and the situations. Later on, their answers on the ACC and Posio future visions were analysed and visualised for the Future Map of Posio.

The interview questions were as follows:

What is your background?
Why do you live in Posio?
Which communities do you belong to?
What is your role in the community?
Why did you become the board member in the ACC?
What is your role in the ACC?
What has been changed after the establishment of the ACC in 2014?
What kind of challenges and/or needs do you have in the ACC?
What is your vision for the future of the ACC?
What is your vision for the future of Posio?
What does happiness mean for you?

Findings
The listed below are the collected answers from the eight ACC members about their wishes and visions for the ACC and the Posio community.

Oiva Soudunsaari:
“My future Posio is like a big national park with the ceramic culture. In the future, if somebody asks about Posio, people will answer that it is the ceramic town with beautiful lakes, forests, reindeers, lovely people. Posio will be the best ceramic town in the world! I do not want to depend on subsidies from the government or EU. I would like to have the small size, quality and unique tourism infrastructures by ourselves. So, small groups of visitors can visit and young families want to move to Posio.”

Reijo Lantto:
“I wish the community could live further. Now, the number of people is decreasing all the time. We hope that by increasing the activities in the ceramic centre, it would give opportunities for the younger people to have their future here in Posio. So, they wouldn’t have to move away from here. We are trying to help in that respect by providing some working places and promoting Posio with the ceramic culture. I think that’s one of the dreams we have. I’m also thinking more broadly – I hope we can develop the ceramic village in Posio. So, we would have people like Miki, who has moved to Posio and stared own ceramic studio here. We hope we can find some more people who would like to join the village in the future.”

Anu & Topi Pentikäinen:
“We hope that many ceramic artists visit in the ceramic centre around the year, always. We are sure that we can find people who want to stay here or want to visit here. One of our dreams is to build a Finnish ceramic museum here in Posio.”

Suku Park:
“I hope that young artists move and manage their studios in Posio, like Miki has been doing. The ceramic centre will solve the great challenge of the community. If the ACC becomes the competitive ceramic centre in the world, it will attract young people and permanent inhabitants from cities to Posio. The people who were born in Posio also always want to come back home if there is working opportunities. The first idea was implemented with the ceramic culture, but this will catalyse and activate divers areas and activities within the community.”
Miki Kim:
“I am dreaming that ACC can independently manage their program, without volunteers or subsidies. Posio can be develop in an environmental friendly way. Young artists could stay in Posio from three months to one year, and they can interact with other artists in the village. Therefore, infrastructures could be built, for example, ceramic material shops, restaurants and transportation facilities. Nowadays, more and more arts schools and ceramic industries are closing in Finland. I hope that a vocational school or a collage, which are specialised in ceramic can be established in Posio.”

Antero Lepojärvi:
“I hope that people want to come to Posio and stay here. We can arrange for them to find a place, a cottage, old houses. They could stay here half a year or more having their art studios. I think that’s the future. There is some kind of process in small villages – they will slow down as young people are moving to cities, […], but we want to change that. We could provide jobs within the cultural tourism. The young people could come back after their studies. We could change this ongoing process. Pentik is going well, I hope they will stay here in Posio.”

Sari Peltoniemi:
“I would like to see after 2020 that the ACC will be open all year around and there will be a permanent worker. People will be coming and going. Perhaps some families will move here near the ACC and they found the village, fell in love with the place, buying those empty houses that we have here.”

All members had similar visions to help develop the future of the ACC and the Posio community. They all believed that the ACC could empower the social, environmental and economic well-being within the community. They also hoped to increase the influx of the population by offering an interesting working place for artists from all around the world. Moreover, their common objective is to decrease the outflow of the population by creating job opportunities through developing cultural tourism. A number of members have a broader picture in their mind for the future of the community: that the ACC will evolve into a holistic ceramic village with ceramic related services and facilities in the beautiful natural environment of Posio. On top of the interviews, Oiva Soudunsaari and Reijo Lantto also agreed to draw their own interpretations of the Future Map. They clearly described their future visions on the maps.

Reflections
One of the most valuable findings from the interviews was that all of the members shared similar ideal futures in their minds developing the ceramic culture for the common good of the larger community. By contrast, the key members had more abstract and variable visions during the establishing of the Ceramic Centre three years ago. Currently, they see the future visions through the same lenses. However, the challenge still is how to achieve their common visions together with other groups and the locals in Posio. Antero mentioned that one of his greatest challenges is this collaboration with people.

“To get all the people work together [in the Municipals in Lapland], all the people must know our situation. All people in Lapland and in Finland, they must realise the meaning and the importance of the ceramic culture and the ceramic congress in 2020 in Lapland.”

However, there is no practical strategy on how to involve the local people into the developmental process, although all of the members’ visions are focused around the locals’ welfare. In the interviews, the board members also hoped that the ACC could have a self-sustaining future without the municipal subsidies or individual sacrifices of the members. Another serious concern was that half of the members might move to another town in the future and some of them have already retired or plan to retire soon. Therefore, new members and enthusiastic people will be needed. Clearly sharing their vision for the greater good could attract more new members also from within local communities. To achieve more involvement from the locals, the next step would be to share their visions with the local people. After that, they may build the common goals together. By doing so, the visions can be shaped in an evolutionary way with the locals. The Future Map of Posio project could function as the first attempt to communicate and to shape the visions and dreams collaboratively within the community. The collaborative design methods could also act as a catalyst for conversations within the locals about the future of their community.
3.3. The Workshops with Local Students (15-16. 08. 2017)

Background
The last Future Map activity was conducted in a local school in Posio, Posion Peruskoulu ja Lukio. The Municipal of Posio has only one school which includes the primary, the secondary and the high school levels. The school specialised in ceramics arts. The art teacher and students organise the ceramic exhibition annually in the Pentik Museum. Also the school occasionally contacts the key actors of the ACC during the Ceramic Symposium. The art teacher and students have, for example, visited the ceramic studio, public events and exhibitions hosted by the Ceramic Centre. However, the ACC has never organised official meetings to listen to the locals about the development of the Ceramic Centre or the ceramic culture in general.

The voice of youth especially indicates the future direction of the community and if the young people continue to live in Posio or choose to move somewhere else. Currently, the number of students in this school is decreasing every year - high school students in particular. This decrease will most likely affect the future population of Posio. Saara Soudunsaari, one of the math teachers in the Posio school, explained that one of the reasons for this is that the Municipal does not offer the vocational high school programs. At the moment, the nearest vocational high school is located in Kuusamo, about 60km from Posio centre. Students who want to learn practical knowledge for occupations after the secondary school have to move to the bigger village with their family members or travel long distances daily. The current issues of the community are highly significant in the students’ daily lives. This is the reason why organisations and municipalities must actively listen to students voices and co-create solutions with them.

The involvement of the youth in the design process has had diverse impacts on growth and community solidarity. Youth opinions should be considered at the same level as those of adult decision makers in the future developmental processes. For instance, the national government of Norway states the goals on developing the municipalities’ future plans and also underlines the importance of the participation of youths in formulating those plans. (Moore, 1986)

Purpose
The fundamental principle of the workshop with children and adolescents was to consider them as the future of Posio. The workshop was organised to listen to the local students’ voices about the community as well as to question themselves, their everyday routines, values, difficulties, and dreams. Students were asked to freely draw their own Future Map of Posio based on their ideas and memories. The village map drawing method was developed during the author’s previous art project in an suburban area in Helsinki. The art project was conducted on the street with random locals passing by. By asking them to draw a map of their village, they could find valuable assets in their village. Also, the author could gather valuable information of individual local’s interests and wishes in the community. This method was interpreted in the Future Map of Posio activities with students in Posio.

The main purpose of the youth workshop activity was to discover the young people’s interests and involve their opinions in the community development process. While they drew the future maps, and shared their thoughts about the village, the author hoped that they could see Posio from a different perspective and find new possibilities in their community.

Setting up

“If you want to make something really happens, you should directly meet and talk with a key-man in person! It will never happen if you ask someone to deliver your requests” - Oiva Soudunsaari

The first step to arrange the workshop with the school started with a meeting with Oiva Soudunsaari, who knew almost all the local people in Posio. Contact with the school was greatly facilitated thanks to the reliable local connection of Oiva. Surprisingly, setting up the workshop dates at the school took less than ten minutes. The project and its purpose were briefly explained at the meeting with the principal of the school. She introduced us to the art teacher, Riikka Virtanen, who offered to host three art classes for me in two days. While the author had a lunch break on the second workshop day in the school, an English teacher, Tuula Pyhtinen, also suggested that an additional workshop be held with her students — an older group in the high school. In the end, four workshops were conducted with the students in two age-groups; 12-13 year olds and 18 year olds.
The First Workshop

Participants: 7 students (12-13 years old)
Time: 105 minutes including the break
Location: Posion Peruskoulu Ja Lukio in the art classroom

Schedule
- Introducing the project and motivating the students (15min)
- Drawing the map of Posio and future dreams on the map (70min)
- Sharing the results (15min)

The art teacher opened the workshop by introducing the special art class with a designer from Korea. The workshop began with my introduction and a summary of why I had often been visiting Posio. The author’s story was combined with brief stories of the previous projects in Posio. Seven students also introduced themselves and we all agreed to speak in English. After the introduction, the workshop tasks were given to the participants as follows:

“I have been finding unique and special things in Posio. Today, I would like to listen to the locals’ opinions about Posio. If you had to introduce your village to your cousins or friends who have never before visited Posio, where would you recommend for them to visit? You can draw the map of Posio, telling where you would like to guide them.”

Each student was provided with A3 size papers, a pencil, an eraser, and coloured markers. Most of them found it difficult to start, due to lack of ideas in the form of a map. The students were told that they could make their own imaginary maps and that there were no right or wrong answers to these tasks. Five out of seven students were girls who hesitated to draw, putting much effort on the quality of their final drawings. I suggested to them to start from their homes and continue to draw to their everyday routine places, including their favourite locations in Posio. During the session, the students were influenced by each other’s drawings and were discussing the details of their sketches.

Originally, the workshop was supposed to take only 45 minutes. However, the participants could not finish the maps and they wished to continue the exercise through the next class period — even without a break. The teacher was absent during the first session and joined the workshop afterwards. The bright character of the art teacher ignited vivid conversations between the teacher and students in Finnish. The teacher observed the students’ drawings and added her stories on their maps which included old memories of a Posio kindergarten and her own secret swimming places. While the students continued to draw their maps, they were asked to add their wishes for the future Posio. Each student introduced their maps in the end of the workshop and they were told that the maps would later be combined together to create a future map of Posio.

The Second & Third Workshops

Participants: 26 students (12-13 years old)
Time: 50 minutes for each class
Location: Posion Peruskoulu Ja Lukio in the art classroom

Schedule
- Introducing the project and motivating participants (5min)
- Brainstorming on Posio (15min)
- Reflecting the ideas to the map of Posio (20min)
- Sharing the results (10min)

The workshop process had to be adjusted after the first class because the students were more focused on drawing details than expressing their overall ideas about the village. The second and third workshops had to be transformed from drawing courses to ideation workshops. First of all, the working time had to be limited to 50 minutes. A fifteen-minute brainstorming session was added to the beginning of the workshop. The students were invited to discover the value of Posio and to draw their future maps of a better Posio.

After the introduction, the students were encouraged to write their ideas about Posio in five key areas: everyday life, beautiful places, ugly aspects, special characteristics and areas of need. These key topics were chosen by the author to get to discover the participants’ personal interests and needs as well as the values of the community. The students gathered around a table and wrote their thoughts on a large paper. The results of the brainstorming session were presented by the participants. The next process was the same as the first workshop where they drew their maps for 20 minutes. The workshop finished after the students had shared their drawings.
The Fourth Class

Participants: 9 students (18 years old)
Time: 45 minutes
Location: Posio Peruskoulu Ja Iukio in the English language classroom

Schedule
- Introducing the designing within communities and the purpose of the project (10min)
- Dividing groups and Brainstorming about Posio community (25min)
- Sharing the results and feedback (10min)

The last class was unintentionally scheduled by the request of the English teacher, Tuula Pyhtinen. She suggested to introduce the design project and facilitate the workshop with her students. These nine high school students were the oldest group in the school and were scheduled to graduate in one month. During the introduction, the concept of designing within communities was introduced as well as one example of my previous work. The students were encouraged to become designers of future plans for Posio. They were instructed to write about their insights concerning the current characteristics of Posio in the five key topics: everyday life, beautiful places, inconvenient aspects, special characteristics and areas of need. The theme of the workshop was same with the previous two, but in the last workshop the students only took part in the brainstorming exercise in order to gain in-depth insights of the oldest students in the town. The brainstorming was conducted within three groups in English. In the end of the class, each group presented their thoughts on the and future ideas of Posio.

Findings from the Brainstormings

Below are the results from the two different groups.

1. Everyday Life:

12-13 Year Olds
- Koti (Home), Pyrskä (The nickname of the local sports club), K-kauppa (The local supermarket)
- Home, K-kauppa, S-market, Forest, Koulu, Lakes

18 Year Olds
- School, Food, Sleep, Mobile, Friends, Hobbies
- School, Texting, Music, Nature, Drawing, Sing, Awesome teachers
- Music, Reindeer, Netflix and chill

The students’ ordinary living spaces are their homes, the school, the local K-Market and Nature. Their friends and hobbies were also an important part of the everyday life, such as the local sports club, music, technology and art.

2. Beautiful Things in Posio:

12-13 year olds
- Korouoma (Nature preservation canyon), Riisitunturi (Hill and national park), Livojärvi (Lake), Tori (The market), Maisemat (Landscapes in general)
- Livojärvi (Lake), Nature, Hotel Posio, Kellinniemi (Beach), Kirintövaara (The hill), Riisitunturi, Korouoma (Canyon), Kirkajärvi (Lake), Poro (reindeers), Girls

18 year olds
- Silence, Nature, Peaceful, Lakes, People, Livo lake, Animals
- Nature, Korouoma (Canyon), Moursalmi (The area of the Livo lake)

The majority of the above mentioned beautiful elements in Posio were about nature and landscapes which included lakes, the national parks, hills and animals. Nature helped to preserve the peaceful and balanced atmosphere in the village, and thus the people and the local art scene were also influenced by the beautiful environments.
3. Ugly or inconvenient aspects in Posio:

12-13 year olds
- Säästötalo (General Store), Kaatopaikka (Garbage Dump), Koulu (The School)
- Buildings, Lapin Satu (Local Hotel), Posion kaatopaikka (Garbage dump), Porot (Reindeers)

18 year olds
- Not enough people, Too few activities
- Nothingness, People are moving away, Everything is so far away, Gossips
- Weather, Cold winter, Mosquitoes

The younger students mentioned the buildings, which in general are relatively new, as an ugly aspect in Posio. The main inconvenience aspects in Posio from the oldest students was the lack of people, activities as well as the remote services in the area.

4. Special things in Posio:

12-13 year olds
- Pentikin tehdas (Pentik ceramic factory), Rauha (Peace), Peikonpesä (Restaurant), Apaja (Youth center)
- Pentik, Monitoimihalli (The ice rink), Peikonpesä, Riisitunturi (The hill and national park), Kellinniemi (Beach), Korouoma (The canyon), Valkean peuran valtakunta (The tourism company), Weird lake names (e.g. Paskalampi - The Manure Pond)

18 year olds
- Many lakes, Ceramic, Nature, Reindeers
- Ceramics, Smiles, Our school (Ceramics), Pentik, Fresh air
- Ceramic, Pentik

Both of age groups answered that the ceramic culture and nature as the featured special element in Posio. Other responses focused on everyday living environments, for example the local facilities for the youth and the smiles of the people.

5. What do you need in the future Posio?

12-13 year olds
- Menoja (activities), Lidli (a grocery shop), emännät (ladies), harrastukset (hobbies), Ulmahalli (a swimming pool), Hesburger (hamburger restaurant)
- Amis (a vocational school), Better cinema, Better ice-cream stand, uusi hotelli (new hotel), Kauppakeskus (a shopping centre), Ulmahalli (swimming hall)

18 year olds
- More people, More shops, More work places
- Shops, Events, People, Enthusiasm, Tolerance, Community
- Swimming pools, More shows

The major needs from the older students concerned the social capital and the attitude for the better community; this included enthusiasm, open-mindedness and a sense of community. The primary need mentioned was that of leisure and cultural services. The secondary needs from the younger groups focused around specific services: a vocational school, new hotels and large chain shops. The common needs expressed from the both of groups involved the influx of the population and creating more occupational environment for the young people.

Findings from the drawings
Most of the participants drew areas and things near to their home domains: the family homes, friends’ homes, grandmother’s homes and their cottages and saunas. In addition, the lakes and natural sites near their neighbourhoods were included in a great number of the drawings.

Due to the centralised basic infrastructure in Posio, the drawings were focused around the town centre with the school, the grocery shops, the multipurpose auditorium, the kindergarten, the library, the restaurants, the gas stations, the youth centre, the Municipal Hall and the ice rink.

The only ceramic related facility drawn by a student on the map was the Pentik Gallery. The workshop was intended to reflect their wishes or dreams in the village. However, the majority of the students did not visualise their future wishes on the maps. However, one girl, who recently moved to Posio from a larger city, actively expressed her wish to build an amusement park in Posio. A friend, who set next to this active girl, also copied the same idea of the amusement park on the drawing.
Reflections: ‘Drawing the Future Map Method’

The participants in the workshops were actively presenting their needs and ideas for the future of Posio during the brainstorming activity. On the contrary, they did not draw their wishes on their maps. Most of them drew ordinary circles near their homes and schools. They verbally expressed that the ceramic culture and facilities were unique elements in Posio, but only a few students drew the Pentik Gallery or the ceramic factory in their drawings. During the drawing process, those who actively demonstrated their wishes and ideas for the future village found it difficult to illustrate their dreams on their ordinary domains. For the youth, the visualising process demanded more clearly expressed ideas and additional time to process, in order to expand their wishes into their maps of everyday life and surroundings. Still, the Future Map was a useful tool to analyse what aspects of life were valuable to the youth participants.

Incentives for the Participants

The participants actively presented their ideas during the brainstorming session and their findings and concerns in the community were same as those of the adults. The teachers commented that the class was meaningful for the students because they usually do not appreciate their village. The brainstorming process gave them the opportunity to find the valuable aspects of their community, which helped them to gain the confidence in their own environment. The youth could also begin to broaden their perspectives from their personal spaces to the public spaces while investigating the valuable and vulnerable aspects of the community. More importantly, by giving them opportunities to speak out about their opinions and wishes for the village, they could explore their own ownership and possibilities in Posio. These benefits could be widely expressed in the future if the school could continue teaching classes that dealt with the community issues and the development of the community. This is a possible scenario because the Finnish teachers have the autonomy in building curriculums for the classes. The school of Posio could also become relatively open to collaborate with professionals from outside of the school.

The Need for Collaborations with the School and the ACC

The teachers preferred to utilize the brainstorming methods with more students in other classes. During the break, we discussed the ceramic classes in the school. The school specialises in the ceramic classes, but there is no real interaction between the school and the Ceramic Centre. The teacher claimed that the school needed more collaboration with the ACC in the future. Further classes or workshops could be conducted in collaboration with the ACC members in order to develop both of the organisations. For example, Antero, who manages the Development Company of Posio, has already experience in teaching the entrepreneur classes in the local school; ninth grade students are supposed to take the entrepreneurship lessons. He could potentially organise social entrepreneur classes, which would tackle the problems of the community and activate the village with existing valuable resources. Likewise, Miki, who is the ceramic teacher in the community college of Posio (Kansalaisopisto), could possibly create a curriculum to activate the ceramic culture in the village together with the local students, in addition to teaching the handicraft skills.

Cooperative contents, purposes and methodologies should be considered together in an interactive way in order to develop both of the stakeholders. Since the key actors are highly knowledgeable in the ceramic culture and the locals are well aware of their village, they could build close partnerships to help each other to grow and develop. Designers or facilitators should certainly suggest guidelines to fulfil both parties’ needs and set common goals for the future community. By doing so, the students will learn the sense of community and realise their possibilities to influence their living environment. The Ceramic Centre’s role would then spread the ceramic culture and activate the locals’ everyday life and the surrounding community.
‘Strong Impact from the Youth on the Decision Making of the Municipal’

The results of these workshops could be used as important information and material for the key actors who develop strategies for the Municipality. The results also shed light on the importance of the youth opinions in decision making. During the interview, Antero Lepojärvi criticised the current development process of the Posio Municipal. He argued that the Municipal puts the top priority on job creation for the people returning to Posio after they have finished their studies in bigger cities. However, the politicians do not fully understand the value of the ceramic culture and its possible advantages for the economic and social development of Posio. To convince the politicians in the Municipal, Antero has been trying to demonstrate the possible influences that the ceramic culture could make five years from now, but so far, he has been struggling with the lack of precise evidence to prove that his strategy is appropriate. The opinions of the youth participants, in that sense, could support his strategy of developing Posio with the ceramic activities and cultural tourism. In the end, the youth will be the future leaders of the community and the directors that will solve the challenges of Posio. The process and the results of these workshops were shared with Antero and he gave the feedback below as follows:

“We need more to listen to the kids because they are the future. It was really interesting and exciting to hear these young people telling about the future of Posio. I will use the results of the workshops to make the municipal strategy and show it to the politicians. It will help me a lot!”
Posiovisio

“Mitä toivoisit Posion tulevaisuudelta?”

Tämä visiokartta on yhteistyöprojektin 42 Posion koulun oppilaan sekä Arktisen Keramiikkakeskuksen henkilöstön kanssa. Se on yksi Posiota, sen keramiikkakulttuuria sekä yhteisöllistä suunnittelua käsittelevän opinnotyösseni lopputuloksista. Työn tarkoituksena on yhdistää työskennellei luoda kirkas posiolainen tulevaisuus. Tutustu ruuhassa osallistujien umeriin ja jatka ideointia eleetän yhdeksä yetävänä kanssa!
All results from the Future Map of Posio drawings, as well as the wishes from previous activities, were combined into one poster for the Posiovisio events. This name is a combination of village name of Posio and the Finnish word “visio”, which means vision of Posio in English. The poster presented the visions from the key actors and the local students who would possibly be the future community decision makers. The faces drawn on the poster were local participants and the keywords of their wishes were randomly written next to the faces. The poster included a brief introduction about the process and the purpose of the project. It also included a call for the locals to think about their desires for the future development of the community and to share it with others.

Below are the texts, vision and wish keywords from the Posiovisio poster:

- Ceramic village (Keramiikka-kylä)
- Ceramic institutes (Keramiikkakoulutusta)
- Ceramic museum (Keramiikkamuseo)
- More working places (Lisaa työpaikkoja)
- Vocational school (Ammattikoulu)
- Activities (Aktiviteetteja ja toimintaa)
- Events (Tapahtumia)
- Cultural services (Kulttuuripalveluita)
- Shops and Restaurants (Kauppoja ja ravintoloita)
- More people (Lisaa ihmisiä)
- Communal spirits (Yhteisöllisyys)
- Entertainments (Viihdettti)
- Enthusiasm (Innosta)
- Open-mindedness (Ennakkovaltottumuutta)

Process and feedback
The Posiovisio posters were planned to be displayed in the public spaces where people spent longer time than usual, such as in cafes, schools and the library and the Municipal Office Building. I contacted Oiva Soudunsaari to set up an event date and contact the local journalists from three different newspapers: Lapin Kansa, Koillismaat and Kurrii. I also created a Facebook group for Posiovisio in order to inform the locals and to collect feedbacks. The group was also advertised in several Facebook groups related to Posio community to attract more local members. The process of Posiovisio event and plan was shared in the group. In total, four places were selected as the venues for presenting the Posiovisio posters for different groups of people: factory employees, teachers, students, politicians and unspecified individuals.

The Pentik Factory was the venue for the first presentation during the lunch break of employees. About twenty workers were interested in the title of the poster and the faces drawn on it. Roughly, half of people slowly moved closer to the poster and started to talk about the vision keywords printed on it. Oiva Soudunsaari explained the purpose of the project in Finnish and a few younger workers, who had also joined the Facebook group, expressed their wishes for the improvement of transportation services to the bigger villages in Lapland. The co-founder of the Pentik, Topi Pentikäinen, said that the Posiovisio reminded him of one of his ideas from ten years back. His idea was to build a ceramic spa and a hotel in the village to develop Posio tourism by the means of the ceramic culture. He also thought that the map would be a good head start to reactivate development around the ceramic culture and tourism.

The second venue for the presentation event was in the Posio school centre. The original plan was to show the map primarily to the students. Unluckily, the school was closed due to the autumn holiday. Because of that, a meeting was held with three journalists, two teachers, the tourism association staff members and three local students. I introduced my background and briefly described the thesis project. After that, I continued to present the detailed process and the results of the Posiovisio poster. After the presentation, the group opened a discussion about the project. Oiva explained his point of view on the current challenges in the community and presented his drawings on the vision poster. The students were interested in Oiva’s ideas and one of them said that the Posiovisio map already included everything he wished for concerning the future of the town. He thought that the activities and a sense of community especially stood out from the poster. The English teacher told that the participatory process of the Posiovisio map helped the students to think about their possibilities to affect the future of the
community, which they had never thought of before. She added that the project gave the students a feeling of pride by taking part in creating a better Posio. The conversation went on and the group started to talk about school curriculum planning and the subjects relating to the development of the community. The teacher told that the school has lessons about the municipal decision-making processes and the entrepreneurship from a theoretical point of view. Also, every teacher is allowed to shape their own lessons to deal with community development and planning, but it has not been attempted yet.

Oiva continued the discussion about the current development processes at the municipal level and the problems of the hierarchy in the Municipal. Journalists were curious about enablers that could make the wishes and dreams of Posiovisio a reality. My answer to their question was that the people in Posio should work together to transform their ideas into common practices. Oiva added that even a small action could have a great impact in the future by linking the right people together. He emphasised that everyone – especially each decision maker – needs to understand the holistic picture of the long-term development. The teachers promised to share the story of the Posiovisio with their students and poster was left on a visible location in the main hall of the school.

The third event was a meeting in the municipal office with the Mayor of Posio, Heli Knutars. Oiva arranged the meeting because he also wanted to highlight the benefits of the upcoming ceramic congress to the mayor. He wanted to demonstrate the possible impacts of the ceramic culture in the community through the Posiovisio poster. I explained to the mayor about my journey to Posio and the importance of the ceramic culture in its relation to my thesis project. After that, the design process and results of the Posiovisio poster was described to give her understanding of the visions of the local people. When I asked about the mayor’s visions, she explained that the Municipal has been working for one year on a future vision to build a town that was an attractive place for everyone to live in. They had gathered opinions from the inhabitants, summer cottage owners and tourists. Also, they had asked the local students about their wishes during the previous week.

The Municipal’s vision process took longer than expected because the council members were changed in the middle of the process. Since the final vision will be decided later in the year, the mayor could not clearly describe the current vision. However, she assumed that a large number of keywords in the Posiovisio poster are almost similar with the strategy that the Municipality is planning at the moment. She also wanted to compare both of the visions later on when the Municipal has finalised their visionary work. She asked to share the map with the council members and the Posiovisio poster is now displayed in the coffee room of the Municipal Office.

In order to meet a wider range of people, the last event was conducted in the local library during its own public event. The library organised a day event called Satupäivä, performing different fairy tales and promoting craft activities for the visitors. Combining the Posiovisio event with an already existing local event helped to gather a number of new participants. The Posiovisio poster was installed at the main event place above a comfortable sofa. The visitors could freely observe the map and write their ideas on sticky notes between the events. One of librarians said that the keywords on the Posiovisio gave her inspiration to think about what she can do for the better future of the village. For the upcoming weeks, the map is stayed in the library and visitors were free to add more wishes and ideas. The library also actively advertised the Posiovisio event on their Facebook page and encouraged people to join.
After this event, the story of the thesis project and Posiovisio was also published in three different newspapers in the Lapland region. The articles from the newspapers are enclosed in the appendix of the thesis. The articles described the importance of conversation between the different parities as well as the local people’s participation in developmental process of the community. The major newspaper in province of Lapland, Lapin Kansa, wrote that the future of the community will be designed and implemented together (Hämeenniemi, 2017). Koillissanomat added that the designer drew the first line to Posio’s vision and now it was time for the local people to continue it forward (Marjakangas, 2017). Lastly, the smallest local newspaper, Kuriiri, highlighted that the young people and adults have wishes in common and these visions will only be achieved through cooperation with everyone in Posio (Pirttijärvi, 2017). The articles surely helped in motivating people to continue conversations about the plans and the possible actions for the village.

The Facebook group of Posiovisio is also activating communication with wider groups of people from within and outside of Posio. One of members of the group, Sirpa Alvensalmi, wrote a comment about the project.

“The idea is worth developing further. With my roots in Posio but nowadays living elsewhere, I must say that while I am visiting the town, the scenery of the village is not so welcoming. Unfortunately, our village looks like it has given up. It would be good to live in Posio but there are not enough possibilities. Because of this, Posiovisio is a worthy initiator of the possibilities.”

Joining in the virtual Facebook group and showing their interests would be the first small action from the local people. However, it will take longer time to bring active conversation within the virtual platform. In order to achieve the common goals, the people would need to have a diverse set of channels where they could easily share their opinions. By doing so, the community could eventually build the culture and platforms. These would serve as access points where everyone together could participate in the planning and move things forward.
The journey to Posio was initiated by the invitation from Oiva Soudunsari in an accidental meeting at Matkamesut, the tourism fair in Helsinki. From the first visit to Posio, I discovered the value and strengths of the small community which the people in larger cities sometimes are missing or have forgotten. The ceramic culture has been functioning as one of the major opportunity generators and enablers in Posio in the journey to overcome the current regional and social challenges.

Noticing this early on during my first visits in Posio, gave me the inspiration to conduct three practical experiments: the ceramic photography; the ceramist Restaurant Day; and the ceramic auction. The objective of the experiments was to highlight the value of the ceramic culture as well as the strong community spirit of the local people. By making the experiments, I was able to explore the lack of communication between the different parties and stakeholders. This problem had been caused by a series of misunderstandings and it has hindered the development of the ceramic culture and the larger community in Posio.

During the thesis project, these challenges caused me to shift my approach from ‘Designing For People’ to ‘Designing Together With the People’. Later on, a pop-up survey, as well as a series of interviews and workshops were conducted to further explore the common goals of the community. As a result of the new approach, the Posiovisio map was created with the key actors of the ceramic community and the local students. The map is still evolving in the public spaces in Posio and encourages the local people to participate in conversations around the common goals and possible actions to be taken.

Looking back, the entire journey and my role as a designer has been evolving from the first observations in Posio to the co-creation activities with the local actors. These discoveries on the designer’s role and the possible approaches could be categorised into four main areas:

1. Discovering and visualising the possibilities
2. Envisioning and sharing the holistic picture
3. Connecting people and facilitating discussion
4. Empowering people to act
The Designer’s Roles within the Small Community

1. Discovering and Visualising the Possibilities
First of all, a designer can discover different — and sometimes hidden — values, strengths and possibilities of a small community. Particularly, as the foreign designer, a different point of view could bring out fresh perspective on the community for both for people living in and visiting Posio. During the project, the discovered valuable aspects of Posio were visualised into promotional materials such as photos, videos and stories for the Posio Tourism Association and the Arctic Ceramic Centre. The materials played an important role in connecting the community with international ceramic organisations like the International Academy of Ceramics. The ceramic community were able to represent Posio in a good light in Geneva, Dublin, Barcelona, and in South Korea.

The designer can also help the local people to see the community, environment and arts with new perspectives. Oiva Soudunsaari, who was collaborating with me throughout thesis project, said in the interview of Koillissanomat: “In a way, the thesis work tells the local people the things that we do not otherwise see ourselves (Marjakangas, 2017, p. 9).” As Soudunsaari stated, one of the major roles of the designer in the project was to discover and unveil the possibilities and potential within the community.

Professor Press (2013) from Design Policy at Duncan of Jordanstone College of Art & Design, commented on the abilities of designers — from an educator’s point of view — in an interview with Yee, Jefferies and Tan:

“There is no point in teaching student’s knowledge, because knowledge ages fast. Instead it is about giving them the tools to gain and adapt knowledge, enthusiasm and a belief that anything is possible. Design is the art of the possible. That’s our job as design educators: to teach people to understand the art of the possible.”
(Yee, Jefferies, & Tan 2013, p. 203)

2. Envisioning and Sharing the Holistic Picture
The practice-based research also showed that designers could help the stakeholders within the community to draw a holistic picture of common dreams and goals. Working in a participatory manner, the results from the Posiovisio map helped the people to understand the common wishes for the future of the community. The people from various backgrounds that joined the map events were able to find that they shared similar wishes and visions with each other. This helped the different groups and stakeholders to understand each other’s point of view and work together towards for common goals.

During the interview, Antero Lepojärvi emphasised the need for a greater number of designers to work in the public sector. Previously, he was working as an industrial designer, but moved to the public sector in Lapland area seventeen years ago. He stated that the decision makers, especially in small municipalities, should have a more holistic point of view and future vision due to their limited resources. The municipal decision makers need to be open-minded and consider the “bigger picture” behind obvious details. On the other hand, the designers possess abilities to guide officials to see the community, its wider network and other possibilities — from outside the box.

For the first time, multiple actors’ goals and dreams could be seen on one holistic map in a public space, encouraging people to have further conversations about the future of Posio. Also, the local newspapers became interested in the thesis project and wrote, in total, three articles about it. This helped the project to reach a larger audience in Posio and Lapland.

3. Connecting People and Facilitating Discussion
The third role of a designer within a small community should be to connect different people and organisations with each other to fulfil the hidden potential of the community. One important part of the design process was to connect the key actors of the ACC with the other stakeholders within the larger Posio community. In order to do that, I had to first establish tight relationships and trust with the key local persons. Only after that could I begin to build tighter connections between them and the other stakeholders in Posio. For example, I built trust between the factory employees, the local supermarket, teachers and students. This was done by organising different activities and events in the different stages of the design process. In the community context, active conversation was crucial to minimize misunderstandings between the different stakeholders. Therefore, if the actors tried to understand each other’s circumstances and find solutions through a positive dialogue, the outcomes of the community design would be more fruitful.

As an effective method to connect people, a designer can facilitate workshops with stakeholders and actors from diverse backgrounds in order to find out the challenges and possibilities within the community. Still, facilitation should not only be about gathering people’s opinions. The designer also needs special skills to help the participants...
to question themselves and to discover new ideas from different perspectives.

In an interview by Yee, Jefferies and Tan (2013), Manzini stated that the designer’s first task in a multi-disciplinary environment — for example a community development process — is usually to visualise and prototype. In his opinion, the obvious next step is to take more of a visionary role, using and building on people’s ideas and encouraging further conversation (p. 214). Through the design experiments in Posio, I was able to experience this kind of a visionary role in the local community.

As the reactions illustrated on Posiovisio map, it is possible for the designer to encourage the people to openly suggest different ideas during the workshops and the events. During these activities, the participants were able to derive inspirations from each other and to go forward in actualizing those ideas. By giving the people chances to become involved in the ideation and development, the participants will be more likely to continue the activities within the community in a sustainable manner.

4. Empowering People to Act

One small activity organised by the designer could encourage the other actors to attempt conducting a series of activities on their side to increase the vitality of the community. The few key members who were actively participating in the project reported later on that the community design process was like making a snowball. In the beginning, due to relatively dry snow in Lapland area, it is not easy to form a snowball. You would have to start small but consistently other people would join in the activities and the movement will grow.

The long-term significance of the project activities remains to be seen, but some visible results could already be seen. During the final events of the Posiovisio, Oiva Soudunsaari reported the larger effects of a small activity to the participants. He described how I invited friends to Posio and how few of them still occasionally continued to visit, thereby bringing conviviality to the village.

For example, Donghoon Han, a Korean bass singer in the Finnish National Opera, visited Posio from my invitation for the first time in 2013. He suggested organising a concert during the Easter holiday. Since then, this concert has become a popular, yearly event in Posio. Later on, Donghoon Han also introduced Posio to a major broadcasting company in South Korea. A television crew visited Posio during the winter and filmed a documentary about Lapland and the Finnish culture. As we can see, consecutive activities can result from a small event or accident, but everyone in the community should understand the great possibilities in the holistic ecosystem.

A strong inspiration to continue working on the community design activities came from Miki Kim, who has been involved in the project from the beginning. She stated that working with me in the project helped her to discover a new side and enjoyment in the ceramic work. She thought that for her, the craft of ceramic making was the only skill she had as an artist. However, by joining in several events and workshops with diverse groups of people, she discovered the different possibilities as an artist and a designer. Afterwards, she organised an exhibition and a small international ceramists group with young artists, Kim continues to brainstorm about organising different activities within the community.

Miki’s exhibition drew wide attention from the locals and provided a job for a local youngster who maintained the space and sold the art pieces. Miki is also planning to organise a ceramic festival to invigorate the community in Posio as well as to promote the ceramic culture in Finland. From her example, we can see the importance and possibilities of designer’s role in connecting people. Even if the first experiments conducted during the thesis project were small and temporary, connecting the people could generate unexpected and wider benefits from the original goals. Therefore, It is crucial to conduct small initiatives together in the realm where every individual could do their part and enjoy the community spirit.

The urban activist, Blomberg (2017), who is one of the co-founders of the non-profit organisation, Yhteismaa, in Helsinki, highlighted the importance of creating events together with local people in the interview with Helsinki Info magazine:

“Many of our events are already running by themselves, for example, Siirouspaivä; [a Cleaning Day when everyone can sell their unnecessary stuff in public places in Finland], has created secondhand culture all over the country: After people have noticed and joined in the culture, it’s not so difficult to start something new by themselves.”

(Kotka, 2017, p.12)

The sustainable involvement from the local people will also help the municipal board to manage the challenges of the town. During the interview with the Mayor of Posio, she mentioned that the largest challenge is to manage the budget of the municipal development. A small community has, in general, a limited budget to take things forward due to a small population. The budget has been allotted by
Challenges and Limitations

As a designer, I encountered several challenges and limitations during my project in Posio. First of all, a single designer can only do so much. During some phases of the project, there was a great need for the help of co-facilitators or assistants from different backgrounds. In the community context, the problems are often multidimensional. The designer or design team should consider the issues from multiple perspectives and understand the circumstances of the society to solve one problem. Even though few of the key actors of the ceramic community worked with me throughout most of the project, their time and energy was often limited depending on their personal schedules.

Without co-designers or facilitators, I have experienced difficulty in setting restrictions for the overall development of the project. For instance, during the participatory workshops in the local school, the teacher’s role was integral to bring out the rich and more sensitive ideas from the students. If the teachers and students had more time to gain a deeper understanding about the communal issues before the future map of Posio workshop, they could have had more ideas to develop the community.

The long distance to travel from Helsinki to Posio; language barriers with the number of local people; as well as funding this project were other challenges worth mentioning. Living in Helsinki restricted the possibilities to spend time in Posio. Working from a great distance was not the optimal solution either. Still, most of the time, I enjoyed taking the twelve-hour train ride to Rovaniemi and the bus from there to Posio.

I definitely had difficulties following the local news from the community and in getting the feedback from my work from the locals. I had to pay extra attention to obtain information and to keep in touch with the people in Posio. I faced challenges during the experiments and had difficulty taking ideas to the next level. Due to the lack of knowledge about the local community, I sometimes ended up with unexpected situations and results. Many times, I had to adjust the plans quickly and made a second or third plans to adapt to new situations. If the designers were locals, living in the community, they could more easily organise activities and perhaps achieve faster and wider impacts.

In addition, the communication problems with local people also restricted possibilities to expand design practices to involve more non-ceramic community members. A designer who does not live in the community needs to collaborate with enthusiastic key actors, like Oiva Soudunsaari, who can introduce the locals to the designer and work as a bridge-builder during the projects. The active communication and collaboration with the ceramic community helped me to gain a deep understanding of Posio as well as to organize many activities within the area. However, there was always a certain barrier between Posio’s ceramic community and the common people. This challenge could have more easily been overcome if I could have found other ways to interact with the local people.

Lastly, financial issues became one of the most significant barriers to develop the project. The journeys to Posio were mostly self-funded, volunteer work. I received scholarship funds two times from the school and a small budget from the ceramic community in order to document the Ceramic Symposiums. Managing the development of the ACC as an organisation and hiring full-time personnel has been mostly dependent on the EU and municipal funding. It has not always been easy to get extra funding for these projects. Unfortunately, in this kind of a pro bono-based, community design project, no one actually had the responsibility to compensate the designer due to the unsettled roles within the community.

One of the biggest challenges in the small communities and municipalities was related to the management of developmental budgets. This was also mentioned several times during the interviews that I conducted for the thesis. The municipalities rarely have
budget for design, although they would crucially need help from
designers. The municipalities often concentrate on easily achievable
and measurable outcomes rather than focusing on sustainable
activities that could build social well-being in the long term. This
culture is slowly changing in the larger cities like Helsinki, but the
smaller municipalities are yet to follow in these footsteps. The
chief of cultural services in the city of Helsinki, Scuba Nikola, stated
in the interview with the author: “The cultural city can be built and
managed with less budgets when the citizens are actively involved in
development process in their neighborhood not only as audiences but
also as contributors.” In their work, the designers should increasingly
highlight the invisible but meaningful benefits of cultural activities
within communities to the municipal boards and decision makers.

This thesis project was finalized with an open-ended process, calling
on the local people and stakeholders to take concrete actions to realize
their common, future visions. Hopefully, the project established a
good starting point for further conversation and development within
the community. Based on the future visions and hopes, unmistakable
action could advance in motion together with the people of Posio.
While we had the press event in the Posio school centre, one of the journalists asked me, “Who will make all the visions and wishes a reality?” I answered that “all people with Posio spirits” have to do it together.

To realize the common visions in the Posio-viso poster, everyone in Posio should discuss and move towards the next steps. In this discussion chapter, therefore, I will discuss possible bottom-up ideas on what the different stakeholders could do, in order to achieve their wishes and visions.
1. The Locals
“What kind of actions can the Locals take to achieve their visions?”

After the final event of the thesis, the next steps of the community development could be discussed between the local people. Marketta Soudunsaari who has been closely following the entire thesis process, gave the following feedback:

“You have done so many works in Posio. Living in a small and remote village, it demands more time to accomplish the everyday tasks. As you know, we are quite busy with our own businesses every day. That is why it is hard to think about bigger picture or common visions. The project has helped me to take a moment to find out what we already have in the community as well as think about what we can do for our common wishes.”

In general, people are often thinking and planning their own personal lives, but not necessarily the mutual life of the larger community — unless that is what they do for their job. Finding the potential value and taking concrete actions is needed in order to move forward together within the community. After that, each local could take a small action to achieve their goal. At this point, the role of designer in the community development will have shifted to the local people. If there is no concrete reaction from the locals and they keep waiting for the work will be done by larger organisations or government, their visions will remain only in their dreams. The idea of the crucial “future steps from the locals’ side” was communicated through three articles in the local newspapers.

2. Designers
“What kind of actions can Designers take to support the locals’ actions?”

To support the locals next actions, facilitating workshops could be considered to further discover the local people’s true joys and interests. Based on the literature review in the beginning of the thesis, three theoretical driving forces could be applied to the workshops to consider the needs, wishes and abilities of the locals. After that, the designer could help to maintain their activities through collaborating with groups of people with different interests. This could eventually develop a sustainable way of working among the local people, ultimately making their village a better place to live. Blomberg who is an activist and the co-founder of Yhteismaa and Helsinki Urban Art NPO, described in an interview (2017) the great impacts of common people’s actions.

“People's attitude to themselves, to each other’s and to their own living environments changes when they start to act toward the common good (Kotka, 2017, p.12).”

3. The Ceramic Community
“What kind of actions can the Key Members take to achieve their visions?”

The active key members in the ceramic community already have their clear roles and visions. A few members as well have already been acting in somewhat designerly roles in the developing process. During the last few years, they have been progressing in their activities and have made active connections with people and organisations outside Posio. Their next task could be to expand the ceramic community within Posio. If they can involve more local people in the ceramic community as active members, they will probably be more successful in achieving their vision to make Posio as the holistic and sustainable ceramic specialised village. In order to enrich the ceramic community, the following approaches could be considered.

1) Collaborate with already gathered, themed communities and non-profit organisations in Posio.
   In Posio, there are already a diverse set of active themed communities. Many of them would be ready to help each other to achieve the common goals. The ceramic community could organise meetings with the organisers of each community and discuss their needs, wishes and abilities to discover each other’s shared interests.
   - If they found specific ideas, the key actors from each community could test ideas with their own group members.
   - Practice processes should be shared with other members of the groups to encourage each other.
   - Possible communities for co-operation could be, for example, a local sports club; Posio Pyrintö, a NPO organisation; 4H yhdistys ry and a local pension community.
2) Organise public workshops or gatherings to share the visions and develop ideas together.
Since the vision of the ACC is developed for the entire area of Posio, it is also important to listen to the opinions of the local people. If the ACC board members had ideas to develop, they could organise public events to check if their visions met the needs of the local people. From the sharing events, they could also gather new members to develop the ceramic community together.

3) Apply ceramic culture into the popular local activities and events.
In order to increase accessibility to experience the ceramic culture for the local people, they could combine the ceramic activities with other popular local events. By doing so, the locals could become familiar with the ceramic culture and gain interest in joining the next activities relating to ceramics.
- For example, Miki Kim is planning to organise a ceramic festival in Posio. The event could be combined with other popular local events like the Muikku Festival, music event, food event or a sports event. If she gathered together a group of students and locals to experiment with a small-scale ceramic festival, the end result could become more valuable than if it was organised only with the few ceramic community members. The scale of the festival could be gradually growing by collaborating with the local people, the ceramic community and the municipal.

4) Educate the local people.
The ACC board members are knowledgeable about the possibilities of ceramic culture in developing their community. Therefore, they could share their knowhow and skills with the local people.
- The ACC could organise social entrepreneur courses with the local school students. The theme, for example, could be Posio Community or the ceramic culture development. The ceramic community could support the students to test their ideas. The students could also work in the Ceramic Symposium as documenting volunteers or local reporters.
- Suku Park is currently building his ceramic museum near the centre of Posio. His museum could be a bridge between the ACC and the local people by offering quality exhibitions and participatory events near the daily routes of the locals.

5) Promote their activities and benefits for the village.
The ceramic community could establish a communication channel where they could easily share their information, activities and visions with the local people. They could, for example, actively use one of the already existing local newspapers. However, making their own channel — such as a community magazine, a web blog or a SNS group — for local activists might be more practical.
- The ACC could invest in building social fabric with the local people and the ceramic community. In order to do this, they might need to hire employees who specialize in social management.

6) Have the mindset that the locals are the experts in community development
The ceramic community would also need to accept the negative opinions about it coming from the local people or the municipality. The ceramic community should try to listen to the local’s ideas and communicate with them with a positive mindset.

4. The Municipal of Posio
“What kind of actions can the municipal take to make Posio more lively?”

When the local people and small organisations try to test their ideas for common goals, the Municipal could also accelerate their activities and help them scale up their movement to the municipal or governmental levels. The Municipality could consider how to listen more to the locals’ voices and actively reflect their ideas in their future strategies. Young people’s opinions, especially, could be important resources for the future development.

The Municipal could also encourage the locals to function as active citizens in the village, supporting their activities and offering platforms for organising cultural events by themselves. For example, the Municipal could suggest how to use a number of their empty and neglected spaces for different activities. Also, more developmental funding could be granted to the local cultural activities instead of building or decorating public venues. By doing so, the Municipal could be able to efficiently manage their limited budget. They could also cultivate the active cultural and collaborative development in the village.

The locals know better than those who come from outside. These potential approaches and actions could be discussed with all the people who would like to help develop their community.
My childhood village in Korea sadly does not exist anymore as it used to. An increasing number of houses are empty because young families are moving out to larger towns and the population is rapidly ageing. Now, there are no more locals who would like to develop the community and it seems that the inhabitants are waiting for the slow death of the village. Even in the major cities in South Korea, there are a considerable number of neglected small villages and areas.

The long journey to Posio was driven by my personal sympathy between the two villages: my hometown and Posio. Also, it is my personal wish that Posio does not experience a similar future like my own childhood town. My friend and the best colleague, Oiva Svudun-saari, recently became a grandfather. I hope that the future Posio will become a lively village for his granddaughters; a place where the local people’s wishes from the Posioviso are already realised. I also wish that in the future I can still feel the same warm and friendly Posio spirit whenever I visit there and meet with the locals.

The future village would probably not need designers if there are more active people living in it like Oiva. If everyone is willing to take small steps forward to achieve common visions, sustainable community goals will be realized. The major theme of the thesis was to discover the roles of a designer within a small community. However, I strongly wish that the village and its community would become lively and happy based on the common efforts and experiments of the active locals on their own.
Appendix

4

UUTISET

KUN

June Seo esitteli Posiovisioa keskvikanava Posion.

Korealainen June veti ensimmäisen viivan Posion visioon – nyt on posiolaisten vuoro jatkaa.


Nuorten ja aikuisten toiveet samanlaisia

Tulevaisuuden viisot tekevät voin yhteistyöllä

Korealainen June Seo esitteli Posiovisioa keskvikanava Posion. June Seo jatkoi lähtöisinkin kijauksia Posion puheenvuoroa.

Posiovisio on enemmän kuin lopputyö. Se on kannustus tehdä yhdessä. June Seo uskoo, että Posiovisio on ääniä... Tekijä: K. S. Fältä

June Seo veti ensimmäisen viivan Posion visioon – nyt on posiolaisten vuoro jatkaa.


Image Credits


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The nature, the people, and the ceramic artists who I met in Posio.
Those who gave me inspirations during the project.
My lifelong friend, Tatu Vienamo.