

DESIGNER'S TREASURE CHEST

A Method Guidebook to Design Education





CONTENTS

INTRODUCTION	
A Designer's Treasure Chest, the Project and Aims	
The Curriculum of Preschool Education	
The Method Guidebook	
Exercises	
www.designertreasurechest.fi	
Pilot Workshops	2–5
DESIGN PLAYS HIDE-AND-SEEK WITH US	5
WORKSHOP 1: A Design Map	6–8
INTRODUCING THE FOX: The Story	9
WORKSHOP 2: A Journey of the Senses for the Feet	10–11
SHOE DESIGNER: Minna Parikka	12–13
WORKSHOP 3: Let's Design a Pair of Shoes for the Fox	14–15
WORKSHOP 4: Shoeprints, Wall Paths and Window Walking	16–17
WORKSHOP 5: The Journey of the Shoe from Factory to Foot	18–19
SHOEMAKER: Antti Malmberg	20
SHOE FACTORY:	
Kuomiokoski Oy, the Stages of Making a Shoe	21–23
WORKSHOP 6: Making a Slipper out of Felt	24–28
AT THE END OF THE WORKSHOPS:	
A Shoe Exhibition and Feedback	29
THE DESIGNER TREASURE CHEST	
AND ITS CONTENTS	30–31
PATTERN 1: Slippers	32–33
PATTERN 2: The Fox's Shoes and Hats	34–35
BOOK LIST, LINKS	36

THE AUTHORS

The Designer's Treasure Chest, the Project and Aims

Together, the 2012 World Design Capitals Helsinki, Espoo, Vantaa, Kauniainen and Lahti will embark on a joint venture that will provide all kindergartens and schools that offer preschool education with the Designer's Treasure Chest. This teaching manual on design education includes a method guidebook designed for teachers as well as materials.

During the World Design Capital Year 2012, particular attention will be afforded to design and to design education. Children live in a predesigned world. Sometimes this world does not accommodate children: chairs are too high, spoons are too big, and bookshelves are out of reach. This does not mean that a child does not fit into a designed world; it means that in this particular case, design does not meet the needs of the user. Design is not merely a matter of aesthetics; design facilitates everyday life whilst being ethical and eco-friendly.

Every day, a child is forced to make decisions and choices concerning objects and things. An understanding of design helps to support the child in making these decisions. This understanding develops gradually over the years in various everyday-life situations. Hopefully, the Designer's Treasure Chest will act as a trigger for examining our surroundings from a design point of view.

The exercises in the Designer's Treasure Chest method guidebook have been tested in the pilot workshops at the Vantaa Husaaritie kindergarten in the spring of 2012, and the contents have been further developed based on the received feedback. Initial planning work has acknowledged that the workshops should be relatively easily implemented in regard to time use and materials in the everyday life of preschool education. The content relies largely on the basic principles of the National Board of Education 2010 national preschool education curriculum.



The Preschool Curriculum

One aim of the preschool curriculum (2010) is to provide an aesthetic, accessible and safe operational and learning environment. The idea is that children should be able to have an impact on their surroundings by designing it and planning its functions as well as personally functioning in those surroundings. The curriculum learning concept, working methods and the harmonisation of teaching all emphasize larger entities, child orientation as well as the meaning of interaction, problem solving and individual experience in learning.

The Designer's Treasure Chest and design education both provide tools for implementing the central issues of the curriculum in preschool education. Quite naturally, design education falls under the field of art in which art experiences are seen as a significant part of a child's emotional development as well as skills and knowledge development. Through play and games as well as through investigative and experimental activities, children will search for knowledge about themselves and the phenomena of the surrounding world. Alongside creating art, the development of motor skills, concentration and interactional skills will be highlighted. The storyline approach to a theme (the Fox's journey from the woods into town) will pave the way to the content area of language and interaction in which language is seen as a tool for thinking and expression. The children will learn concepts with which they will be able to structure their surroundings and to expand their view of the world. As a member of a group the child will, furthermore, gain experience in listening and taking part in discussions.

The Designer's Treasure Chest exercises may also just as well be considered as part of the environmental studies and natural history content area, which finds it important to help children understand their environment. In their actions, children will learn to acknowledge the pleasantness and beauty of the environment as well as to behave in a manner that preserves and cares for the environment.

The Designer's Treasure Chest can also be seen to function in support of the aims of the mathematics content area. Through classification, comparison and grouping, the children will examine and structure the surrounding objects, patterns, elements and phenomena based on shapes and quantities as well as on other characteristics. In preschool education, it is important to develop a child's concentration, ability to listen, communication skills and thinking skills.

The content area of physical and motor-skills development puts emphasis on developing the cooperation of basic motor skills and fine-motor and manual skills, as well as on developing the cooperation of the hands and the eyes. Alongside the Play Track, this is all supported in the Designer's Treasure Chest through the child's own activities, such as drawing, cutting, painting and gluing.

The Method Guidebook

The Designer's Treasure Chest method guidebook is meant as a guideline for teachers. In the guidebook, design is approached through stories and play. The workshops rely on the children's boundless imagination and their ability to throw themselves into everything and anything. The aim is not to give answers that are right or wrong, but to awaken emotions, questions and insights – to initiate thought. The aim is not to teach what design is all about or how to become a good designer. The operative thought is to offer the child insights into the surrounding designed world through group interaction and personal experience. We have chosen a shoe as our theme, since all children have their own personal, everyday experience on shoes. Even the smallest child knows how shoes are designed for different purposes and situations, and what it feels like to wear a shoe that is either too big or too small.

The most important feature of all the activity sessions is sensitivity towards what the child does and achieves, and that the child's solutions are approved and supported. The end result does not always have to be beautiful or technically faultless. The most important thing is that the children reach their own targets and have the experience of succeeding in an approving and supporting environment.

The Exercises

The exercises are started by considering what design really is. Design wants to play hide-and-seek with you and you have to find it. What Is Design? and Let's Find Design! are based on a hiding game that children are familiar with. You will look for design in your own environment and in newspapers. You will make a design map together, which will provide (a simplified) framework for the concept of design. The significance of discussion is central to this workshop. You will give names to various design professionals: a furniture designer or furniture carpenter, a park planner, shoe designer etc. The pictures that are cut out of the paper will be placed collage-style on the map along the design path.

After the design map, the Case of the Shoe will be introduced and the story will be used in support of this. The Fox follows the children from the woods to the city and needs a pair of shoes. On the Play Track, the children trace the Fox's journey from the woods to the city in bare feet. Pay attention to toes and feet. What does my foot like and what does it not like? What does soft and warm feel like, and what does cold and rough feel like? Design meets needs and solves problems. The children will make their own design by drawing shoes for the Fox. This design will later be used as the sketch for the child's own shoe creation. In addition to protecting the foot, the appearance of the shoe is significant. What kind of shoes would you make the Fox? Is the Fox a boy or a girl? Does it have any significance in regard to the shoes? The discussion will include trends, fashion and practicality. You will be using various graphics to illustrate the diversity of shoe design as well as to illustrate various shoe types.

In the next exercise, you get acquainted with your own shoes. You will notice that design is present even when it is not so apparent. By tracing through a tracing paper, you will reproduce the bottom of your own shoe. You will be paying attention to the diversity. Using your own shoes as a pattern, you will make an insole with which you will design various patterns for the bottom of a shoe. With these shoeprints, you will claim your surroundings. What were all the places that the Fox visited in the city? Has the Fox jumped on the windowsill or jumped on top of the cupboard? What would shoeprint wallpaper look like? Let imaginations run wild and walk where you are really not supposed to walk or where you cannot really roam.

Next, a peek into the global mobility of goods. You will examine where the shoes have been manufactured and using a world map you will measure the journey that they have travelled. Why have some shoes travelled thousands of kilometres and some only a couple of hundred?

Finally, you all get to be designers and shoemakers yourselves. You will make your own slippers out of felt. You will be using patterns, and you will be painting and sewing. You will be choosing colours and accessories. You will get to know a real-life shoe designer and shoemaker and get to see how shoes are made.

To finish off, you will organise a shoe exhibition in which the shoes designed by the children will be on display alongside various real shoes, for instance all-weather boots in sizes 21-48, a pair of birch-bark shoes, a high-heeled shoe, a safety shoe, a sandal and a felt boot. You can also add ice-skates or skiing boots.

www.designerstreasurechest.fi

Alongside the Designer's Treasure Chest, a website will be opened and will remain active at least throughout the terms of 2012-2013. The site will feature information on the Case of the Shoe and subjects that touch on design education. The method guidebook can be downloaded on the website (pdf). The site will be an interactive one and there, the pre-school groups will be able to share experiences and pictures on how they have completed the Designer's Treasure Chest exercises.

Pilot Workshops

The exercises in the method guidebook have been tested in pilot workshops in the Husaaritie kindergarten in Vantaa in the spring of 2012. The kindergarten teachers were Susanna Sevón, Mari Björkbacka and Jenni Saarela. The three kindergarten pre-school groups were joined into one group of 17 children for the workshops. This made it possible to check that the method-guide exercises could also be executed according to plans in a bigger, more challenging group of children.

In order to support the children's discussions and interaction with each other, the children were divided into table groups of 4 to 5. The introduction to the exercises and feedback discussions took place in different space to where the actual work had taken place, which ensured that the situation remained under control and that there was room even for a larger group to sit down without tables close up to the subject that was being looked at.

The tip windows offer observations that we made and found useful in the pilot workshops as well as insights that we came across during the workshops. Feel free to adapt the contents of the workshops according to your own group. It is beneficial to work with the children in small groups when possible. This will give you the opportunity for discussion and will give interaction more space. It would be ideal if you were able to write down the children's stories and questions.

We would like to thank the Husaaritie kindergarten for participating in the pilot workshops!



How to Approach the Concept of Design with a Preschool-Aged Child.

Design Is Playing Hide-and-Seek with Us

It is like an elf that makes everything work, but has anyone ever seen it? It is right in front of us and at our feet, but we are so familiar with it that we only notice it if it starts playing us up. When it throws a tantrum, nothing works. If it is in a bad mood it hurts you, feels too tight or uncomfortable. Functional design feels, looks and sounds good. Living with it is wonderful and life is easy going. It gets things rolling. Design is shape and form. Good design is like a treasure that must be found, seen, discovered and it must be cherished.

Well, Where Is This Design Then?

It is in tables and chairs, in toys and slides. It is in walls and toilet bowls. It is in televisions and saucepans. All the objects and things that we use or with which we move about has been planned and designed by a human being. All of this is design.

WORKSHOP 1

The Design Map

Aim:

To give the pupils and the teachers an idea on everything that design is.

Working together
Discussions on design
Exchanging thoughts and ideas, giving feedback
The joy of invention, insight and discovery

Preparations:

Cut the pictures of shoes from the poster, laminate them or reinforce them with adhesive plastic.
Try to find a variety of different types of magazines.

Materials:

a large sheet of paper (approx. 1 x 2 m)
magazines
pens and pencils
paper
scissors
glue (on a stick)
blue tack

1–1,5 h



Tip:

It is useful to check that the magazines represent various genres.
The children should work in small groups at tables.
This creates discussion also amongst the children themselves.

WORK STAGES

1. Ask the children whether they have heard the word design. You can tell them about the Design Capital Year. Introduce the slogans Where is Design? and Let's Find Design! Tell them that design is hiding and the mission is to find it. Read the text Design Is Playing Hide-and-Seek with Us.
2. Draw a picture of the kindergarten or the school on one edge of the large piece of paper and a house on the other edge. Rudimentary squares (and a triangle for the roof) will suffice.
3. Draw a path/road that runs from the home to the kindergarten/school.
4. Take out 10 pairs of pictures of shoes (pre-prepared) from the chest. Using blue tack, the children can take turns in placing one shoe at a time along the path pointing in the direction of either the kindergarten/school or the home.
5. Next, direct your gaze to your surroundings. What design can you see? Look at various magazines and cut out designed objects. Add these to the design map by using the sticks of glue. The pictures that have been cut out of the magazines can be grouped on the map according to which categories of design are used in which place. For instance, a bicycle is used on the journey, a television is used inside the home and a slide is used in the kindergarten playground.
6. Finally, when the map is ready, all the shoes will make their way to the kindergarten door. Taking turns, the children can move one shoe whilst telling the others which one of the map treasures is theirs and why. Here, the teacher can give names for professions in the design industry: a park planner, a scenery architect or a gardener plans the location for the bushes and trees in public areas. A confectioner or a cook plans beautiful cakes or dishes. An industrial designer plans bulk, factory-produced products and, for example instruments are often manufactured by a craftsperson. A jewellery designer, silversmith or a goldsmith designs and makes jewellery. Cars and motorbikes are joint creations of an industrial designer and an engineer.

Questions that Children May Ask and Ways to Answer Children's Questions:

It is good to have discussions with the children and to let them explain why they feel that something is design and why something else is not. It is important to initiate discussion, not to draw strict boundaries. In the exercise, you should look at the surroundings from a design point of view and contemplate various issues. There are no right or wrong answers.



Tip:

Conduct the introduction and the feedback in a place different to where the actual work takes place. Conduct the final discussion with the map on the floor and with the children around it. Everyone will be able to see the map easily and they will be able to reach to move the shoes.



Have the Bushes and Flowers Been Designed?

A park planner, a scenery architect or a gardener has planned which plants should be placed in each separate place in the kindergarten playground in order to achieve a sustainable, functional and pleasant environment for the children and the adults.

Is Food Design?

When a confectioner or a cook prepares a dish and specifically also plans the appearance of the food, we are talking about design. Many lovely cakes or dishes are like works of art, and the food and serving dish often form a whole in which the table setting is also of great importance.

Is a House Designed?

Yes, the architect has planned the kindergarten or school by first drawing a sketch of it on a piece of paper. Very often, a miniature model is also built before actual construction.

Is a Road Designed?

Roads are planned with the idea that they must be safe and easy for people to travel. Although the work of a traffic planner is not usually called design, traffic planners do, however, plan a better and more functional environment for all of us. An industrial designer or a graphic designer may well participate in the planning of, e.g., traffic signs, signs or bus shelters.

Is a Coat Rack, a Chair or a Table Designed?

Yes, the furniture designer has first drawn a plan according to which the coat rack is manufactured at a metal workshop, a carpenter's workshop or at a factory.

Are Toys Designed?

Oh yes. Toys are also often first planned on paper before the prototype, i.e. the model, is made.

The Fox's Journey from the Woods to the City

The Fox stayed in hiding behind the branches; it did not want to be noticed. But it was very interested to find out where that sound, crinch, crunch, crinch, crunch, was coming from. The children were jumping around in the woods on dry twigs. The Fox could hear the crinch, crunch, and the giggling just kept increasing. Oh, how the Fox wanted to join in with the game. But it did not dare. It was shy of the children and their quick feet that, just like that, snapped the twigs and nimbly ran over the pine cones. Its own feet would have got sore from those kinds of activities.

In hiding, the Fox peeped from under the spruce branches and crept behind the children who started on their journey home. The mound of moss softly gave way under the Fox's feet, and not a single crack. The moss was so soft after the rain. It caressed the Fox's toes and tickled the balls of the Fox's feet. The Fox liked this.

The children strayed from the path to go and take a sip to drink from the spring. They stepped over the ditch stream and got the idea to start playing with the streaming water. They stood in the ditch ankle-deep and sent bits of bark floating down the stream.

YUCK! The Fox stepped into something wet and cold. Its toes curled and it felt a shiver all the down its spine. It had walked around the spring, and freezing cold water, almost like ice, had spurted up from the depths of the ground forming a puddle. The Fox's paw was wet and it was throbbing. The Fox wished it could wrap its paw into its warm tail. Did the children's feet not get cold then, since they had so bravely stepped into the water?

The children walked along the paths towards home, and the Fox still followed them. It watched the children's light steps and did not even immediately notice that the forest path had changed into asphalt. The children had led the Fox from the woods to the edge of town. The Fox's nails scratched against the hard asphalt, and it had to mind each step and move ahead little by little.

A Riddle for the Children:
How on earth could the children hop, skip and dance so lightly on the hard road?
(Answer: shoes)

Another Riddle:
What kind of shoes do you think the children had on their outing to the woods? And why?
(Answer: wellington boots)



INTRODUCING THE FOX

The Story

WORKSHOP 2

A Journey of the Senses for the Feet

Aim:

Begin with the Senses.
What is my foot like?
What does it feel?
What does it like? What does it not like?
Introduce the idea on how design meets a particular need and solves a problem.

Preparations:

Cut out the picture of the small Fox from the poster, laminate it or reinforce it with adhesive plastic. Attach the figure on a stick or smaller piece of wood. In the workshop, the Fox's journey is presented with the graphics in the chest and with the story. The Fox moves through the scenery on the stick.

Have a block of ice ready in the freezer.
Collect natural materials.
Have small towels ready for drying off wet feet.

Materials:

Rough: scrunched up newspaper, cones, twigs, sand
Soft: cushions, cotton wool, fleece
Cold: a bucket with freezing cold water in it (the block of ice in the bucket) or snow
Others: bubble wrap, exercise equipment, mats

1–1,5 h

The Play Track

The Fox makes its way from the woods into the city where it is not nice to walk barefoot, and the Fox needs shoes.

An exercise session on the Fox's journey from the woods to the city: from the soft moss, passing through the water and through the cold, to the rough and hard. The Play Track will have rudimentary surfaces to touch and feel, and these surfaces will represent the pile of twigs, the pine cones, the mound of moss, the puddle of water and the asphalt in the story. Everyone experiments with the different materials by touching them with their toes, jumping, walking, creeping and walking barefoot on them (soft, rough, cold). Everyone should pay attention to their toes and feet, whether they feel bad or good. What types of surfaces does the Fox encounter? What kinds of faces does the Fox make on each different surface?

Starting the Workshop:

Read the story and prepare the forest scene provided in the Designer's Treasure Chest.

Ending the Workshop:

Everyone calms down, read the story again, play music.

Tip:
After the exercise, the children can think of a name for the Fox.
The children can also continue to play on the story scene of the chest after the workshop.



Tip:
Give the different places numbers, which will make it easier to guide the children when moving from one spot to another.
Work in pairs.
Have music/natural sounds playing in the background.
The box is one stopping point where the children can play.
This exercise can also be done outdoors as an outing if the landscape and the time of year are suitable.

Images:
The materials for the Play Track can be, e.g., sand, snow, a spike mat, marbles, artificial fur and a therapy ball.



How did you become a shoe designer?

Ever since I was a little girl, I have liked various manual skills. My older sister wrote an article in a magazine on shoe design, and ever since that I wanted to become a shoe designer. At that time during my teenage years, just the thought that I could think about shoes and design shoes all day was a wonderful prospect for an occupation!

How are shoes designed?

A shoe designer's work is dreaming about what kind of shoes would be the finest that I could want. After the initial idea, I sketch details, such as bows, wings, lips and other fun little things that are put on shoes. After this, I travel to Spain where my shoes are manufactured. At the shoe factory, we look for materials together. From these materials and based on the sketches, the craftspeople make the prototype of the shoe, in other words the first version of the shoes. After this, we look at what possible changes will still be made to the shoe model. All ideas cannot be made reality. A new shoe collection is launched twice a year.

What is best about design?

The best thing is when you are able to make your dream come true. You do not just have to dream about wonderful shoes, you get to make real shoes that you can wear. When designing shoes, you can play about and have fun. If you want to, you can even design bunny or cat shoes!

What is the most difficult part in designing?

The most difficult part is being able to take the idea and the sketch and to transform them into a shoe that feels good to walk in and to see it end up on a shop shelf for sale.

What do you need to take into account when designing shoes?

Ergonomics is important in shoe design. In other words, what the shoes feel like on your feet and whether they are comfortable to walk in. The most important stage is when the last of the shoe is made. The last has to be the right size and it must curve the right way.

What materials are used when making heels for high-heeled shoes?

The heels are mainly made of plastic with a metal bar inside.

What kind of shoes do you wear?

I almost always wear shoes that I have designed myself.

Please tell us a shoe-design story.

I am allergic to animals, so I cannot have pets. That is why I decided to design a pair of shoes that had bunny-rabbit ears.

Shoe-design vocabulary: a last

A last is a prop that is kept inside the shoe when it is being made or, for instance, when it is being dried out. A last is usually made of wood, for example birch. When a shoe is being made, the shoe-maker stretches the upper onto the last and the shoe is sewed together. After the shoe is ready, the last is pulled out of the shoe. The last ensures that the shoe is suitable for the feet.

WORKSHOP 3

Lets' Design a Pair of Shoes for the Fox

Aim:

Me as a designer
To learn that design begins with ideas.
Ideas can be sketched and shared with the others.
To improve fine-motor skills.

Preparations:

The guidebook includes a pattern sheet
(cf. colouring picture) for a boot, a high-heeled shoe, a
walking shoe and for hats.

The children plan colours and accessories for these.

Materials:

the Fox poster
scissors
drawing materials and blue tack
real-life, different-type shoes as models

1–1,5 h

WORK STAGES

First, introduce shoe designer Minna Parikka's interview. In the introduction, the interview can be presented as, e.g., two of the instructors in dialogue.

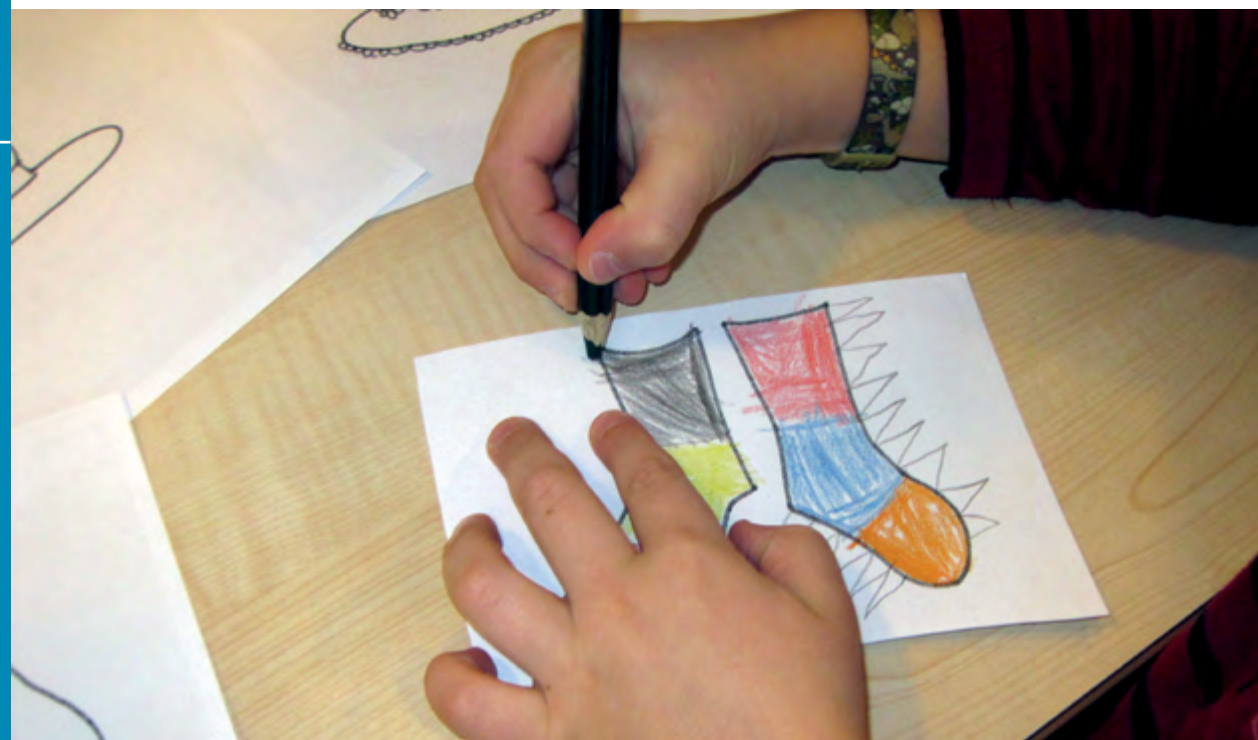
Mission: The Fox needs shoes in the city.
Design shoes for the Fox.

1. To begin with, take out individual pictures of shoes designed by the graphic designer from the depths of the chest. These pictures can be attached to the feet of the Fox with blue tack. The pictures are the same ones that were used on the design map along the design path. At this point, go through the different names of the different shoes: birch-bark shoes, wellington boots, high-heeled shoes, sandals, trainers, ice skates, skiing boots, safety shoes, ballet shoes and football boots.

2. The children then do some sketching by drawing a pair of shoes for the Fox. For hats and shoes, they can use the patterns provided in the method guidebook appendices.

3. Take turns in dressing the Fox with the various shoes and hats, and discuss the choices.

4. Write down the children's stories. Gather all of the shoes that the children have designed and place them in separate envelopes with the children's names on. The designs will act as drafts for their own shoe designing later.



Subjects with which you can encourage conversation in the group.

Think about where the Fox is coming from and where it is going.
Which shoes are intended for festivities, for the woods or for indoor wear? When putting different shoes on the Fox, does it change the Fox's appearance or character in any way? Is the Fox a girl or a boy? Is that relevant when it comes to shoes and why? Where do good-looking shoes come from? Is it lovely to wear good-looking shoes? What do fast shoes look like?

Add different adjectives to the designs in an encouraging way. The shoe looks fast, cute, strong, sturdy. What makes the shoe look like that? The shape, colour, size or some other characteristic?

Image:
The children can adapt the ready-made patterns at will and using their imagination. There is no need to stay within the given lines.

Image:
The hats can even be given teeth!

Image:
There are various types of shoes in the workshop.



WORKSHOP 4

Shoeprints, Wall Paths and Window Walking.

Aim:

To draw attention to design.
Design can be found even in places where we do not immediately expect it to find it.
Let's take command of our surroundings in a new and surprising way.

Preparations:

Take out the children's shoes.
Make sure that the soles are dry.
Have the Fox and the city side of the box available.

Materials:

white drawing paper
crayons
blue tack
scissors

1-1,5 h

Starting the Workshop

Examine what pattern your shoe has. Before the workshop, you can check by walking outdoors in sand or snow. However, make sure that your shoe is dry for the workshop.

Take out the chest and introduce the city side of the chest. The Fox is now moving in city scenery. The Fox followed the children from the woods to the edge of the city. The children noticed the Fox and let it join in with their game. The children designed a pair of shoes for the Fox, and the Fox felt encouraged to investigate the city with the children. The Fox is used to walking around in the woods and does not yet know in which parts of the city it can walk. The Fox is nimble and it touches different surfaces and places.

In the workshop, toy with the thought of all the places that the Fox could have gone. The children design shoeprints and place them in chosen environments with blue tack. Could the Fox have walked up the windows or jumped on top of a cupboard?

For Discussion:

How many different shoeprint patterns are there in your group? In which places do you think the Fox has walked in its new shoes? Why do shoes have patterns on their soles? (Patterns give the shoe a grip so that it will not slip. The design of the shoeprint also aims at a beautiful and original result).

Do you think that the Fox has walked up windows or jumped on top of a cupboard?



WORK STAGES

1. Take a shoe and place it between your knees with the sole facing upwards. Place a piece of paper on the sole and use a crayon to rub the pattern onto the paper. Hold the crayon flat on the paper. It is best to first bring out the all edges and outlines of the shoe. Cut the shape out. Use several colours.
2. Using a pencil and your own shoe, draw the outlines of the bottom of the shoe onto a piece of paper. Design your own pattern for this sole.
3. Cut out the sole. Place the paper shoeprints (both the one that was rubbed with crayon as well as your own design) in places in the kindergarten where the Fox has walked.

Feel free to be a bit silly!



Tip:

If the children find it difficult to rub the paper with the crayon in their own lap, the adult should hold the shoe giving child the chance to concentrate fully on working with the crayon.
The colourful shoeprint patterns will show up nicely if they are later glued onto a dark background.

WORKSHOP 5

The Shoe's Journey from Factory to Foot

Aim:

To understand that some of our everyday objects travel all the way from the other side of the world.

To think about the impact of long transport distances from a nature-preservation point of view.

Preparations:

If the group is a big one, you can prepare bits of string beforehand that represent the most common distances, e.g., Finland-Finland, Finland-China, Finland-Thailand, Finland-Spain.

Materials:

everyone's own shoes
different-coloured cotton strings
tape
blue tack
a large world map or a globe

1–1,5 h

WORK STAGES

Where were your shoes manufactured?

How long a journey have your shoes made to get from the factory to your feet?

1. Take out the large world map and check where you are now: Finland and the kindergarten/school. Point out where your own shoes have been made. Measure the distance between the country of origin and Finland = the distance that the shoe has travelled from the factory to the child's foot
2. Attach small pieces of tape at the end of the strings and use blue tack to attach the strings.
3. Compare the lengths of the strings with each other. Have a discussion with the children about which is better: a shorter or a longer journey? A short string: less consumption, a long string: more consumption.

Tip:

The children work in small groups of four. The bits of string are attached to the base paper so that the strings stand out clearly. The children at each table compare their strings to see which of them at each table has the shortest or longest bit of string. Finally, compare the total length of all the strings with the world map to see how many times the shoes of the group have travelled around the world. If you have a globe, use that. If the shoe has no mention of the country of origin, you can use some other piece of clothing and its country of origin.



Image:
The children are looking at the distance that the shoes have travelled on the world map.

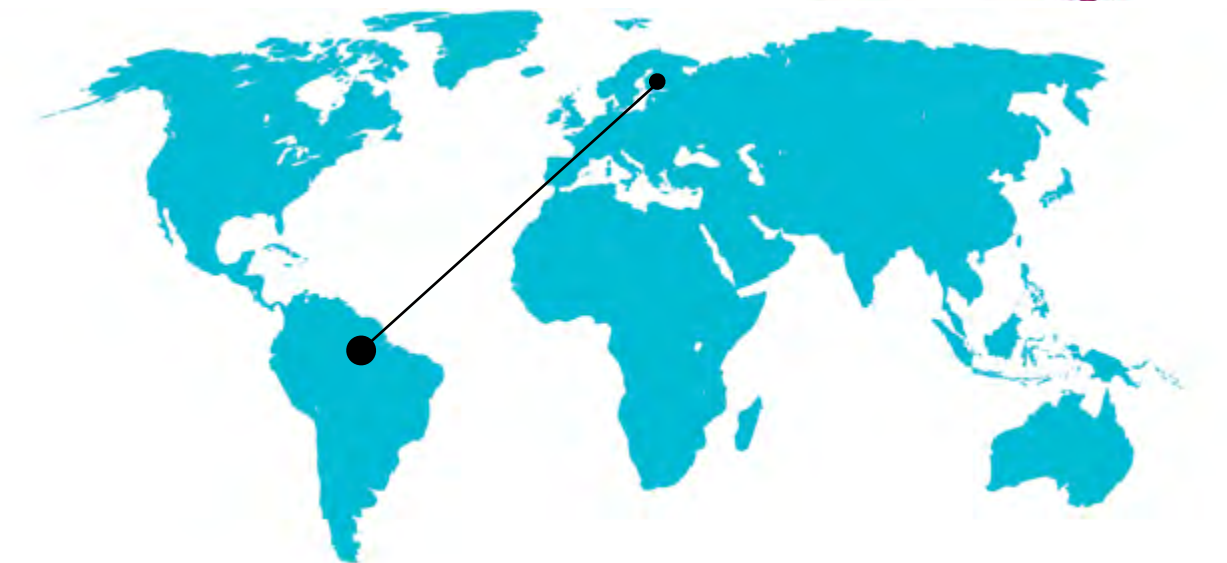




PHOTO: JUNNU LUSA

ANTTI MALMBERG

Shoemaker

How do you become a shoemaker?

The most common way to become a shoemaker is to start in apprenticeship training. I did that myself. At Sataedu, you can also study at the University of Applied Sciences.

What does a shoemaker do?

Mainly, shoemakers fix shoes, but they also fix other leather products. In small regions, shoemakers do just about everything and anything, for instance ski maintenance, they take passport photographs and make keys. Nowadays, there are a lot of shoemaker shops that do not even have a sewing machine.

What is the nicest thing about a shoemaker's work and what is the most difficult?

The variety and diversity of the work makes the everyday life of a shoemaker interesting. Every day is different even though many of the jobs are the same each day, for instance changing heelpieces.

Do you make the shoes from the beginning to the end?

Nowadays, it is not profitable for a shoemaker to make shoes from the beginning to the end. When I was studying I made the shoes, but it is not financially worth it.

What is a good shoe like?

A good shoe, first and foremost, gives support. The sole of a good shoe is flexible yet sturdy. If you can bend the bottom of a shoe so that it curves, the shoe does not give enough support. Children's shoes, in particular, must support the foot.

What is a bad shoe like?

A bad shoe is either too hard, inflexible or too soft. A bad shoe is one that cannot be fixed.

What do you think about clogs?

Clogs are bad for the feet, even though I do use them in the summers myself.

SHOE FACTORY: Kuomiokoski Oy, The Stages of Making a Shoe

Kuomiokoski Oy is one of the oldest shoe factories in Finland. It has been in the shoe industry already since 1928. This shoe factory that makes Kuoma all-weather shoes is located in Southern Savonia. "Making a shoe is like doing a jigsaw puzzle. There are many bits, and all the bits have to fit perfectly", says Antti Puttonen, Managing Director of Kuomiokoski Oy. Kuoma shoes have been made at the factory for as long as 20 years.

Design is the key factor in shoemaking. In order to make a functional shoe, the designer has to understand the user's needs and the conditions in which it is used.

And why does Kuomiokoski make so many winter shoes, in particular, for children?

"In Finland, we know what winter is like and we know what we need from a shoe in winter. The shoe must be warm and water-resistant. Kuoma shoes have double insulation: foam rubber and artificial fur. With children's footwear we also pay particular attention to safety. Reflectors are important, and the shoe soles must be of the right material and so powerfully patterned that it will not be slippery", says Mr Puttonen.

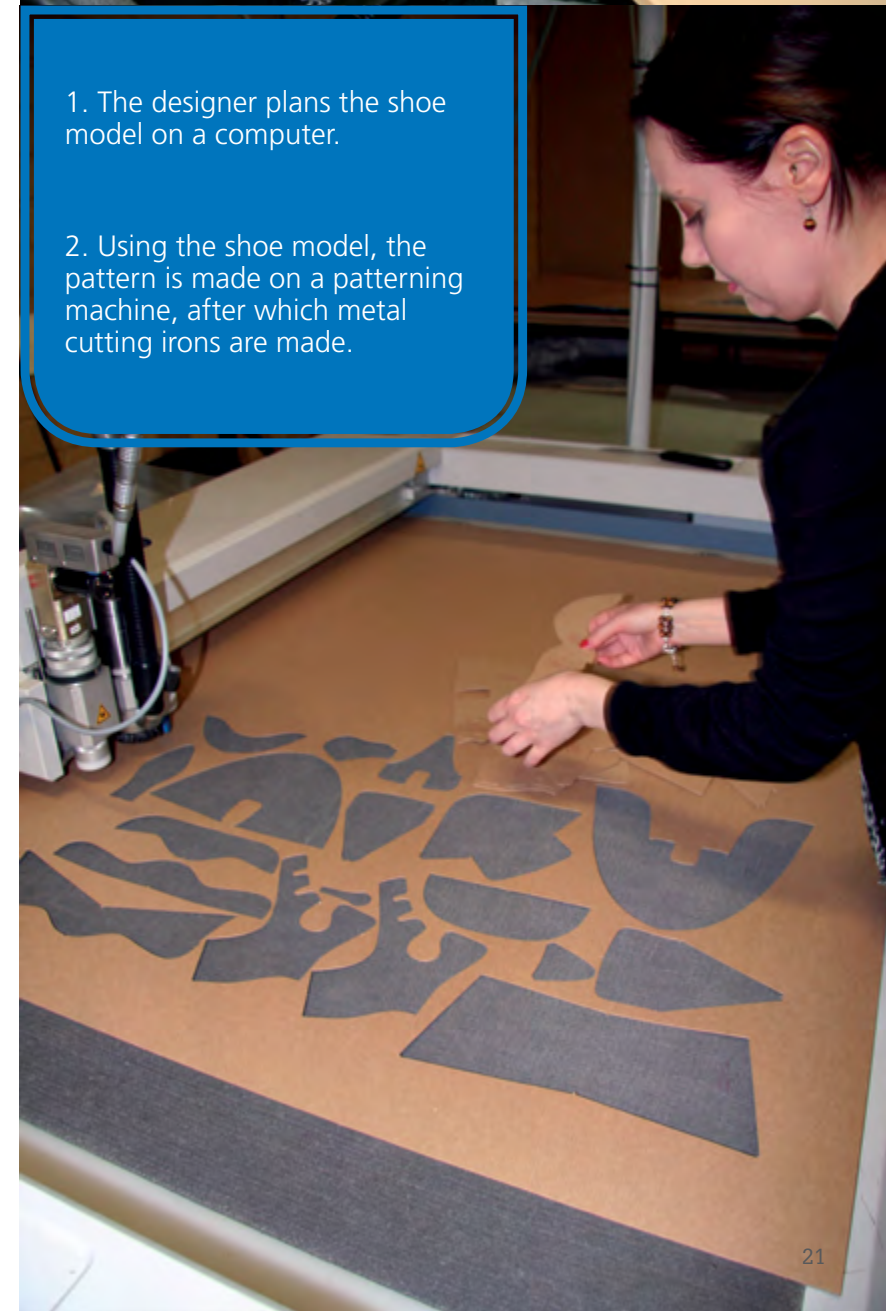
According to shoe designer Riikka Huttunen, it is nice to design shoes for children because it gives you more of a chance to use your imagination and colours than with adult's shoes. The starting point for designing children's shoes is a shoe last that is of the correct type and is consistent with the shape of a child's foot. You have to be careful with the details of the design. At kindergarten, shoes have to have nametags and the shoes must be easy to put on. A big enough heel and a groove in the sole keep the elastic bands of the children's outdoor overalls in place. In addition to designing all the practical details, shoe designing also includes planning the colours and patterns. It is nice to wear a good-looking, functional shoe. Finnish Kuoma footwear is manufactured in Southern Savonia. Kuoma footwear has been awarded the Made in Finland Key Flag symbol.

www.kuoma.fi



1. The designer plans the shoe model on a computer.

2. Using the shoe model, the pattern is made on a patterning machine, after which metal cutting irons are made.





3. The punching tool cuts out the outer parts for the boot from the material according to the pattern.



4. All of the parts that need to be sewn for the shoe are put together.



5. Here, a zip is being sewn on.



6. This work stage is gluing.



7. The inner sole is sewn.



8. This machine makes the rubber soles for the shoes.



9. These shoes are ready, they have been checked and packed, and they are going down the conveyor belt to wait to be transported first into storage and then to the shops.

WORKSHOP 6

Making a Slipper out of Felt.

Aim:

Me as a Designer
To apply the things that everyone has learnt in earlier workshops through their own activities.
To learn to use a pattern.

Preparations:

Measure what size feet the children have and copy the patterns in the method guide appendices accordingly. It is easier for the child to cut out the correct size from the pattern sheet if it is first marked with a different colour.

Materials:

the painting felt included in the chest
pencils
water colours or ready-mix colours
runny glue
cotton string
needles, scissors
recycled materials for decorations:
strings that the children bring from home,
buttons, threads, sequins etc.

Reflecting tape is also a nice detail for decoration.



Go through the shoemaker and shoe factory introductions before starting to make your own slippers.

Making the slippers has been divided into four different work stages. You can proceed with the stages at your own leisure depending on your timetable and group size. Avoid any sense of haste.



WORK STAGE 1

1. Take out the shoes that the children earlier designed for the Fox. Look at them together.
2. Try out the right-sized slipper pattern against the child's foot. There should be an extra 1 cm in front of the toes.
3. Cut out each individual pattern from the paper.
4. Place the pattern on the painting felt as instructed in the example. Draw the parts of the slipper according to the pattern (twice) onto the felt with a pencil.
5. Cut out the sole from the pattern and draw two soles onto the felt (please see the image).

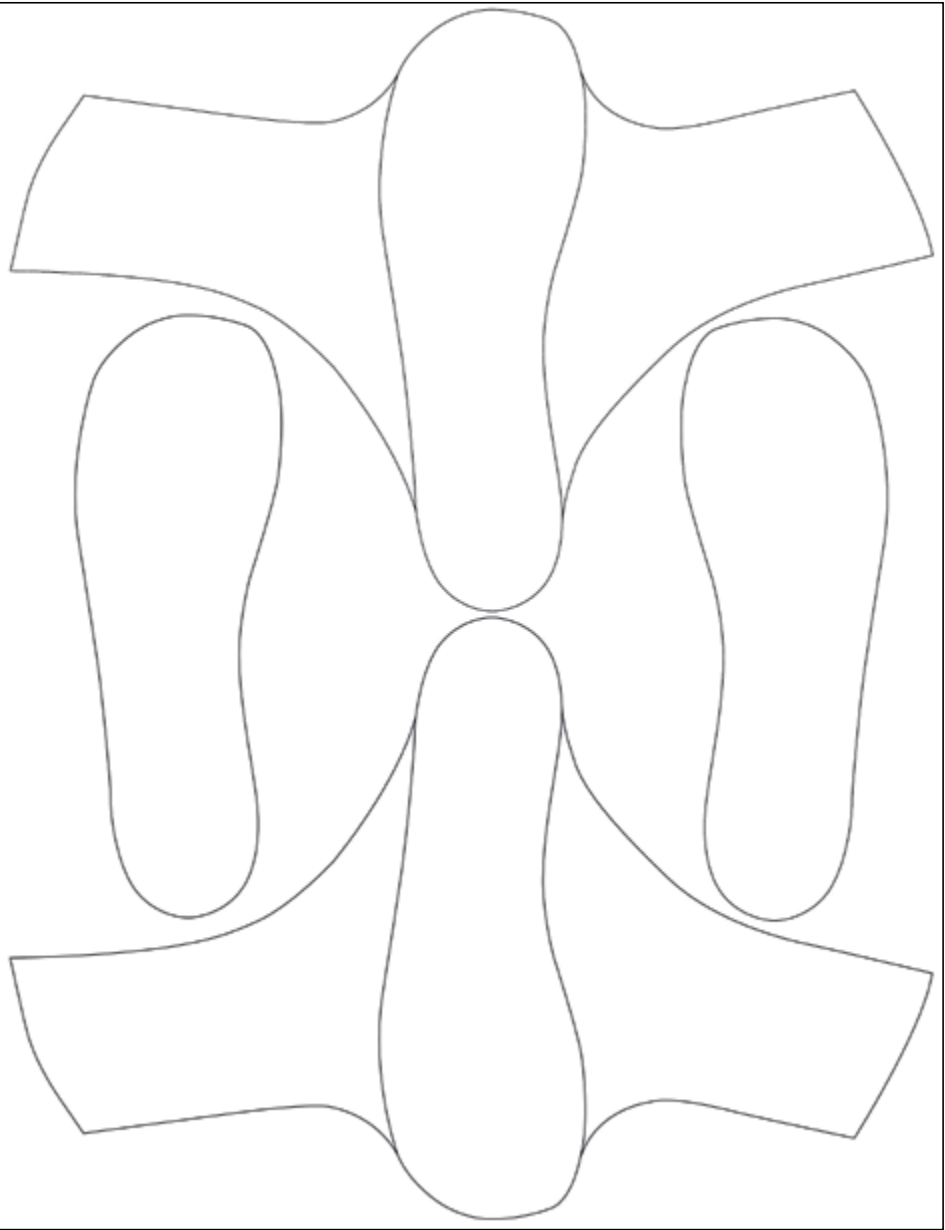
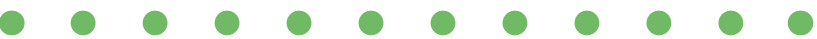


Image:
An example on how to place the pattern.



Image:
First draw the whole pattern on the felt twice. Then cut off the flaps and draw just the sole twice. The pattern must be turned over as a reflection when you are drawing the slipper for the other foot.



Image:
The painting felt can take a light squeeze after you have wet it. It does not matter if the felt creases at this point.



WORK STAGE 2

1. Wet the sheet of felt under a tap and squeeze it dry.
2. Paint using water colours or ready-mix colours.
3. Dry out the sheet of felt.

Tip:

If you use ready-mix colours it is a good idea to dilute them with a bit of water so that the colour on the felt will not be too thick.



Image:
Paint the sheet of felt before cutting.

Image:
The dry, painted parts of the slippers are cut out according to the pattern.



WORK STAGE 3

1. Cut out the parts of the slippers that have been drawn according to the pattern on the sheet of felt.
2. Glue the cut out and painted felt soles onto the bottoms of the slippers with runny glue. It is a good idea to use plenty of glue. Let the glue dry properly before the next work stage.

Tip:

You can use the leftover clippings from the felt later for decorations.





WORK STAGE 4

1. Try the slipper on and measure the right spot and looseness for the outer part of the slipper. The adult should help with the fitting and affix the slipper with a piece of tape. Sew them together with at least a couple of stitches. You can practise making a bow. The part that is on the side of the inner part of the foot is turned underneath, and the flap on the side of the outer part of the foot is turned on top.
2. Draw some more, paint, personalise and decorate. You can glue or sew bunny-rabbit ears, crocodile scales, flames, buttons etc.
3. Put your new slippers on your feet and show them to the group.



Images:
Once the slippers have been sewn, you can decorate and personalise them.
Only your imagination is the limit.



AT THE END OF THE WORKSHOPS

A Shoe Exhibition and Feedback

To finish off, organise a shoe exhibition where you display the slippers that the children have designed and various real shoes: Kuoma boots in sizes 21 to 48, birch-bark shoes, high-heeled shoes, ice skates, skiing boots, safety shoes, party shoes and felt boots. The feedback discussion with the children is important. That is when you summarise everything that has taken place during the project.

During the feedback, you can begin with briefly revising the different stages of the workshops. The children can explain what they found difficult, what they found easy. What were they proud of and was there anything that bothered them?

You can reread Design Is Playing Hide-and-Seek with Us to the children and ask them whether design is still playing hide-and-seek with them, or whether they have perhaps found it already.



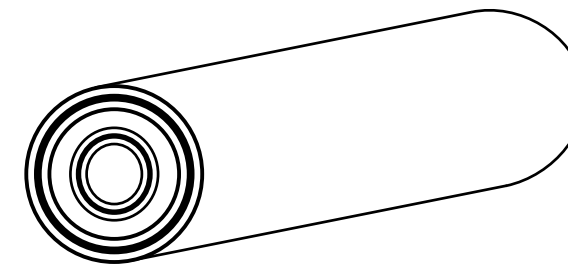
THE DESIGNER'S TREASURE CHEST AND ITS CONTENTS



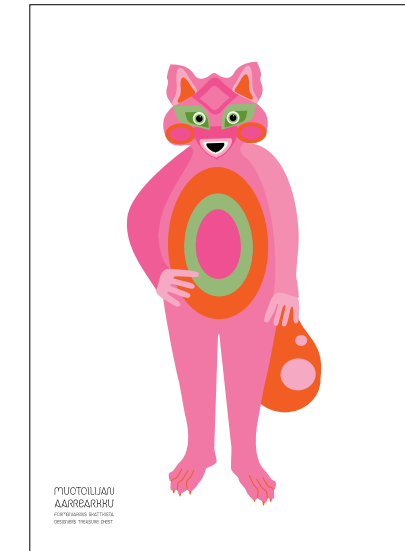
The designer's treasure chest opens up into a story stage.



A Design Education Method Guidebook



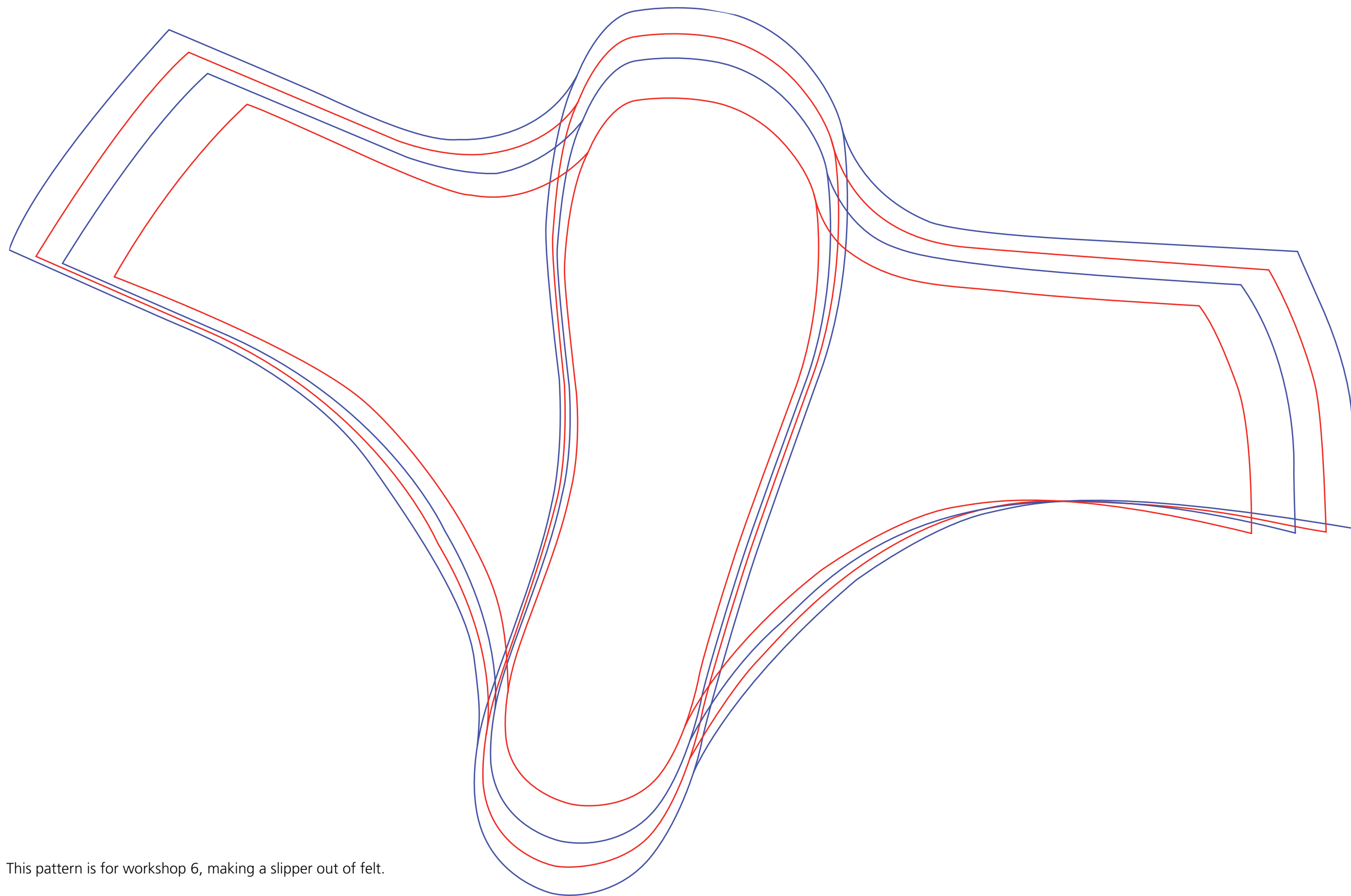
The painting felt in the chest is a Finnish Ahlstrom product.



Poster 1:
The big fox whom you can dress with
shoes and hats.

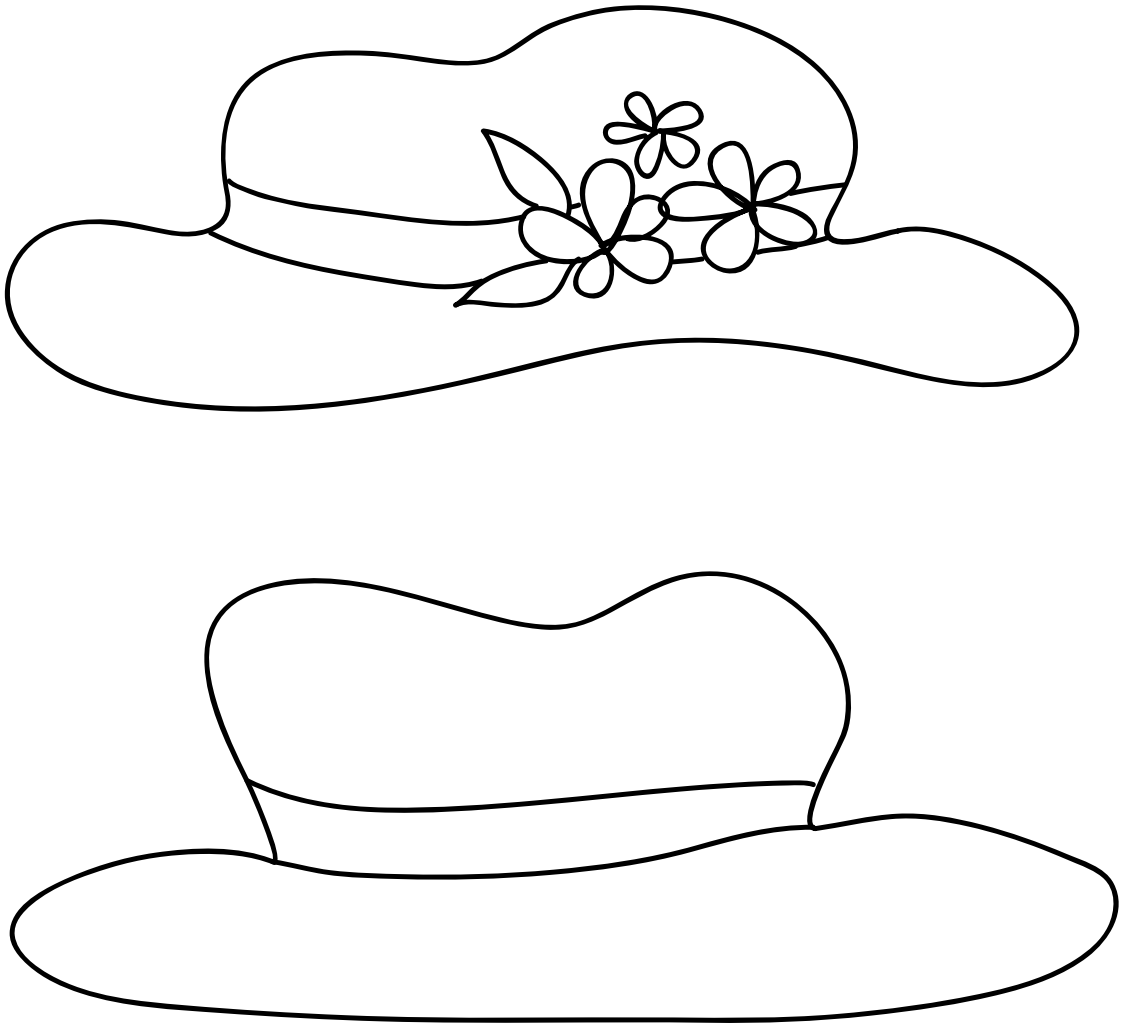


Poster 2:
A poster out of which you can cut and laminate the fox and make a stick doll out of it, and pictures of shoes (10 pairs).



This pattern is for workshop 6, making a slipper out of felt.

**PATTERN SHEET 2:
THE FOX'S SHOES
AND HATS**



These patterns are for workshop 3, planning shoes for the Fox.

BOOK LIST

Stories:

The Brothers Grimm: Cinderella, Puss in Boots
H.C. Andersen: The Emperor's New Clothes

Picture Books:

Klas Ahlvik: Pienen miehen suuret kengät (A Little Man's Big Shoes), Otava 1989.
Greg Gormley, Roberta Angaramo: Dog in Boots, Mäkelä 2011.
Katri Kirkkopelto: Muusan ja Maestron taideseikkailu (The Muse's and the Maestro's Art Adventure), WSOY 2008.
Marjatta Levano, Julia Vuori: Nykyaide suurin piirtein (Modern Art, More or Less), Otava 1998.
Catherine Rayner: Harris Finds His Feet, Lasten keskus 2008.
Karo Hämläinen, Salla Savolainen: Hurraa Helsinki! Ikioma kaupunki. (Hooray Helsinki! My Very Own City) Tammi 2012.

On Shoes in General:

Ritva Palo-oja (eds.): Suomalainen kenkä – pinkoja ja piikkareita (The Finnish Shoe – Insoles and Stilettos). Publications of the Tampere Museums 87, Tampere 2005.

On Design Education:

Marjo Kenttälä (eds.): Muotoiloa! Opettajan opas muotoilukasvatukseen. (Design Fun! A Teacher's Guide to Design Education) Kerhokeskus 2009.

Background Literature:

Karin Wallin, translated by Elisse Heinämaa: Reggio Emilia ja lapsen sata kieltä (Reggio Emilia and a Child's Hundred Languages), Lasten keskus 2000.

LINKS

On Shoes:

www.kuoma.fi

Tampereen Vapriikki Shoe Museum
<http://www.tampere.fi/vapriikki.html>

Hämeenlinna University of Applied Sciences,
Shoe Design Programme
[http://portal.hamk.fi/portal/page/portal/HAMK/koulutus/
Nuorisokoulutus/muotoilu/opetustarjonta/jalkine](http://portal.hamk.fi/portal/page/portal/HAMK/koulutus/Nuorisokoulutus/muotoilu/opetustarjonta/jalkine)

On Design and Design Education:

The national specialty museum on design, the Design Museum
www.designmuseum.fi

Esa ja esineet (Esa and Objects) is a Design Museum design-learning package for preschool-aged children.
www.esjaesineet.com

Architecture and design education for schools
www.ampiainen.fi

The European design-education project for children and the young
www.fantasydesign.org

The Centre for School Clubs – School-Work Support
www.kerhokeskus.fi

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Suomen paperipyyhe Oy

Kuomiokoski Oy



The 2012 World Design Capitals Helsinki, Espoo, Vantaa, Kauniainen and Lahti are the implementers of the Designer's Treasure Chest project in which a Designer's Treasure Chest will be given to each and every kindergarten and school that provide preschool teaching. This design-education learning package includes a method guidebook for teachers as well as materials. The Method Guidebook is intended as an instruction book for teachers. Through games and stories, its contents will encourage the children to examine their surroundings from a design point of view. A shoe was chosen as the theme, since all children have their own everyday experience of shoes. The guide introduces six workshops. There is a journey of the senses, drawing, painting and designing! First and foremost, there is discussion and thoughts on what everyone has been experienced together. The contents of the workshops can freely be adapted to suit your specific group. The grand finale of the workshops is the shoe exhibition.

We wish you wonderful moments
with the Designer's Treasure Chest!

www.designerstreasurechest.fi