

AARTE
24
KINI

GRADUATION SHOW

BY AALTO UNIVERSITY
CONTEMPORARY DESIGN

The Contemporary Design programme focuses on material research and sustainable solutions. Studies are context-driven and encourage students to expand their thinking beyond established processes, merging traditional crafts with an experimental design mindset. The teaching methods emphasise the creative process, with results ranging from pure art to functional objects.

Aalto University is ranked 8th in the world in the field of art and design by QS World University Ranking. It was established as a merger of three major Finnish universities in the fields of science, business, and the arts, with the core mission to foster multidisciplinary education and research.

DEAR GRADUATES OF THE YEAR 2023/2024,

What does it mean to be a contemporary designer today, in this month, year, decade, century and millenium? How can we design meaningful work, in a time in which we are equally in awe of the natural forces that made us and acutely aware of their fragile equilibrium. Who should we be now? What should we create?

As conditions that before seemed permanent and timeless are becoming unstable, we navigate the shifting terrain. With our hands immersed in matter and our minds wide open, we use our skills, our love and attention to raise questions, to show that we care, and to create moments of joy and connection.

As you, the graduates of 2023/2024, explore who you are in this magnificent yet fragile world, know, that your voice, no matter how small it may sometimes seem, matters. Keep this fire alive in yourselves, dance your dance, sing your song, play, explore and always keep making. Matter can convey what words cannot describe, things we are yet unable to grasp ourselves.

Surprise yourself with what you are capable of and take the time to reflect on the experiences you have gathered, to discover their meaning, as you weave your beautiful, unique lives. And never be afraid of your own courage.

JULIA LOHMANN

Head of the Contemporary Design Major
Aalto ARTS

APOLLINE
LAFORÊT

6

ELISE
PIQUEMAL

10

ETIENNE
THEVENET

14

ILKKA
MUTANEN

18

LENNART
ENGELS

22

LIV
TELIVUO

26

MILLA
VAINIO

30

NINA
NAVERŠNIK

34

RUUT
LAUNO

38

TAÍSA HELENA
FERREIRA RIBEIRO

42

VIHAR
KOTECHA

46

APOLLINE LAFORÊT

PLAYING WITH BOUNDARIES, CONTRASTS AND SPACE



As a designer, the cornerstone of my practice is playing with boundaries. Boundaries between art and design, between attractive and repulsive, between anti-design and functionality... I am led by the will to challenge and shake up contemporary design thanks to humorous touch and bizarre materialities. I like to use the codes of classic design while rethinking its relationship to space, materialities, and functionality. Using materials in a counterintuitive manner like my Soft Concrete, I like to play with perception. I create my own language to be the closest to my vision of the contemporary. The soft or hairy textures I create are introduced to design through an artistic vocabulary made to dismantle the idea of conventional furniture. Those textures are made to disturb, intrigue, and disrupt the established field.

Strongly taking inspiration from my every day, my sculptures are a reflection of my interests, passions, and personality where softness is king. Melting cheese, comfortable sofas, naps, and so forth are my Achilles' heel and I like to transcribe this slack into my sculptures in uncanny ways. Juggling with theory and practice during the creation process, my sculptures are embedding the diversity of my interests from philosophical concepts to the aesthetic of a melting camembert.

CONTACT

apollinelaforet@gmail.com
[@apollinelaforet](https://www.instagram.com/apollinelaforet)



LOST IN SOFTNESS

AN INSTALLATION THAT UNRAVELS THE RELATIONSHIP BETWEEN SOFTNESS AND DESIGN.

MEDIUM

Concrete, wood, wool

YEAR

2024

Lost in Softness is a conceptual and sculptural project conceived in conjunction with theoretical research. This thesis project is an exploration of soft aesthetics through contemporary design. Soft aesthetics encourage us to re-think and re-explore our relationship with our surroundings and our tactual approach to them. These unusual shapes and textures are designed to encourage exchange and touch. The inspiration for this project came from a wide range of sources and personal interests: from Barbapapa to Plato, from cheeses to Francis Bacon's painting... The sculptures are aimed to be a suggestion of what contemporary softness could be. Lost in Softness is designed to broaden the contemporary vision of design, rethink aesthetics and encourage reverie. The object isn't a passive gizmo anymore but a catalyst of thoughts and a tool to rethink society.



ELISE PIQUEMAL

EXPLORING MATERIAL DRIVEN NARRATIVES



In my design practice, I focus on critical, material-driven approaches, with works spanning from material design to installations and performance art. My background in hand-weaving conditions my practice, serving as both a tangible professional craft and an ontological framework that structures thoughts.

By building layered and holistic concepts, my practice combines critical inquiry and material expression to provoke thought, inspire dialogue, and challenge perceptions. Each project questions conventions and values, using estrangement to convey unspoken messages through materiality. My works blend elements of storytelling with experiences and relationships. “Love” influences my creative process. It is a driving force behind the narratives I construct. I aim for meaningful connections with materials, emphasising non-human elements and shifting away from human-centred approaches.

CONTACT

elise.piquemal@gmail.com
@elPiquemal



SHOSHIN, 初心 - A BEGINNER'S MIND

CERAMIC WORK MADE FROM
A PERFORMATIVE CLAY BODY
THAT HIGHLIGHTS THE HUMAN-
MATERIAL INTERPLAY AND THE
FRAGILITY OF TRANSMISSION
IN ARTISANSHIP.

MEDIUM

"Eggchina", a ceramic material made out of 60% discarded eggshells, high-fired in reduction conditions.

YEAR

2024

Eggchina is a clay body made predominantly from eggshells. A performative material that decays on its own. From this unique claybody, Tomi Pelkonen, Aalto University's Ceramic Workshop Master, and I crafted Japanese tea vessels, known as "Chawan." Tomi, unfamiliar with Chadô (the Japanese Tea Ceremony), and I, a beginner in ceramics, guided each other through a shared learning journey. Mirroring each other's expert gestures we trespassed the rigidity of our respective knowledge. Transcending the dominances of Human over Matter, of Master over Student. The matter itself became a powerful teacher, showing a will of its own. It brought us to the core of our practice: a state of attention, a state of care and a discussion between the animate and inanimate. Together in a duet, our tea vessels will render visible the fragility of embodied knowledge, and the necessity of its transmission hand to hand.



ETIENNE THEVENET

EXPLORING ARCHAEOLOGICAL NARRATIVES THROUGH ARTEFACTS



Growing up near Lyon, I have always been passionate by Gallo-Roman history. I was originally trained as an industrial product designer in London's Central Saint Martins and evolved towards more artistic practices. My projects often manifest the absent and the latent, surfacing in poetic ways in objects that I design. I exert a strong interest in materials and techniques by employing systematic approaches in experimentations. Very often narratives are developed around these materials, sometimes becoming performances.

As an investigator, I observe history and classical studies as mediums to develop design methods of research. My work aims to use experiential skills as a craftsman to understand incomplete or missing archaeological data. My designer background allows more freedom to interpret documents, and to translate historical knowledge in a contemporary setting. Currently, my focus is on glass research and the discovery of recipes from the Renaissance.

CONTACT

etienne.thevenet@gmail.com

www.linkedin.com/in/etiennethevenet



VITRUM FLEXILE

A MATERIAL INVESTIGATION OF THE ANCIENT ROMAN LEGEND OF FLEXIBLE GLASS.

MEDIUM

Glass

YEAR

2024

Vitrum Flexile is my master's thesis project investigating the legend of ancient Roman flexible glass through historical research and practical experimentation. Based on the research, I observed potential recipes and ingredients circulating in Renaissance Europe, but the lack of contextual information led me to develop a practical approach to make sense of these formulas. Experiments focused on material interactions, including the effects of vinegar and blood on glass properties. The project combined scientific experimentation with historical and linguistic analysis to understand these cryptic processes. Although further testing is needed, the small samples produced reflect the project's interdisciplinary approach, bridging historical practices with a contemporary design exploration.



ILKKA MUTANEN

BLURRING THE INTERFACE BETWEEN FURNITURE DESIGN AND SCULPTURE



As a designer, my passion lies in contemporary furniture and luminaire design. I am particularly enthusiastic about material-driven methods, such as using and manipulating glassblowing molds. I enjoy 3D modeling and enjoy getting hands-on in a studio environment, appreciating the romance of old-school craftsmanship. My design approach is fueled by curiosity and a desire to delve deeper, often involving extensive experimentation and prototyping. I draw inspiration from everyday geometries and patterns, marveling at the beauty of mathematical perfection and nature's own design.

In my design practice, I strive for timelessness through simplification and basic forms, often favoring crisp and minimal architectural styles over more ornamental and organic shapes. I aim to embed a strong aesthetic idea, viewpoint, or detail in every object, ensuring it seamlessly integrates into the whole without relying on gimmicks. Aesthetic values have utmost importance in guiding my creations, with beautiful objects being justification enough. This design philosophy allows me to operate smoothly at the intersection of art and functional design.

CONTACT

ilkka.mutanen@hotmail.com
[@ilmio_design](https://www.instagram.com/ilmio_design)



TAPIO

A COLLECTION OF SCULPTURAL GLASS VASES CREATED WITH BURNT WOODEN MOLDS.

MEDIUM

Clear glass

YEAR

2023

Sculptural Tapio glass vases – replicating organically generated forms, textures and topographies – echo narratives very familiar to Finnish glass design. Continuing in the footsteps of Finnish designer legends, I created glassblowing molds from wooden logs by burning them like lumberjack candles. Compared to the traditional burnt wooden mold technique, where burning is more superficial, my approach is more holistic because burning is the primary method of form-giving. Therefore, harnessing the destructive forces of burning is the most powerful aspect of the concept. The manufacturing method and its effect on the emerging form is highlighted in each unique artefact, truly customised by a random natural process.



GLOBEN

AN ARCHITECTURAL LUMINAIRE EXPLORING THE CHARACTERISTICS OF CONCRETE.

MEDIUM

Concrete, brass, LED light source

YEAR

2022

Globen luminaire has a strong and intuitive concept—light has carved a hole in the concrete. When developing the concept, I wanted to maintain concrete in its “natural habitat” and use the material as it is used in architecture. In Globen, a concrete monolith acts as an architectonic frame for the globe that continues in the spherical cut. While giving an impression that light has carved a hole in the concrete, it makes the cold and neutral material come alive. As a concept, Globen is versatile and easy to scale. This sophisticated and timeless luminaire fits both industrial and minimal interiors.



LENNART ENGELS

IMAGINING ALTERNATIVE REALITIES THROUGH CRITICAL REFLECTIONS AND CONTEXT-BOUND INVESTIGATIONS



My fondest memories of a maker and his ingenious creations stem from my grandfather tinkering in his basement. He showed me that through observation and making, we can go a long way in understanding our world. As I matured, I constantly questioned how we perceive and shape our surroundings. I like to imagine alternative realities, sometimes purely artistic and other times highly functional. For me, design is a fusion of critical reflections and context-bound investigations involving materials, objects, and living systems. These investigations translate into narratives and tangible creations that reveal profound insights about our surroundings and society. I believe that we shouldn't take "reality" for granted and that we should be critical and dream about how we shape the world around us.

CONTACT

www.saunastonelab.com
info@saunastonelab.com
[@saunastonelab](https://www.instagram.com/saunastonelab)
lennart.engels@gmail.com
[@lennart.engels](https://www.instagram.com/lennart.engels)



METAMORPHOSIS OF A SAUNA STONE

A MATERIAL INVESTIGATION INTO THE LIFECYCLE OF SAUNA STONES.

MEDIUM

Discarded sauna stone geopolymers, mixed media

YEAR

2024

Metamorphosis of a Sauna Stone investigates the lifecycle of stove stones originating from Saunaseura and Kulttuurisauna, two public saunas in Helsinki. This graduation project reveals the sauna stones' geological and geographic origins, as well as their cultural importance within Helsinki's public sauna culture. Through this investigation, the sauna stone is viewed from a new perspective, to be employed as a material for innovative and sustainable material development. The discarded sauna stones are processed into geopolymers, which allow for the creation of a unique array of materials and objects. The investigation was shared with the public in the Sauna Stone - Test Site exhibition, a performative exhibition that merged design and sauna under one roof in Kulttuurisauna in June 2024.



DEVIL'S TRAY COLLECTION

EXPLORING THE LIMITS OF CERAMIC 3D-PRINTING.

MEDIUM

Stoneware, glaze

YEAR

2023

The Devil's Tray Collection reimagines age-old symbols and shapes to craft ornamented objects that challenge the intersections of design and art, the past and future. Each vessel explores the limits of the ceramic 3D-printing process, generating a visual language that emphasises the layered aesthetic derived from the manufacturing process. Within this artistic exploration, the concepts of time and style are challenged by combining archaic visuals with modern technology, giving rise to objects that leave the observer pondering their origins and temporal context.

LIV TELIVUO

HEARTBREAKS AND OTHER PERSONAL STORIES AS CATALYSTS FOR CREATION

As a designer, my work embodies a playful spirit, characterised by a love for vibrant colours and whimsical aesthetics. Each creation I bring to life is deeply inspired by personal stories and experiences, infusing my pieces with unique, narrative-rich qualities.

Currently, my primary focus is on painting, where I explore the interplay of hues and forms to convey my artistic vision. However, my passion for art extends beyond the canvas. I have a background in sculpture, which continues to influence my approach and techniques. My artistic journey is one of joy and exploration, where every piece is a testament to my love for storytelling through art, even if the stories are tough sometimes.



CONTACT

liv.telivuo@gmail.com
[@livtelivuo2.0](https://www.instagram.com/livtelivuo2.0)



HEARTBREAK - AN ENDLESS SOURCE

TRANSLATING A PERSONAL
HEARTBREAK INTO
A CREATIVE PROCESS.

MEDIUM

Acrylics on canvas, acrylics on wood

YEAR

2023

Through a personal experience of a heartbreak, I became interested in how heartbreaks have been translated into art. It soon became evident that heartbreak art is everywhere, and its universality shows how common and human the experience of heartbreak is. Painting as a coping mechanism led to a thesis project exploring the relationship between art and the emotions of the maker. The creative process of dealing with my own heartbreak resulted in three paintings, a diary full of poetry and reflections of emotions.



MILLA VAINIO

OBSCURING THE FAMILIARITY OF MATERIALS



In my creative practice I move fluidly between materials, techniques and dimensions. For example in my sculptures, I combine elements and aspects of two-dimensional pattern design and art print-making with three-dimensional forms. The surface holds special significance in my works, manifesting both visually and conceptually. I am interested in how surfaces form and communicate, and I am currently exploring various methods and techniques for treating surfaces.

I am inspired by the different characteristics and essences of materials, their strengths and features. I identify as a sculptor and working with diverse materials nourishes my creativity in multifaceted ways. Hand-building ceramics has taught me tenacity and sensitivity to listen to the materials.

The intrinsic merit and potential of materials are central to my work. I am particularly interested in the meanings we attribute to materials and the expectations they evoke, including their economic, social, and cultural significance. Through these themes, I explore the concept of appreciation in my pieces, aiming to create dialogue and provoke thoughts on the importance of materials.

CONTACT

vainiomilla7@gmail.com



ARTIFICIAL I & II

CERAMIC SCULPTURES
EXPLORING THE BOUNDARIES
OF AUTHENTICITY AND
ARTIFICIALITY.

MEDIUM

Ceramics, glaze

YEAR

2024

This project examines the ideal of material and its relation to perceived value and imitation, exploring the shared etymology of 'artificial' and 'artefact', both suggesting human-made creations distinct from natural processes. The works address authenticity, truth, and artificiality, showing how these concepts are time-bound and mutable. By engaging with material ontology, the sculptures reveal the material's nature and properties, defining the final form. Utilising the aesthetics of plastic, which historically imitates other materials, the works explore the boundaries between authenticity and artificiality. They reference recurring historical themes, encouraging viewers to consider whether the outward appearance of the sculptures conceals or exposes their true nature.



NINA NAVERŠNIK

DESIGN AS A DIALOGUE WITH THE UNSEEN



I like to think of myself as a curious creative and of life as my creative practice – a slower and quieter existence in dialogue with the local land while sharing the journey with a global community of like-minded souls. In practical terms, this means that my creative practice is slowly evolving into a vegetable garden, a food forest and a workshop. My materials and collaborators will be wild plants from a neighbouring patch of grass, stories of my ancestors and recycled textiles from my grandma's offcut cardboard box under her sewing table.

One source of inspiration for me comes from a deep knowing that I am an extension of nature, of the forests and the soil. Therefore, if I want to know who I really am as a human and a creative creature, I must cultivate a dialogue with the world around me. Another source of wonder is the spirit and the unseen, the imagined and the felt, the exciting mystery of all that is. It is a world I catch glimpses of but can never fully see. Some people call it faith, others the universe, and some say it is the ethereal place they go to when they play music. I find these glimpses of the two worlds intertwining intriguing and wish to explore those connections more.

CONTACT

www.ninavernik.wixsite.com

nina.naversnik@gmail.com

[@nina.naversnik](https://www.instagram.com/nina.naversnik)

INNER LANDSCAPES

A COLLECTION OF CERAMIC
SCULPTURES CREATED
THROUGH EXPLORATION
OF THE SELF.

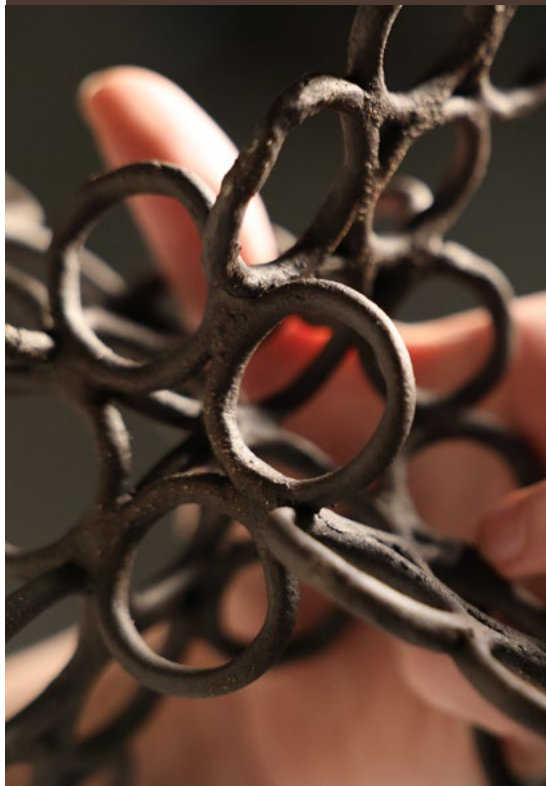
MEDIUM

Ceramics, animation

YEAR

2023

Inner Landscapes are a collection of sculptural ceramic objects. They are the result of a personal exploration - a walk through my own inner landscape. I set out on a journey to find out how I as a creative could deepen the connection with my authentic self. I realised that the most profound connection with the self happened when my mind was at rest and my hands took over. Nurturing intuitive bodily knowledge is just as important as intellectually understanding who we are and where we are going. Finding your true creative self is not about creating or finding it - it is about accepting and letting it be.



RUUT LAUNO

CONFRONTING ISSUES WITH PASSION AND PLAY



In my design practice, I view the world's shortcomings through a tender lens. As a designer, I wish to embrace innocence, enthusiasm, and freedom from societal expectations. I aim to bring this childlike perspective to my playful yet clever pieces.

While I enjoy working alone, I also embrace cooperation as an essential part of my creative practice. My experience with various materials allows me to choose the most suitable medium for conveying my message to the viewer, ensuring that my work remains versatile and impactful.

I hope my designs awaken brightness, empathy, and joy in others. Through my creations, I strive to inspire a sense of wonder and connection, fostering a deeper appreciation for the beauty and potential within our world.

CONTACT

ruut.launo@hotmail.com



INTROVERTED OBJECTS

SPECULATIVE OBJECTS
CELEBRATING INTROVERSION.

MEDIUM

Ceramics, steel, mixed media

YEAR

2024

Introverted Objects invites a thoughtful exploration of a future where introversion is not just accepted but celebrated. The project aims to shift the viewer's perspective, encouraging them to consider the world through the eyes of an introvert. This graduation project delves into how a speculative, introvert-centric society might transform the objects around us. It asks which daily activities would capture our attention and how design could adapt to support these activities. Would a shift in societal values lead to tangible changes in our physical environment? The project focuses on three key aspects of introverted needs. First, the luxury of daydreaming, addressed by the 'Daydream Accelerator'. Second, the joy of solo dining, embodied by the 'MEaI' tableware. Finally, the desire to observe without being observed is brought to life through the traditional 'Juorupeili' mirror.



TAÍSA HELENA FERREIRA RIBEIRO

CLAY AS A MEDIUM FOR HEALING AND RECONNECTION



I am a Brazilian designer and maker with a passion for creating with my hands. My inherent curiosity for materials and art has led me on a professional journey of diverse experimentations and learnings. I am interested in the transformative nature of objects: where both the object and the person using it are changing. The greatest constant in my practice has been ceramics and clay, which have continuously guided my relationship with myself and the world.

During my journey in Finland, clay has gained new dimensions and pathways. The tactile and transformative nature of clay allows me to connect deeply with the material, exploring its potential in new and innovative ways. Healing emerged as an important concept in this journey, with clay becoming the main medium through which I explore this notion in design and art. Through my work, I aim to convey a sense of tranquility and introspection, inviting viewers to experience the soothing qualities of the material. My work not only reflects my artistic vision but also my belief in the reconnection power of creating with one's hands.

CONTACT

www.entreamar.com
taisahelena.work@gmail.com
[@mymemoryfails](https://www.instagram.com/mymemoryfails)



AS WITHIN SO WITHOUT

RITUALISTIC PRACTICES THAT
FORM CONNECTIONS WITH
THE LOCAL LANDSCAPE.

MEDIUM

Finnish red clay, tree branches, video

YEAR

2022-2023

Based on my experience of immigration, this project explores ways to regenerate a sense of home in a foreign land. Guided by sensorial perception and animistic attention, I created practices and intuitive rituals to build connections and form relationships with the local landscape. Working with locally sourced clay and newly acquainted trees, I entangled human and more-than-human bodies with intuitive practices, facilitating insights and regaining access to memories that deepened my relationship to the local landscape.



VIHAR KOTECHA

DESIGNING MEANINGFUL EXPERIENCES THROUGH RE- IMAGINING TRADITIONAL FORMS



Throughout my creative journey, I have come to see design not merely as a process of creating objects but as a means of designing experiences and journeys that lead to beautiful, unparalleled outcomes. I am deeply drawn to the power of narratives and visuals to shape the way we experience the world. In my practice, I approach design as a pathway for acknowledging and presenting the psyche of the modern world, one that seeks to bridge the gaps between imagination, understanding, and materialisation.

As a contemporary designer and artist, I am committed to the idea that design should not be about producing novelty for the sake of financial gain, but rather about creating meaningful and impactful experiences that bring us closer to our values and aspirations. My approach to design is rooted in tradition but also innovative and forward-looking, reimagining traditional forms, materials, and expectations. Ultimately, I see the objects I create as bearers of narrative and meaning, evocative not just of their character but of the larger stories and values we share as a society.

CONTACT

www.viharkotecha.com
kotechavihar@gmail.com
[@vihar_kotecha](https://www.instagram.com/vihar_kotecha)



RESURGENCE

CONTEMPORISING THE
CLASSICAL MEANING OF
ORNAMENTATION IN A VESSEL.

MEDIUM

Porcelain

YEAR

2023

As an artist and designer, my fascination with ornamentation and my observations of today's minimalist design landscape led me to express this idea of contemporising the role of ornamentation in today's objects and architecture. I chose a vessel as a canvas to express and create a collection of functional art pieces inspired by Indian traditional art and architectural ornamentation. My artistic intention with this project was to contribute to the ongoing discourse around ornamentation in art, design and architecture and present ornamentation in a more universal, abstract or schematic manner. The resulting sculpture cultivates a dialogue between the past, present and future.



THANK YOU SPONSORS



vaarnii

1664



ARTEFAKTI24 PRODUCTION TEAM:

Saga Rantanen, Lauriina Markkula, Wenla Nwajei, Fanny KajeJa

First held in 2023, **ARTEFAKTI** was founded with the aim of creating a platform for students to showcase their work and engage with the design community after graduation. **ARTEFAKTI** isn't just an exhibition – it's a celebration of diverse creative practices. It explores the power of objects, materials, and concepts, merging traditional craftsmanship with innovative thinking and storytelling.

MADE BY STUDENTS, FOR STUDENTS.

The **ARTEFAKTI24** exhibition is supported by Aalto University and produced in partnership with Helsinki Design Week. Following in the footsteps of their peers, the entire production is led by first- and second-year Contemporary Design students. As we look ahead to this year's edition of **ARTEFAKTI**, we continue to embrace the dynamic community that our Contemporary Design major fosters. Together, we shape the future of design.



**AALTO UNIVERSITY
CONTEMPORARY DESIGN MA
GRADUATION SHOW**

HEAD OF MAJOR
Julia Lohmann

CATALOGUE GRAPHIC DESIGN
Saga Rantanen

TYPEFACES
ARTEFAKTI (Antti Grundstén)
Gaisyr (Dinamo)

PAPER
Munken Lynx

PRINTING, BINDING, FINISHING
Trinket Oy

PARTICIPANT PHOTOGRAPHY
Jonna Rutanen

PROJECT PHOTOGRAPHY
Vihar Kotecha
Apoliine Laforêt
Tatu Rouvinen
Anne Kinnunen
Lennart Engels
Henri Vogt
Liv Telivuo
Eveliina Juuri
Nina Naveršnik
Lauriina Markkula

A?

Aalto University
School of Arts, Design
and Architecture

Helsinki

Design

Week

ARTEFAKTI is an annual exhibition showcasing work done by the most recent graduates from the Contemporary Design MA program at Aalto University. The exhibition incorporates varied materials and covers diverse subject matters, ranging from material storytelling, craft, and more-than-human design to personal exploration and process-oriented design.

www.ARTEFAKTI.world