We met each other for the first time in August 2015. Ida, who is working as design journalist and Kaisa, who works as an architect, were writing a book about critically oriented designers. They had interviewed designers abroad and mapped the design education in Europe. Tommi had just graduated from the Sandberg Institute in the Netherlands.

For all of us Finnish design education seemed to be extremely one-dimensional, stiff, practically oriented and alienated from theoretical discourse and societal issues. This feeling grew stronger when we compared our experiences of the teaching in Finnish design schools to the respective educational institutions we had experienced abroad. Without knowing, we three had been thinking about creating alternative educational design structures like summer schools. We needed something more experimental between random Tumblr blogs and super institutional Vuoden Huiput or design week hype.

In the light of these observations:

I. It seemed obvious for us that Finland needs agile organizations, structures or platforms which would be able to speak about existing and emerging social, technical and ontological phenomena from the perspective of design. The educational content of these lively structures should be at the same time flexible and continuous so that they would seek to maintain critical design discussions over a longer time span while at the same time staying open for mutation and change.

2. We started to outline a platform which would encourage designers and design students to do more experimental projects, research based work and form bolder political statements. Our idea is that this would question the existing status quo of design field.

3. We wanted to break the pointless barriers between the art and design fields and also create new connections between various design schools and faculties in Finland.

WHAT IS CRITICALITY?

For us criticality is an awareness of the potential. The
world we live in can always be organized, designed and
shaped to be something different. In practise this means
at least two things. On the one hand it's about creating
conditions for analytical distance which makes it
possible to observe and understand generally accepted
phenomena and mundane working conditions from a
distance, in broader contexts. On the other, criticality
is about immersive being within all these processes and
phenomena which make the designer worlds of today. When
you don't really know where you are going with the
processes and tools, you may be more open for different
realities which might emerge from these "assemblages".
This could happen for example in science fictional
thought experiments in which specific phenomena are
taken to their extremes revealing possible paths for
desirable and dangerous future worlds.

We think it's important to be able to articulate the
reasons and premises which underlie in design decisions
and design practises. We think it's important to bring
forth a wider variety of designer temperaments. We think
it's important to make different novel definitions and
descriptions for the world of today and to simulate
different potential future scenarios in order to
understand what we can do, and how we could be more
autonomous.

SUMMER SCHOOL

We wanted to invite mentors who in one way or another
are active in redefining what it means to design today.
Mentors were more on the early stage of their careers so
that they would be able to share the students' own
experience of the world. Adrià who is working as service
designer, examines the designers possibilities to
promote sustainable futures. PWR-
Studio, Rasmus Svensson and Hanna
Nilsson, are graphic designers with
deep technological understanding.
Artist and designer Katharina Moebus
works on commons and co-design.

We visited different design schools
in Finland and announced the summer
school to as many networks as
possible. We trusted that eventually
the persons who are interested would
take part. We did not want to ask the students for
formal application, it would have been too difficult to
evaluate students coming from such a diverse
backgrounds. In the end we had fifteen students. There
were Bachelor's and Master's degree students from
architecture, fashion design, interior and furniture
design, graphic and service design from Aalto
University, Lahti Institute of Design, University of
Lapland and the Tallinn Academy of Fine Arts.

We went through a broad range of possible places where

summer school could take place. We wanted to find a place with a physical and mental distance from the everyday reality creating possibilities for critical examination of our own needs and habits. Basic everyday things like food, electricity, shelter and sleeping become urgent. In the end we found out that Bengtsår island did satisfy many of our needs. The services which were available in the island by the City of Helsinki, especially catering and camping equipment, helped a lot with many everyday practicalities. We also had to pay only for the food there which made our costs minimal.

"Our senses were open in the middle of the nature. I had no previous experience of being part of a community like this. The island forced everyone to be vigilant and transparent. The environment, which made us do things like swimming, going to sauna and drifting in nature, encouraged informal discussions and created a common vocabulary," Maria told.

We followed a daily program around strict eating hours, ruled by the canteen on the island. Otherwise the schedule was redesigned by mentors according to their workshopping needs. On Monday, we had a day off, and on Tuesday we had secretly plotted an opportunity to students to implement "a revolution".

08:00 **Meditation or exercise**

09:00 **Breakfast**

10:00 **PROGRAM 1**

12:30 **Lunch**

14:30 **PROGRAM 2**

17:00 **Dinner**

18:00 **Siesta & reading circle**
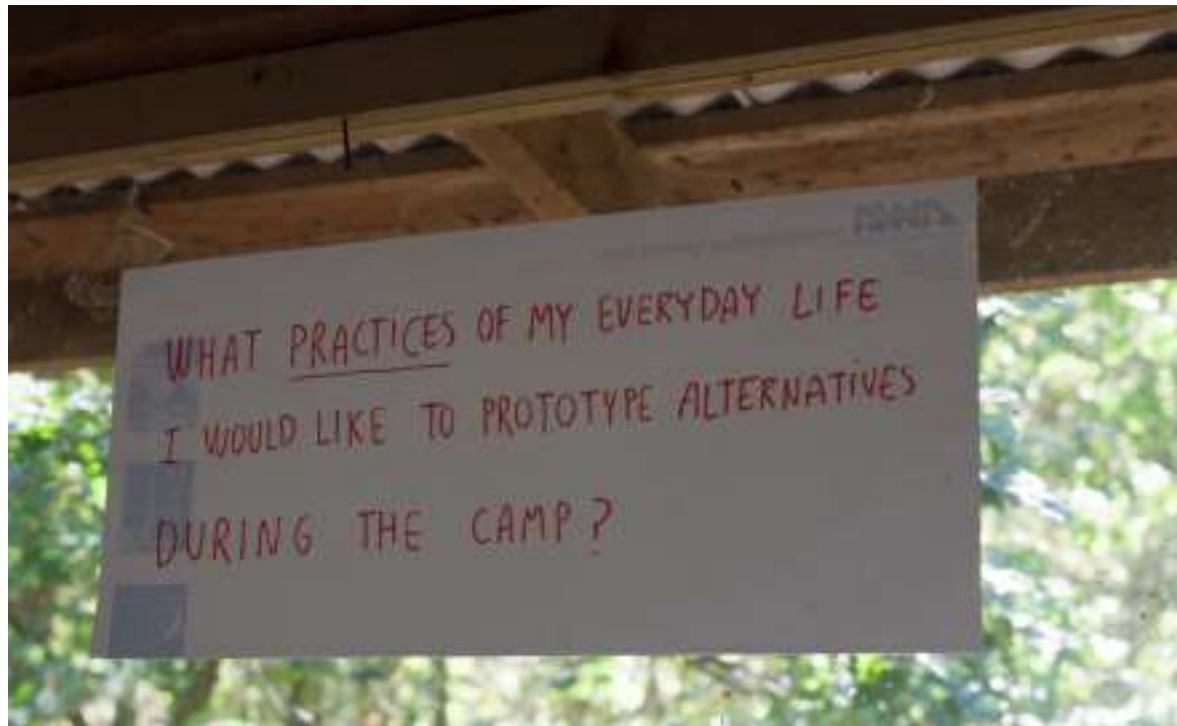
19:00 **PROGRAM 3**

21:00 **Tea, bonfire, sauna**

We wanted to create a social space which would not maintain the existing structures and relations we have in our daily life. We used a random algorithm to design the layout of the tent site. We strived deliberately to evade situations where students would define themselves or others based on the schools they are studying or fields they are working in. All of us lived in the same tent village and took care of practical tasks like preparing breakfast, heating the sauna and taking supplies from place to place.
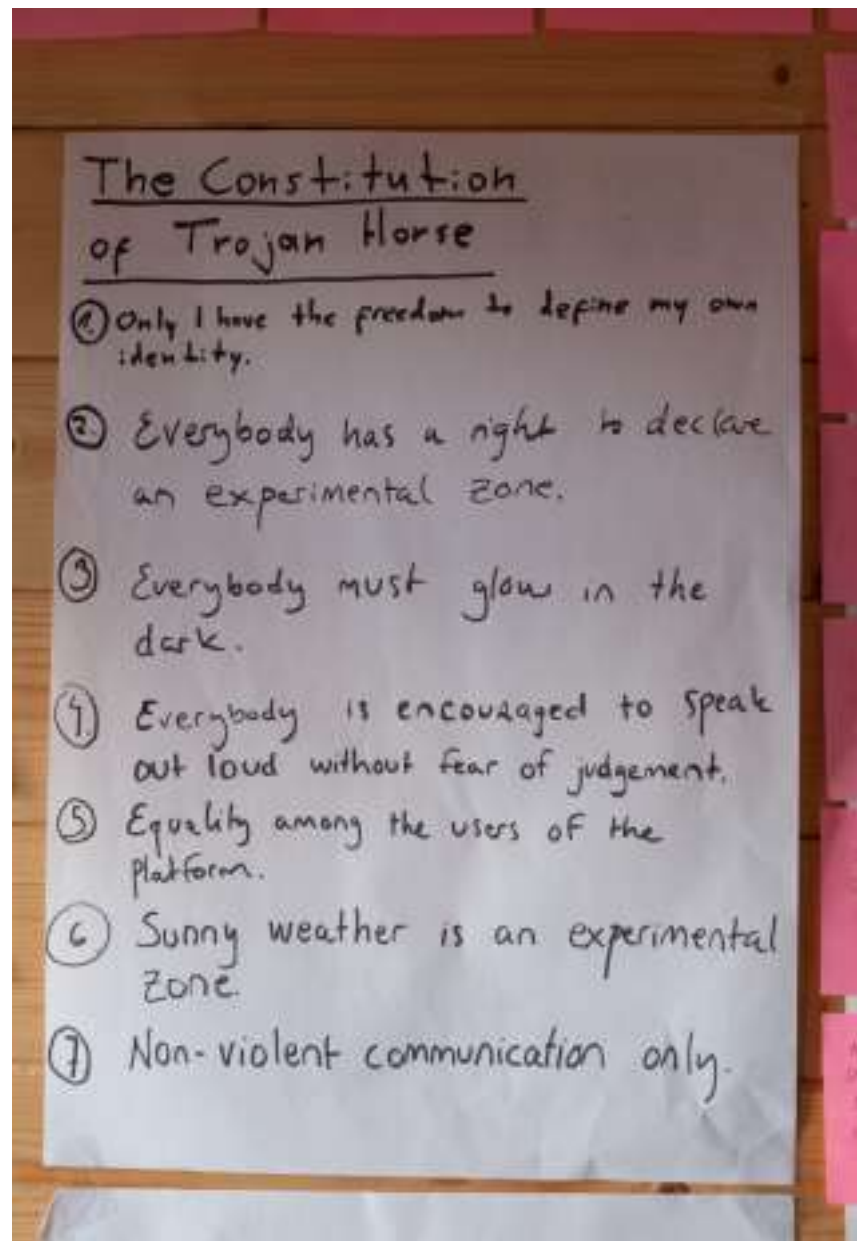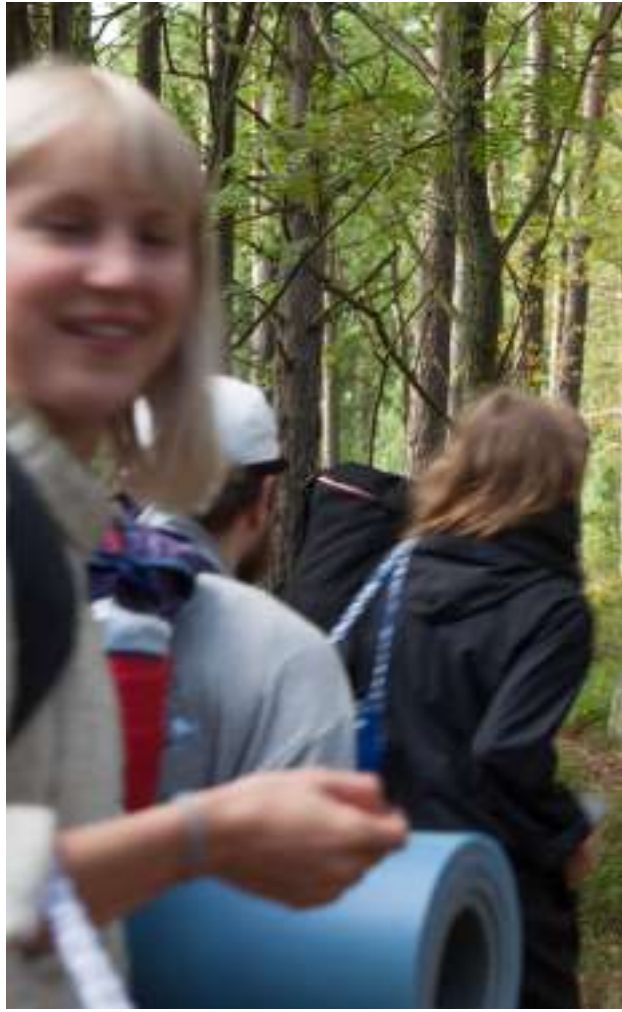
We maintained a desire that at a certain point students would self organize a revolution. We hoped that students would like to form their own routines, venues and decide the order of their own tents.

"We actually prototyped a small community the size of twenty persons, and looked at how it could influence personal choices, habits and routines. Between lectures and exercises we had time for various informal discussions and experimentation ", said Tytti.

The Constitution of Trojan Horse

① Only I have the freedom to define my own identity.

② Everybody has a right to declare an experimental zone.

③ Everybody must glow in the dark.

④ Everybody is encouraged to speak out loud without fear of judgement.

⑤ Equality among the users of the platform.

⑥ Sunny weather is an experimental zone.

⑦ Non-violent communication only.

In the last weekend of the summer school we organized a Trojan Horse Festival, where we invited teachers, colleagues, friends, and everybody who had been interested in the summer school before. During the festival we shared thoughts that evoked during the previous week of workshopping and daily life in the island. There was a movie screening, informal lecture, performances, forest disco, amazing starry sky, and a discussion in the sauna.
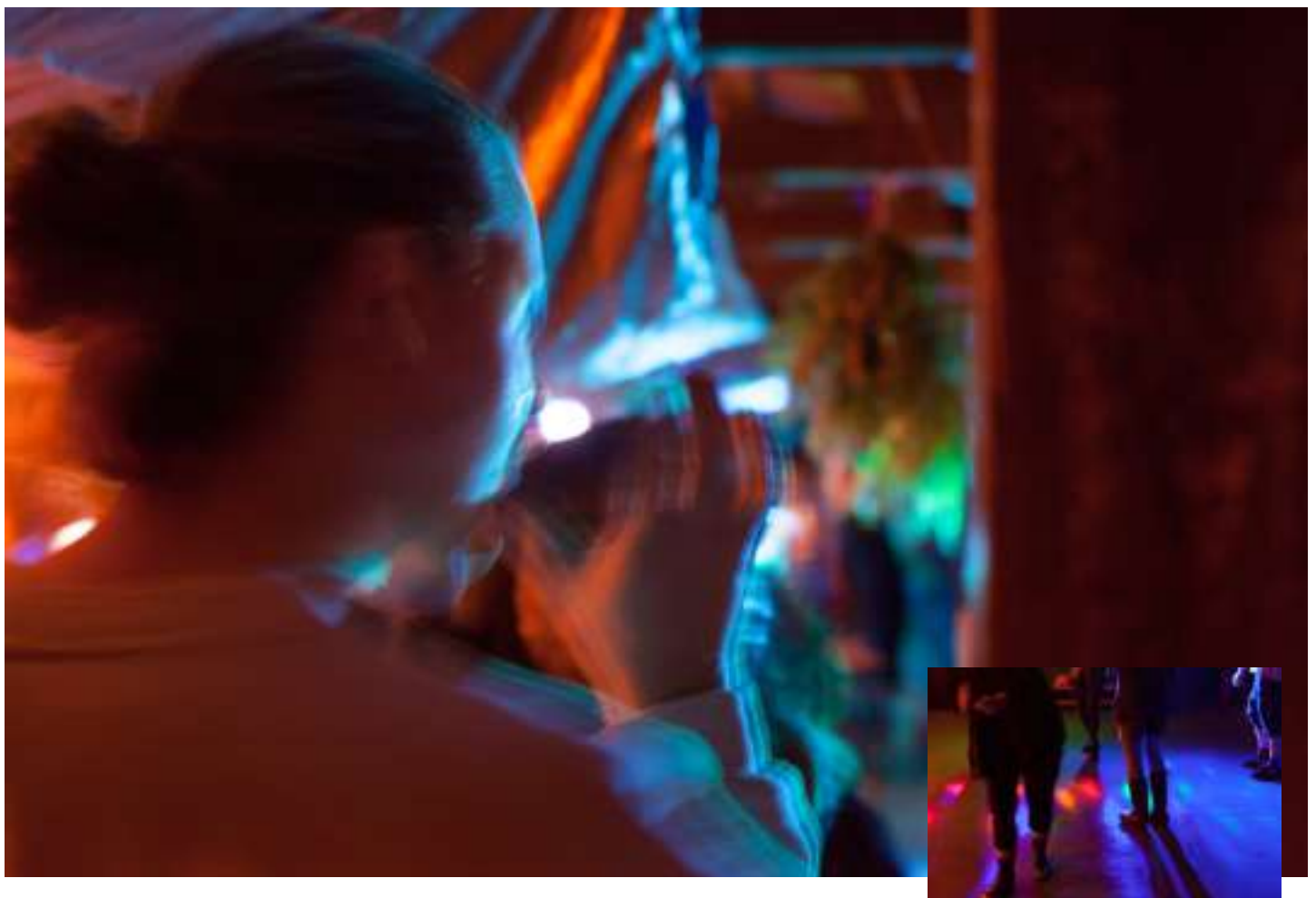
FUTURE

In our dreams Trojan Horse becomes a semi-permanent framework, with an annual summer school and other events so that the actual shape of the Trojan Horse can transform, remaining experimental and in some way a little bit strange. We want to organize summer schools in various locations with new mentors and students, and also show that exhibitions, reading groups and parties for example can be done differently.

We would like to try out following things in the near future:

- link and make visible various reading circles which already exist in Helsinki and elsewhere in Finland.
- produce a live action role play on a cruise between Helsinki and Stockholm where fictional designers would - practice debating and dissertation skills.
- organize something like studio visits in which designers could talk about their projects with people from different backgrounds.
- make exhibitions that are not exhibitions.
- do unexpected brief interventions in the urban space.

We hope that in the future we will reach a variety of different audiences and groups such as (design) teachers and graduates from different fields and ages. We would like to collaborate with institutions so that they could inform students about our activities and we could be aware of their needs. We could also be interested in

organizing independent interventions next to bigger
events or happenings.

In addition, we yearn for friends or institutions, which
could, if necessary, lend space and/ or resources such
as classrooms, copy machines, FabLab, computer classes,
PA, projectors, storage space, electricity or tents. And
of course it would be wonderful to get some
authoritative recommendations for our grant
applications.