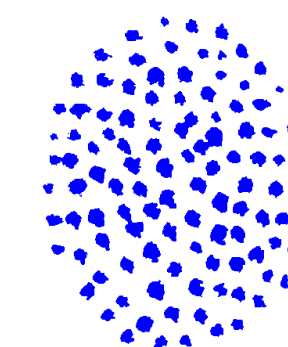
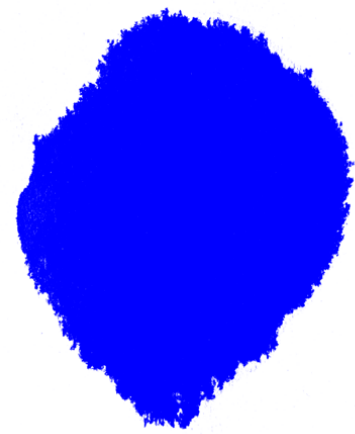




KUVITUS
PORT
FOLIO

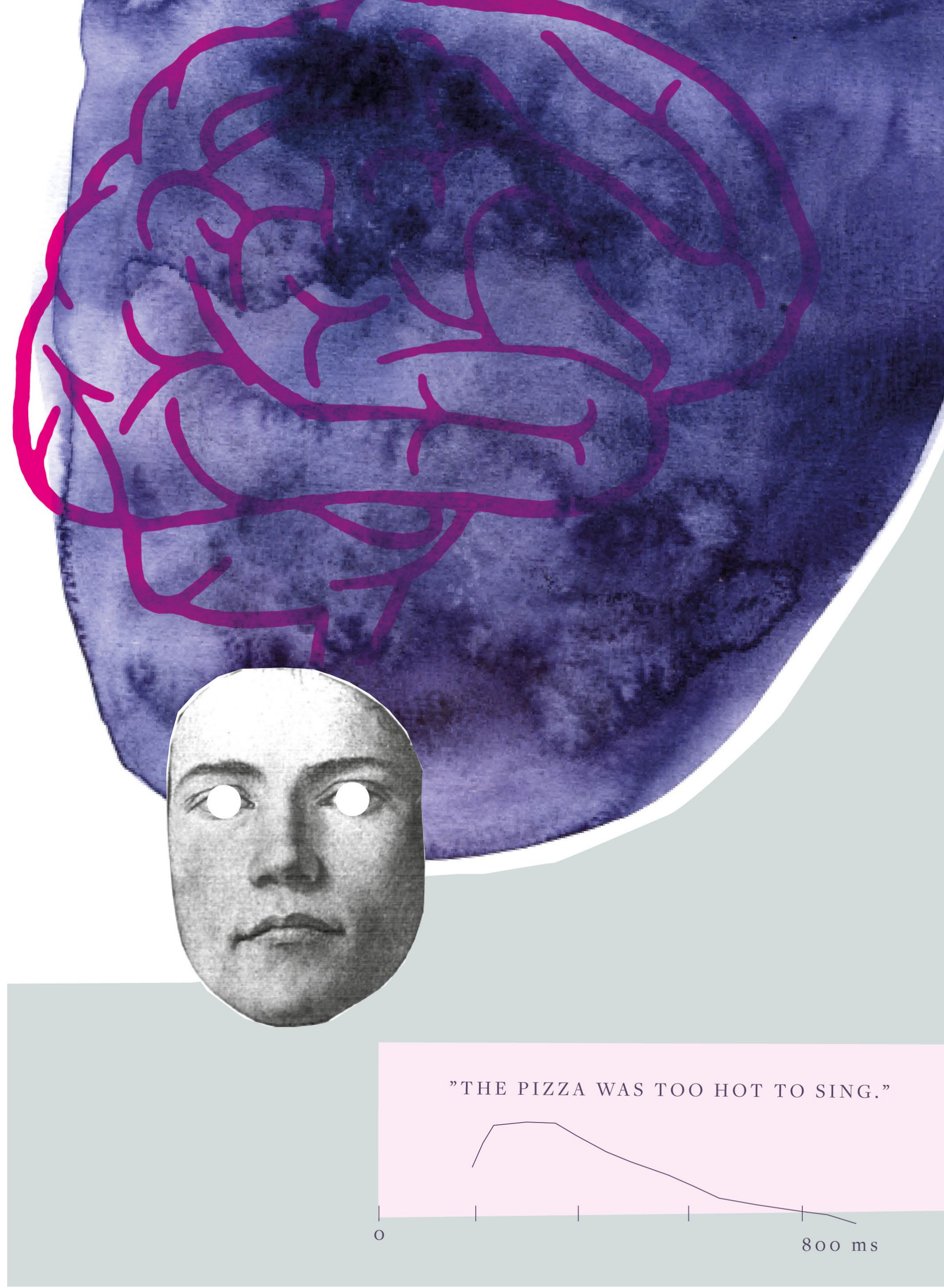
EEVA SIVULA / 2023

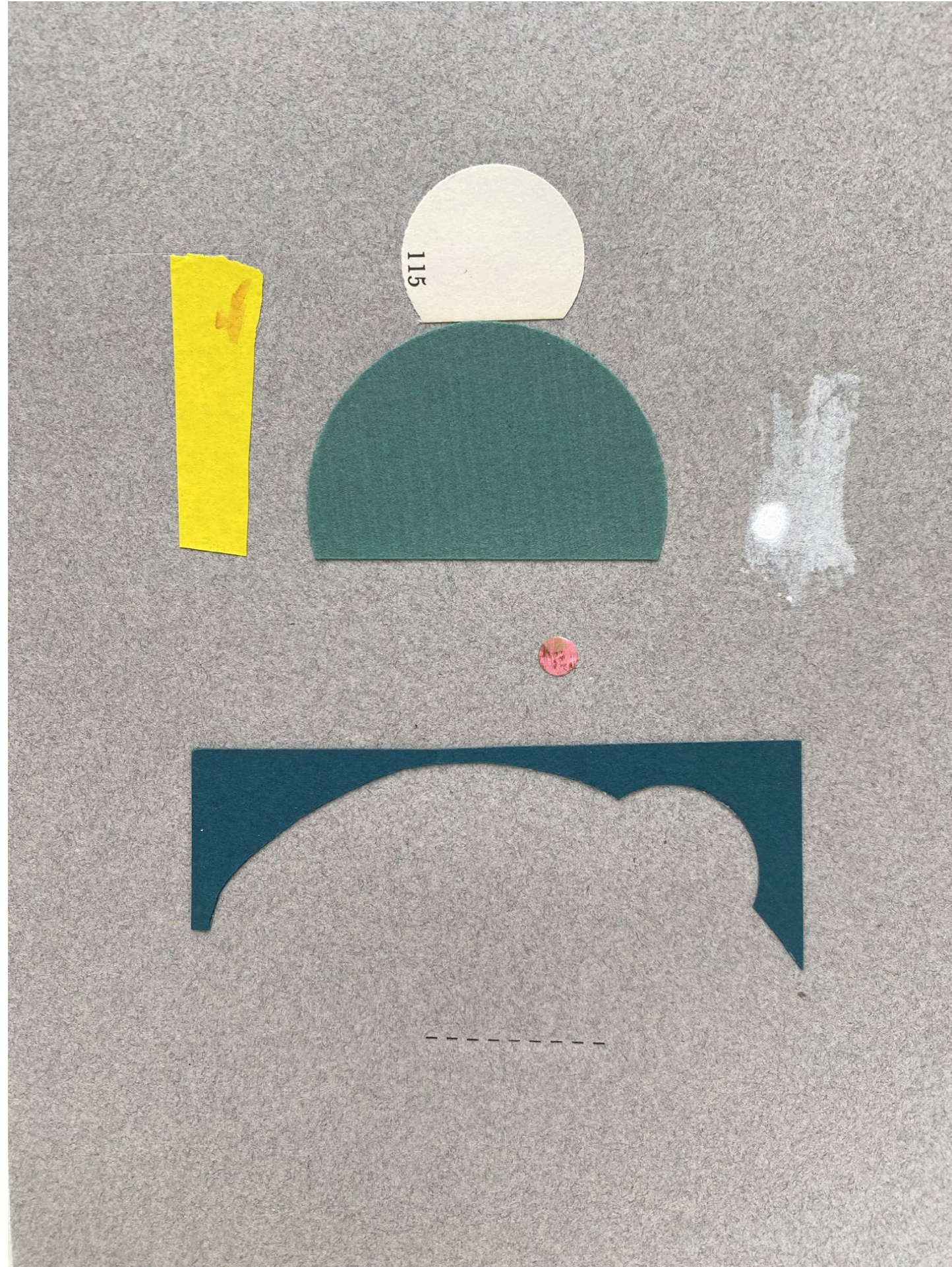


Tekoäly tulee aivojen avuksi.
Kuvitus, kollaasi.
Aalto University Magazine, 2022

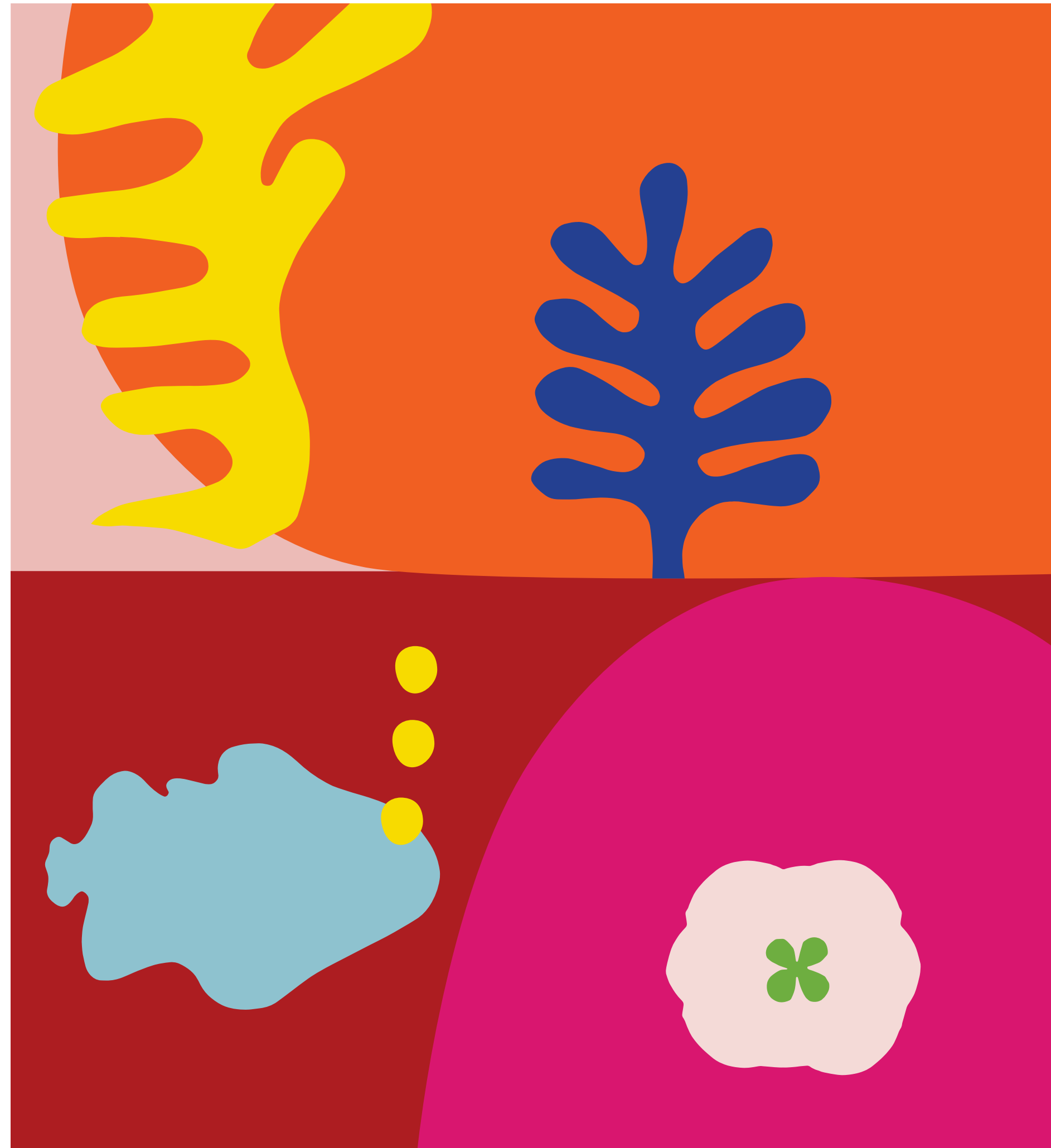


Tekoäly tulee aivojen avuksi.
Kuvitus, kollaasi.
Aalto University Magazine, 2022





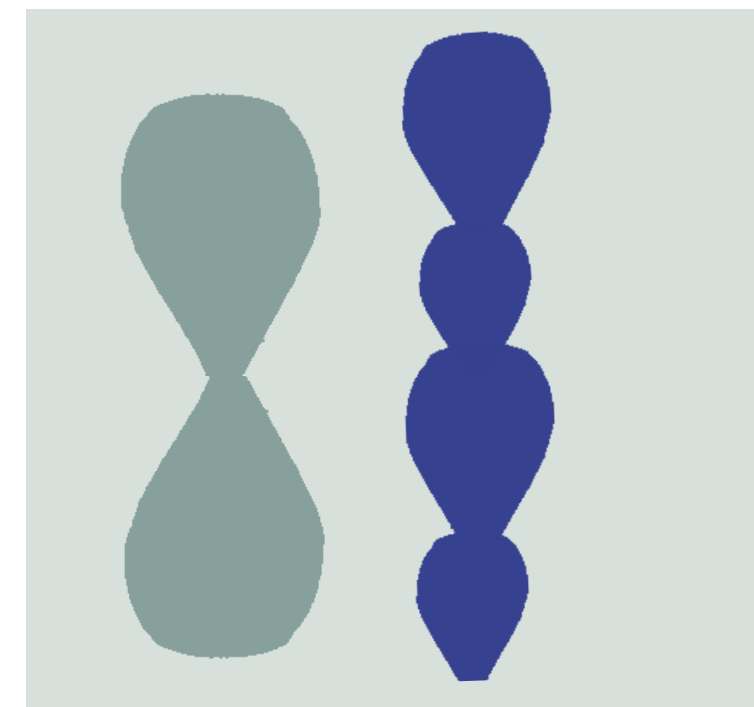
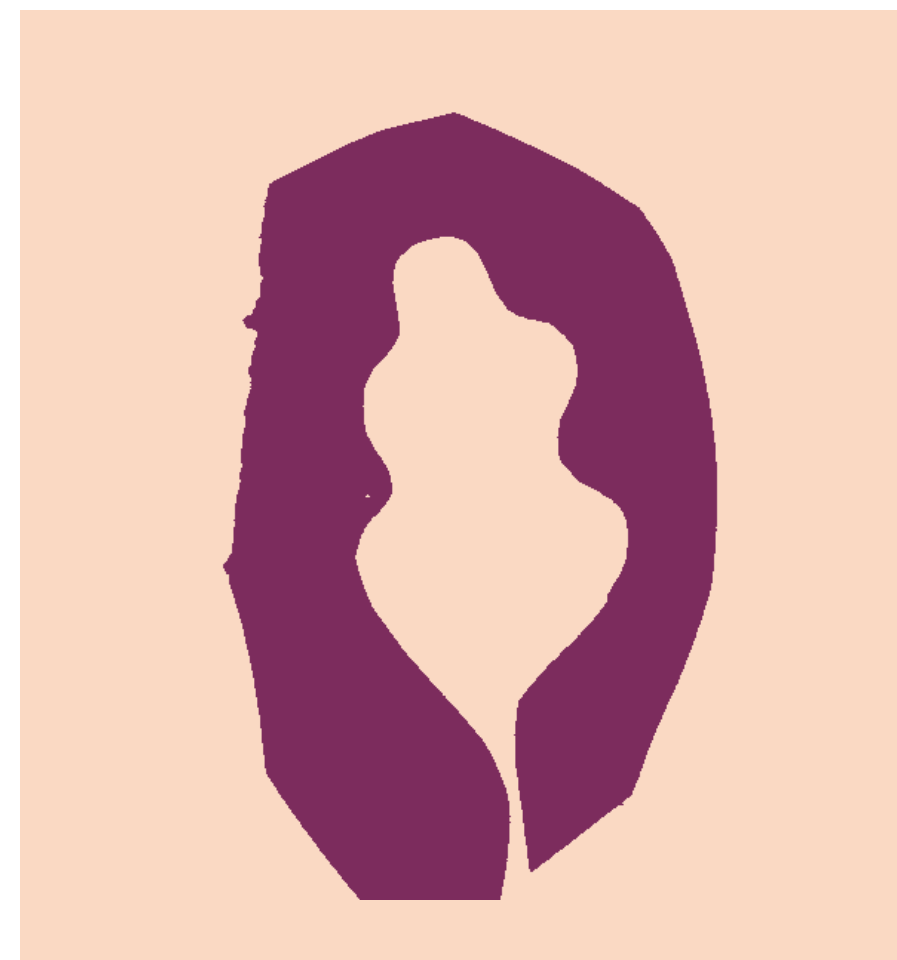
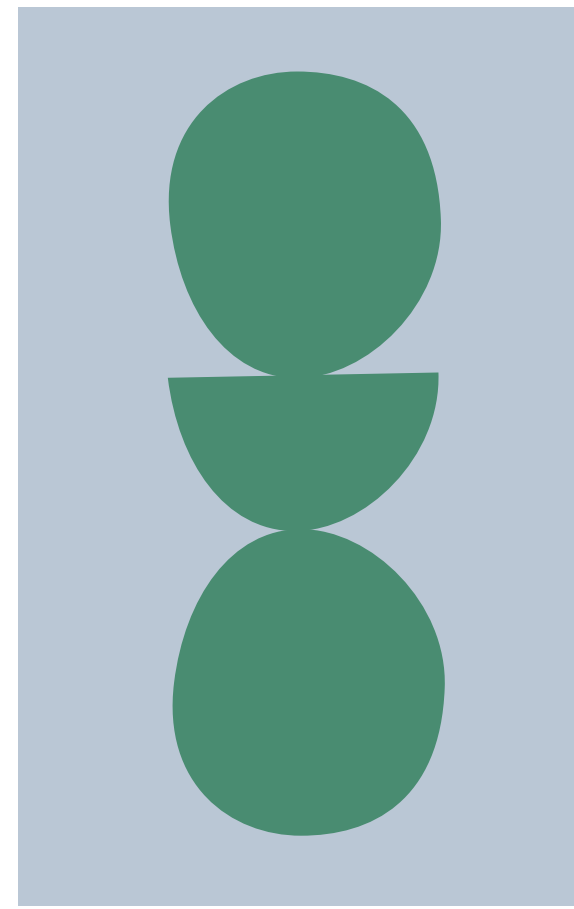
Hommage à H. Matisse, 2022
Ikkunakoriste. Värikalvo,
yksityiskoti.



Hommage à H. Matisse, 2022
Ikkunakoriste. Värikalvo,
yksityiskoti.

Sisustussuunnittelija: Petra Majantie
Kuvat: Sakari Majantie





Kuosi Ateneum-brändille,
2023. Ateneum.

Kokonaisprojekti: Dog Design





TIIVI

NUOREN ALKUTAPAAMINEN - STARTTITIIMI

Työkokeilupaikka, paja: _____
Työkokeilu-aika: _____
Omaohjaaja pajalla: _____
TE-virkailija: _____
Muut verkostot (esim. sosiaalityöntekijä, tukihenkilö tms.): _____

Nuoren perustiedot

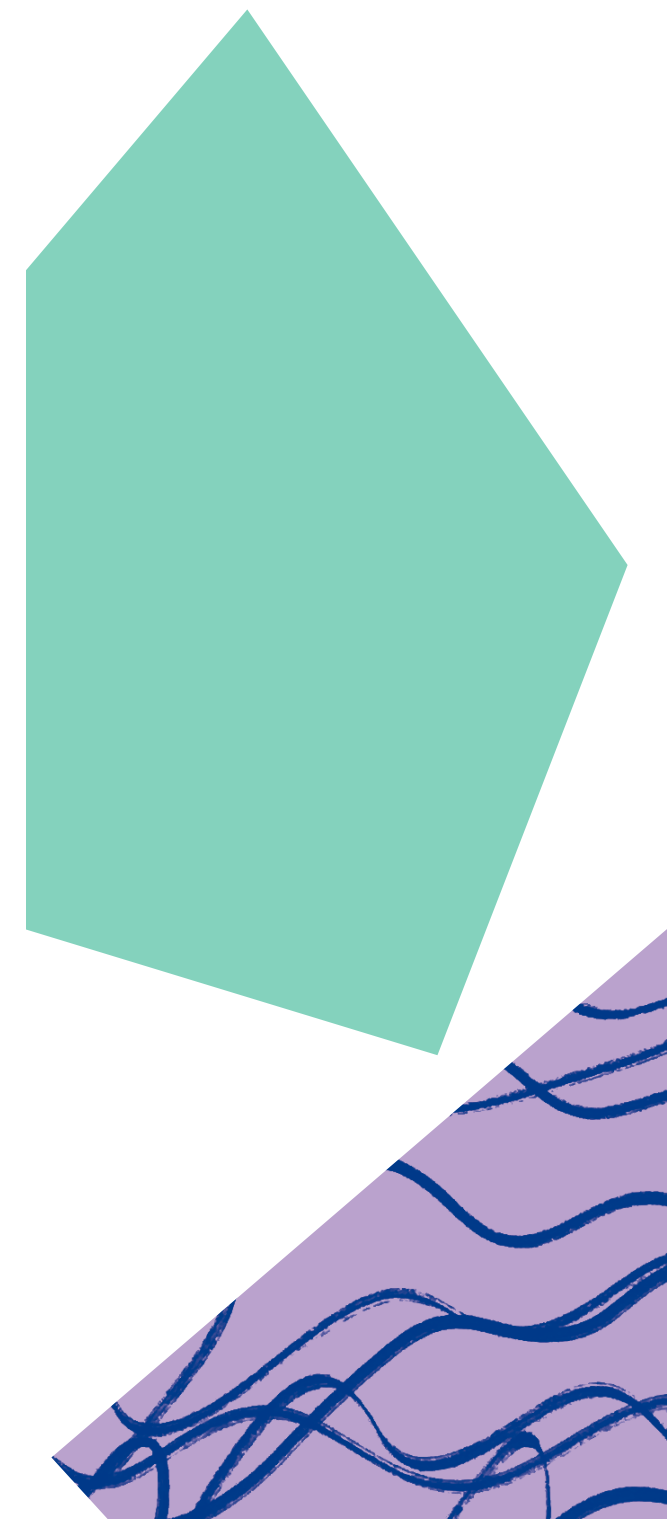
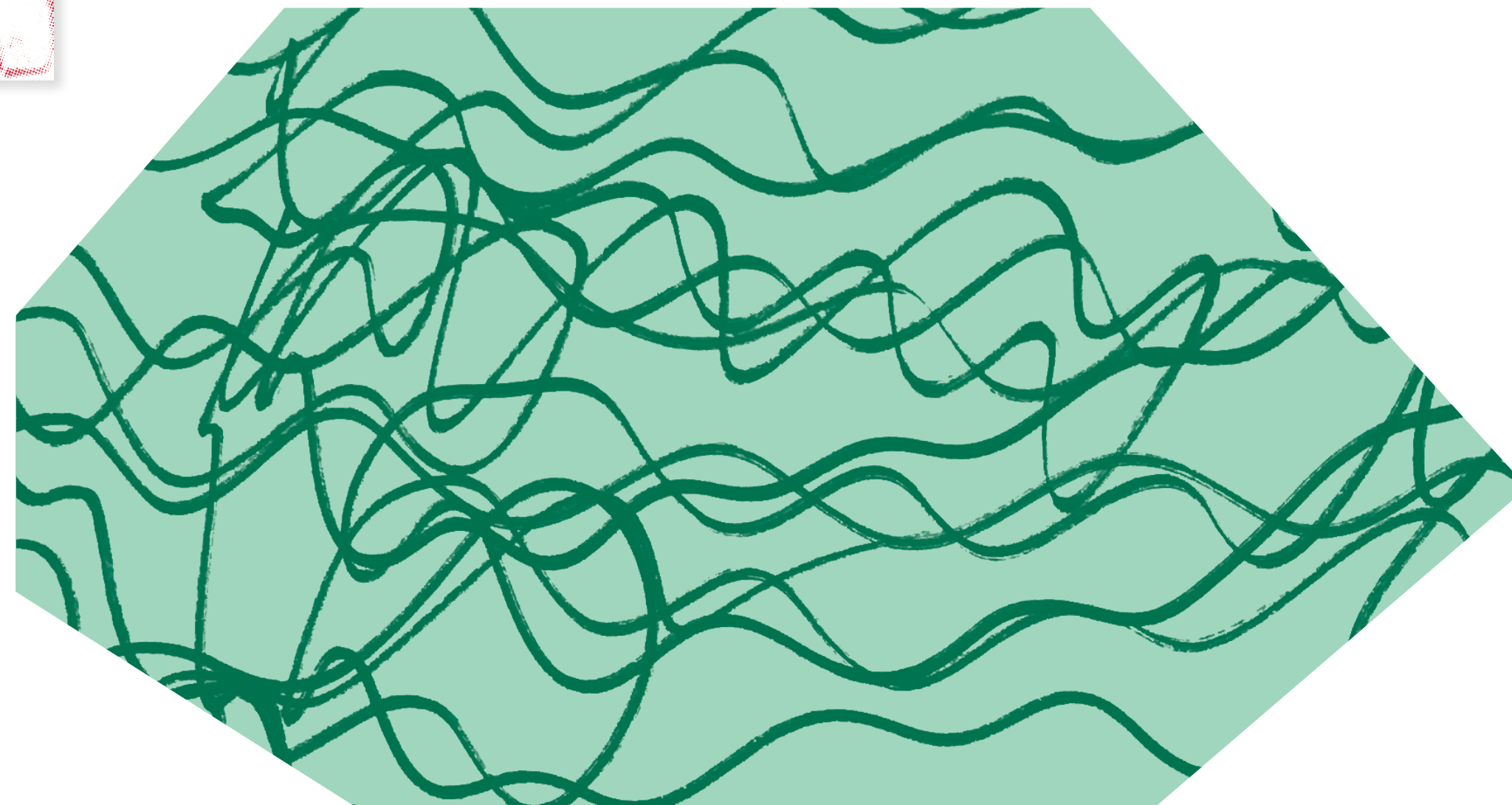
Nimi _____
Henkilötunnus _____
Osoite _____
Puhelin _____
Sähköposti _____

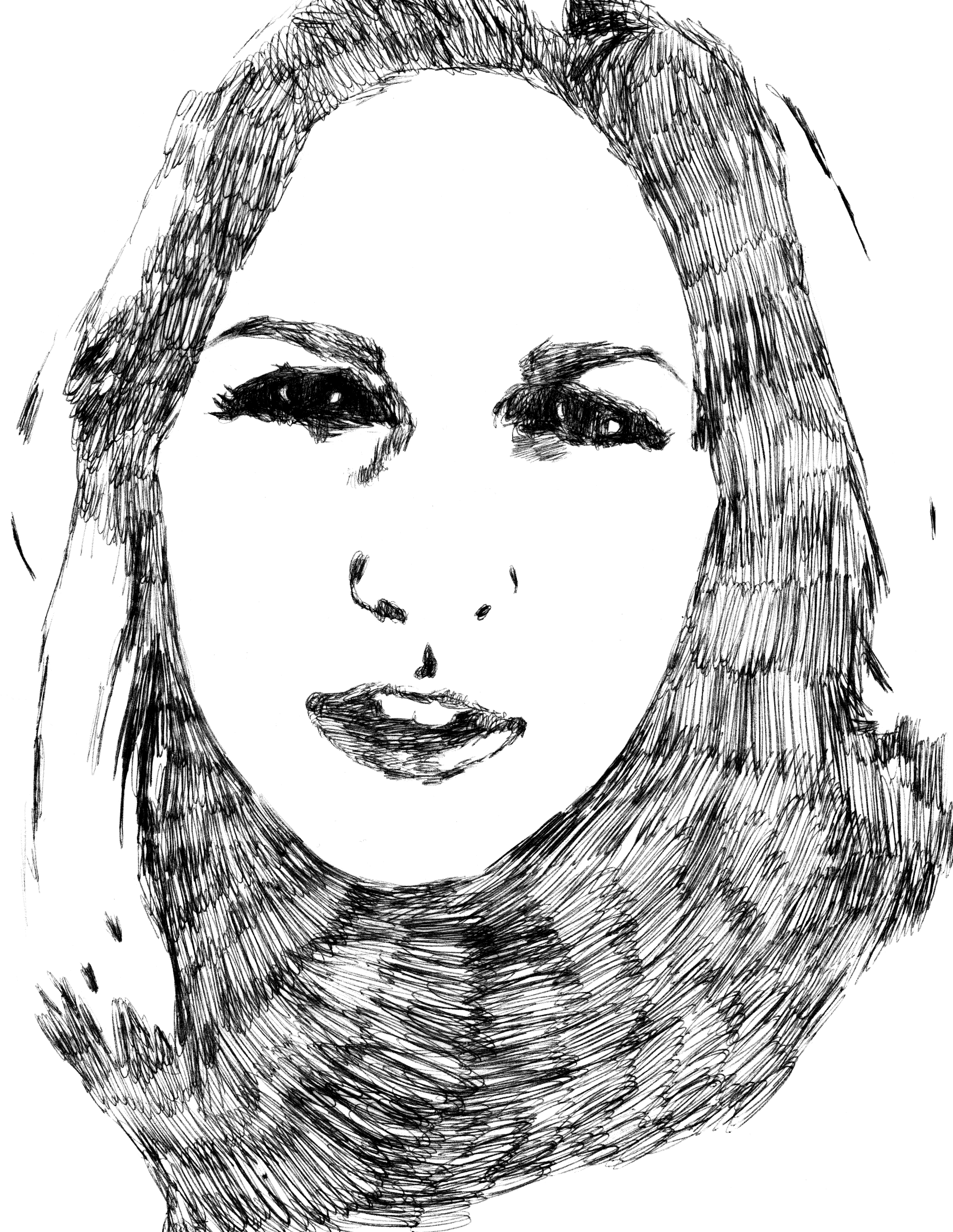
Huoltajan yhteystiedot alle 18-vuotiaalta

Nimi _____
Osoite _____
Puhelin _____



...onks kaikki okei? :)





Eeva Sivula



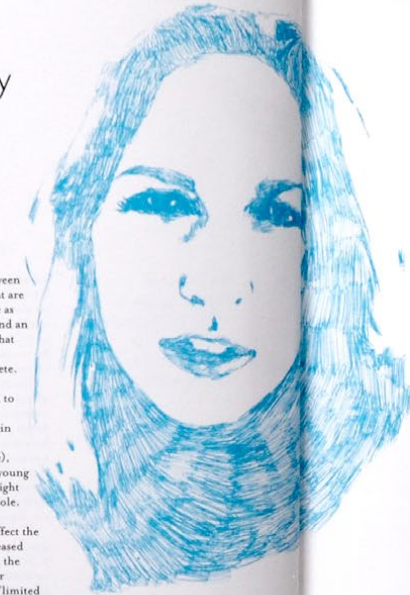
I/6 Laura Houseley

Houseley's portrait is a study in contemporary design, carefully marking its place in the generation of designers.

Finnish design - looking in

From outside looking in, it's easy to note parallels between contemporary Finnish design and issues and trends that are foreign in the wider world of design. And, even as little as a couple of years ago, we might have been tempted to end an investigation there. We could have pointed to the fact that the design world is one of the most homogeneous of all creative disciplines and that national borders are obsolete. We might have said that national preoccupations and traditions were no longer relevant. And maybe pointed to the role of modern media, wide-reaching technical innovations, the coordinating of aesthetic styles found in homes from Stockholm to Seoul and the effect that influential design capitals (Milan, London for example), manufacturers and schools each have on the output of young designers as conclusive proof of this. Finnish design might have been just another part of a homogeneous global whole. But there has been a shift in recent years and it's an important one. Although "global" issues continue to affect the shape of modern design, "local" is a label that has increased potency. Attention about sustainability, concerns about the preservation of local crafts and traditions, the desire for individuality and even the current preoccupation with "limited editions" (perhaps design has meant that design and designers who reveal (or, in fact, market) their relationship to their locality are in a favorable position. Ironically, understanding the value of local themes and processes no longer suggest a parochial attitude - rather it is the most sophisticated and knowing course of action.

Local means national - the individuality of a country's design production is something to be celebrated again. There are few countries as well placed as Finland to those about the



strength of their design output. Nor are there many who can as proudly point to the correlation between the themes that have long dominated their design scene and the fashionable topics that are currently being addressed by designers across the globe. Finland has a great story to tell as a time when stories (and concepts) play a huge role in establishing the work of contemporary design.

The debate concerning whether the heritage and recent past of Finnish design had proven to be a burden or a liberation began to overshadow the production of Finland's design community a short time ago. New talents led in the shadow of a modern legacy created by Alho, Sarpasova, Wikkala, Frank and Lepovirta. This is to be discussed a topic, whether post-Alho generations benefited from or were squashed by the greatness that preceded them, that there is little left to add here. What is relevant is that there is now a new generation of young Finnish designers who, due to the circumstances of the international design scene, have the opportunity to sidestep the comparisons that dogged their fore-brothers. And, thankfully, these young designers seem to recognize that opportunity and are moving to it. Tom Danson, Creative Director of Artek, has led by example when it comes to suggesting how the new face of Finnish design might look. On the issue of whether that famous legacy is a benefit or a burden, he is, perhaps, better placed than anyone else to comment. He says, "For such a small population and geographically challenged country, it punches way over its weight. As for Alho's legacy, I see it as neither. But more like a crash - you know, something that is an essential support, sometimes overused, but one that you have to at one time learn to live without."

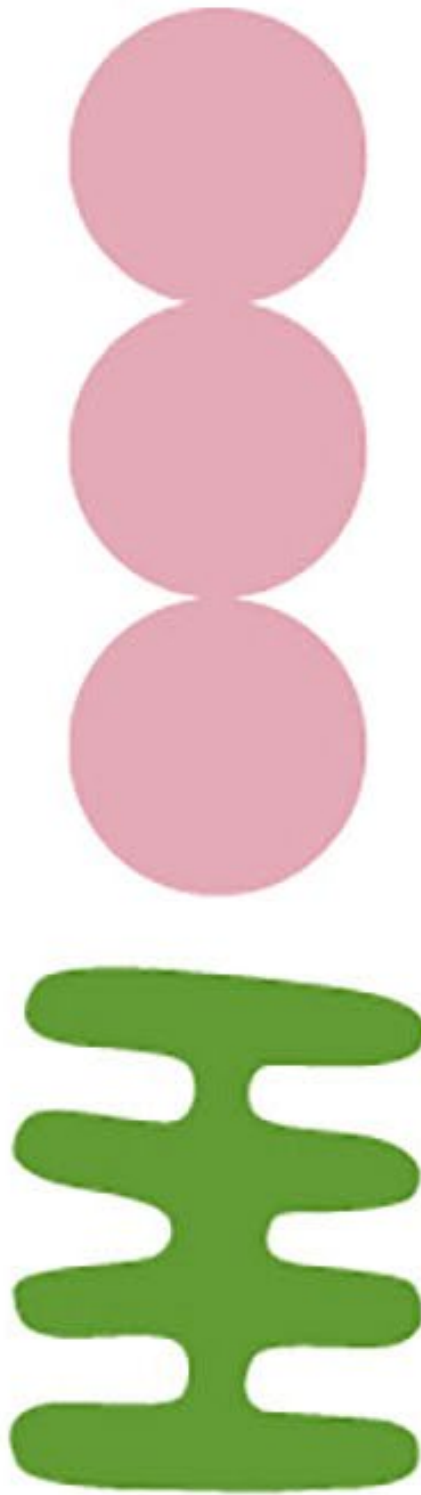
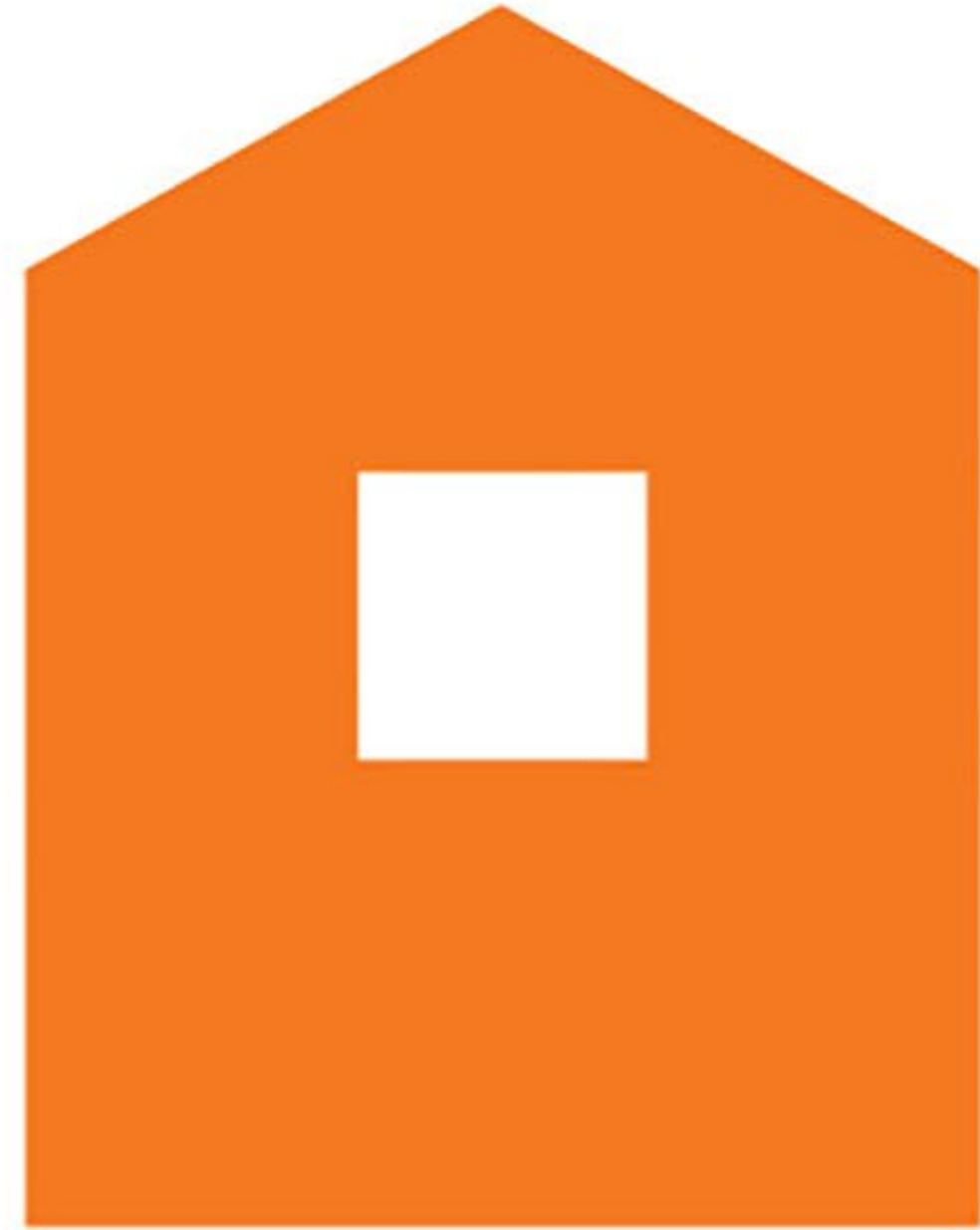
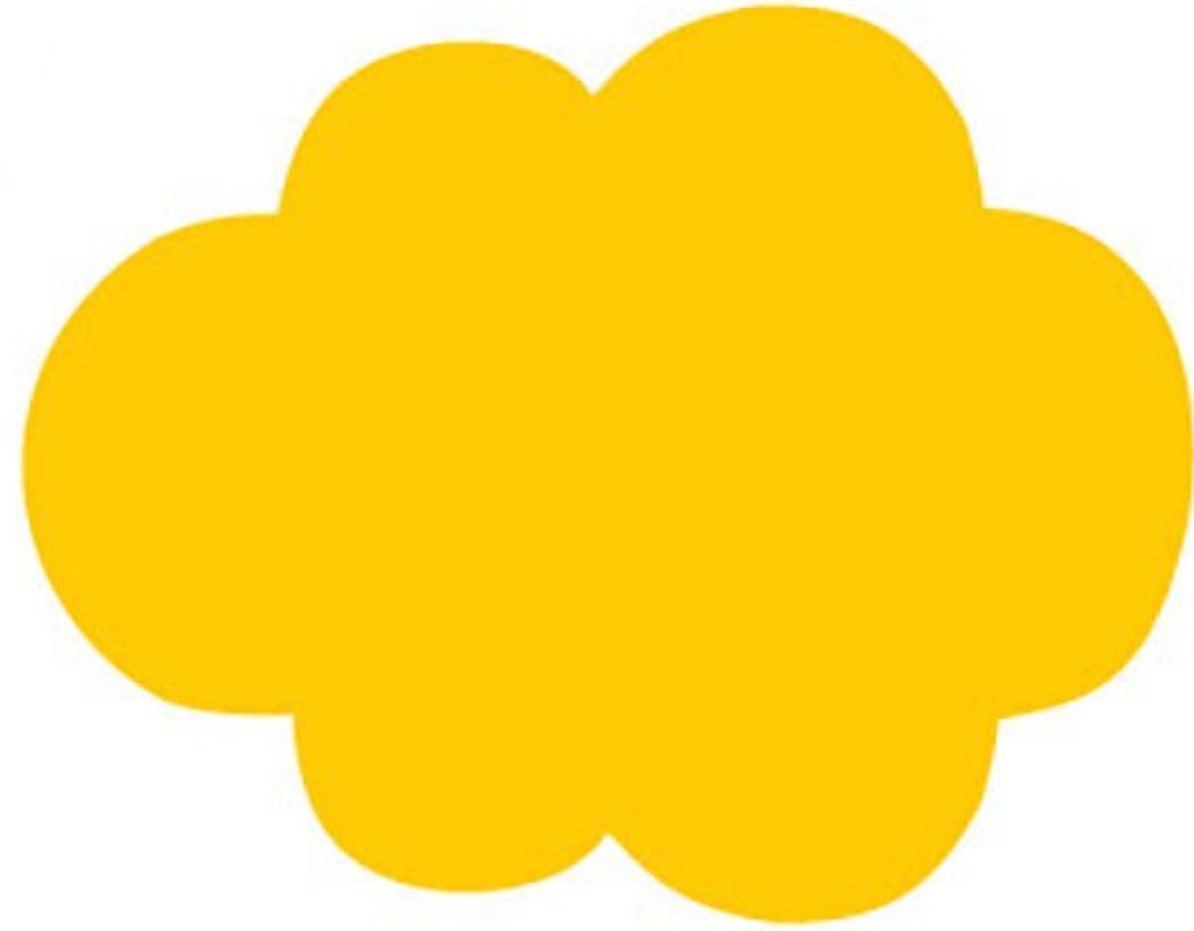
Alkko Perälä, designer of Iittala's new Oiva glasses, is well placed to comment on the comparisons between past Finnish design and the new. He thinks that his nationality is a significant factor in his work. "I have grown up here in the plain and colorless environment, modest Finnish surroundings and the great examples (of design) we have here have shaped my ideas, my philosophy and my design language." He agrees that the "story of place" is a good tool in the disposal of strong and approach because locality is maybe the only thing that differentiates us from the rest." Perälä also confirms that Finland's young talents recognize the worth of being from a peripheral country. He notes that the removed geographical location (and the strong cultural resonances that go along with that) result in an otherness he refers to it as a "symbol

Kuva-aihe graafiseen betoniin,
Asuinrakennuksen tukimuri,
Espoo, 2019

Tilaaaja: Arkkitehtitsto Anttinen & Oiva
Kokonaisprojekti: Dog Design

Lähtökohtana kollaasityö
Tiles I, 2017.





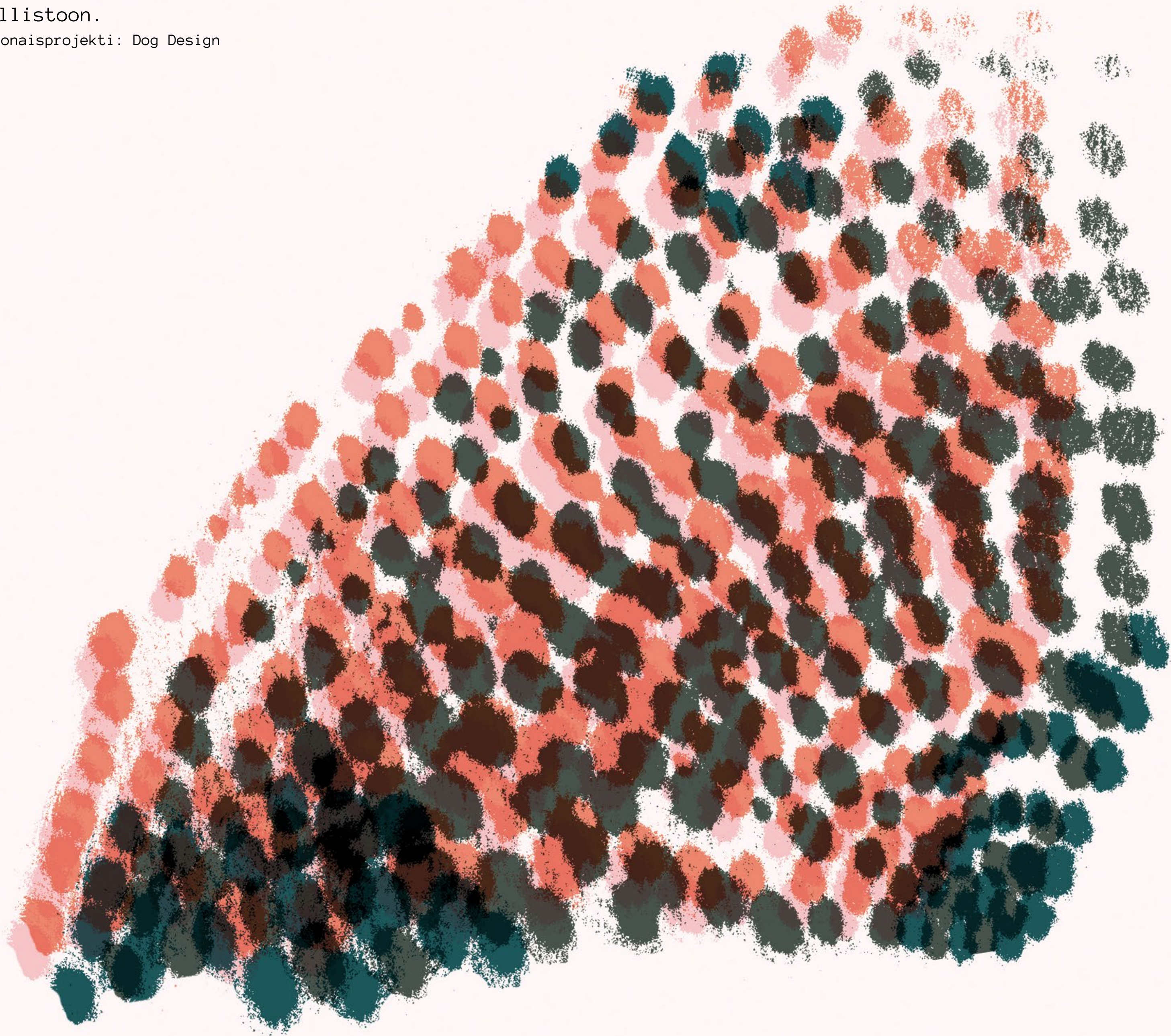
Tanssi. Kirjoituksia tanssista
ja kuvataiteesta.
Teos. 2022



Eeva Sivula

Perhosen siivet, 2016
Kuosi VainioSeitsonen-vaatemerkin
mallistoon.

Kokonaisprojekti: Dog Design



Logo-seinäteos, 2015.
IPI-kahvila.

Maalattu MDF-levy.
1 800 x 900 mm.



Ipi Kulmakuppila
Porthaninkatu 13
00530 Helsinki
puh. 045 616 4776
ipikulmakuppila.net

Yrttien tuoksua, 2006.
Teos.



Routes, triptyyksi, 2018
3 x 80 x 105 cm
Käsitelty valokuva,
Silisec.
Yksityiskoti.

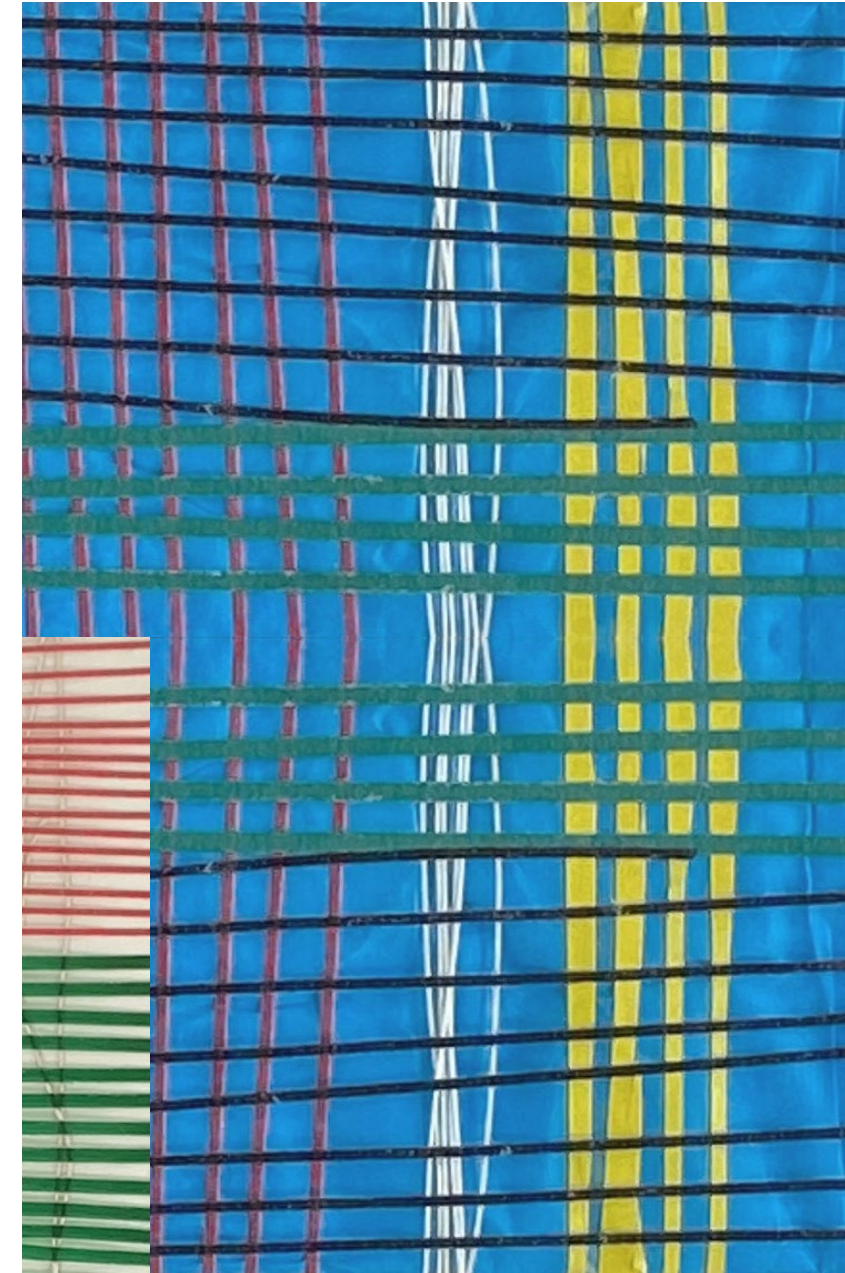
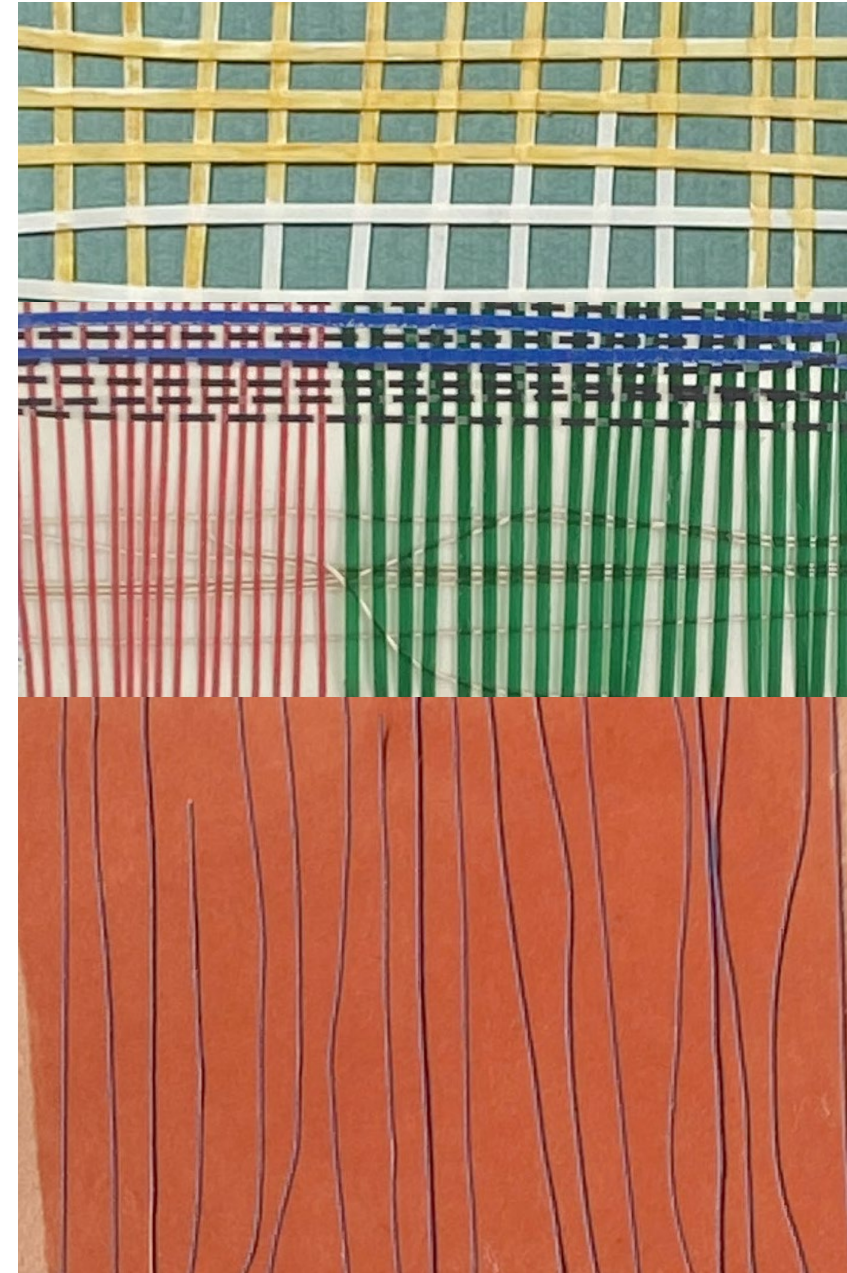
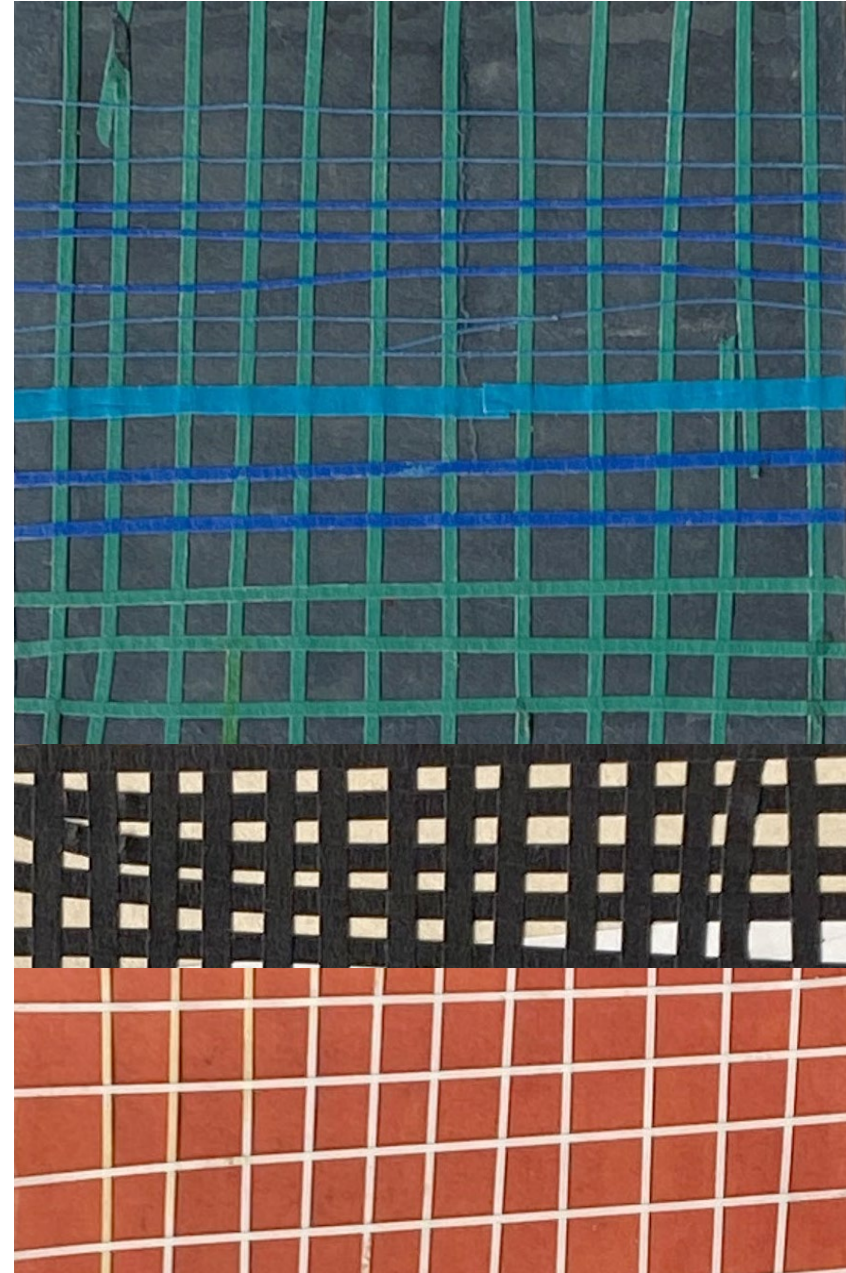


Eeva Sivula



OMIAT
PRO
JEKTIT

Perky.
Sarja, 2023
Kollaasi.



Nimeämätön, 2020
Kollaasi.

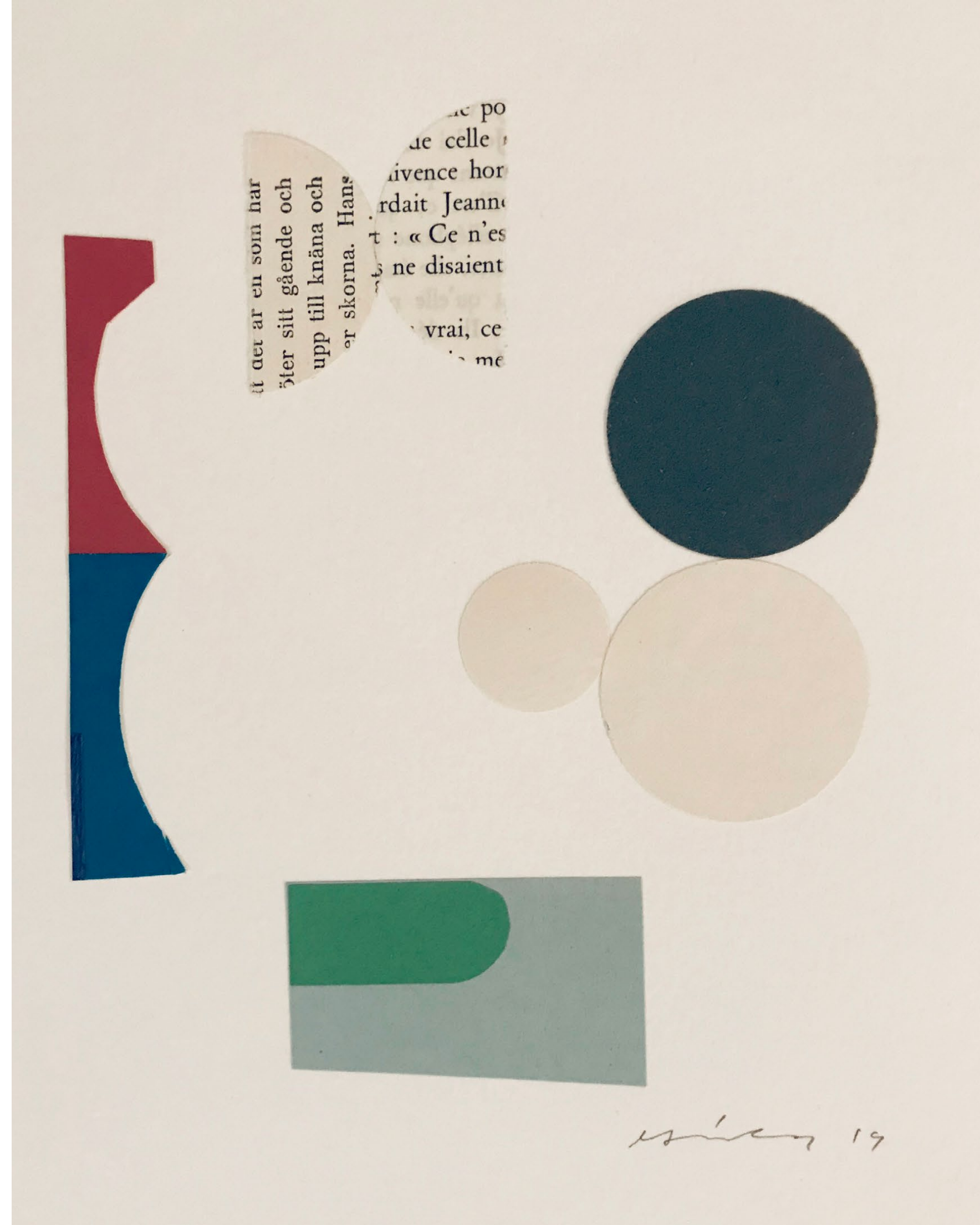


Nimeämätön, 2023
Kollaasi.



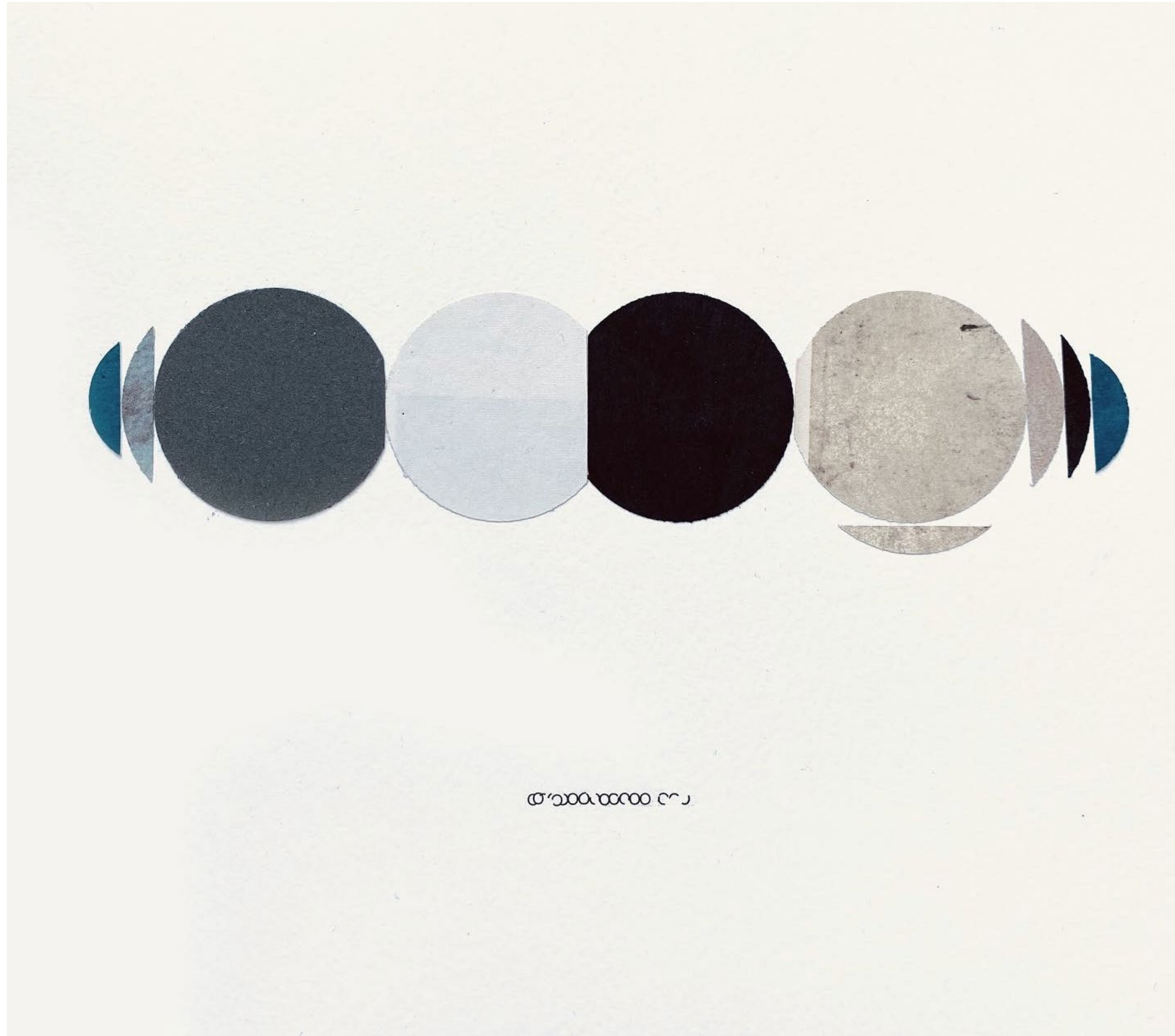
Eeva Sivula

Nimeämätön, 2019
Kollaasi.

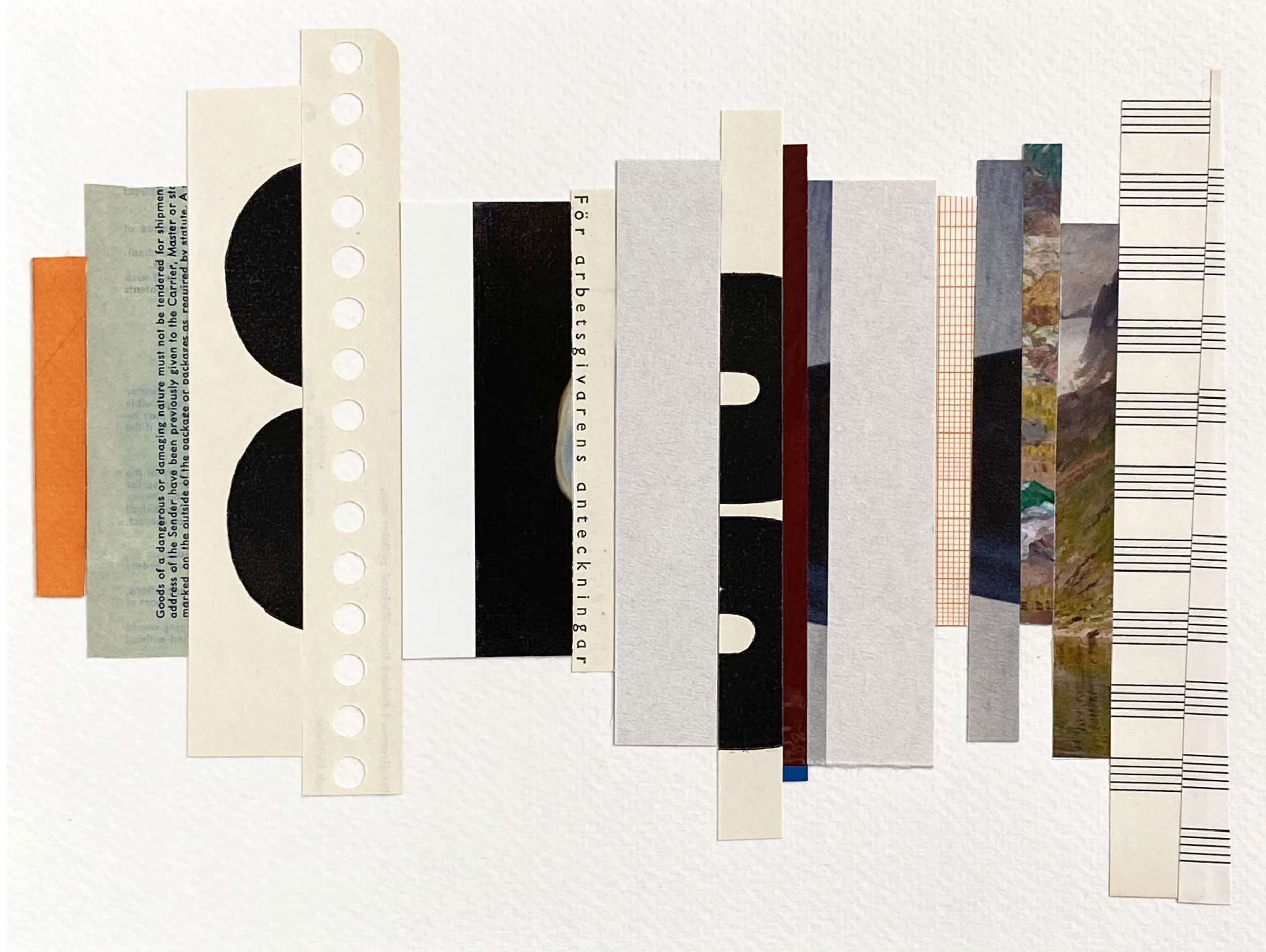


Eeva Sivula

Notes on the turbulence
i-ii, 2022
Kollaasi.

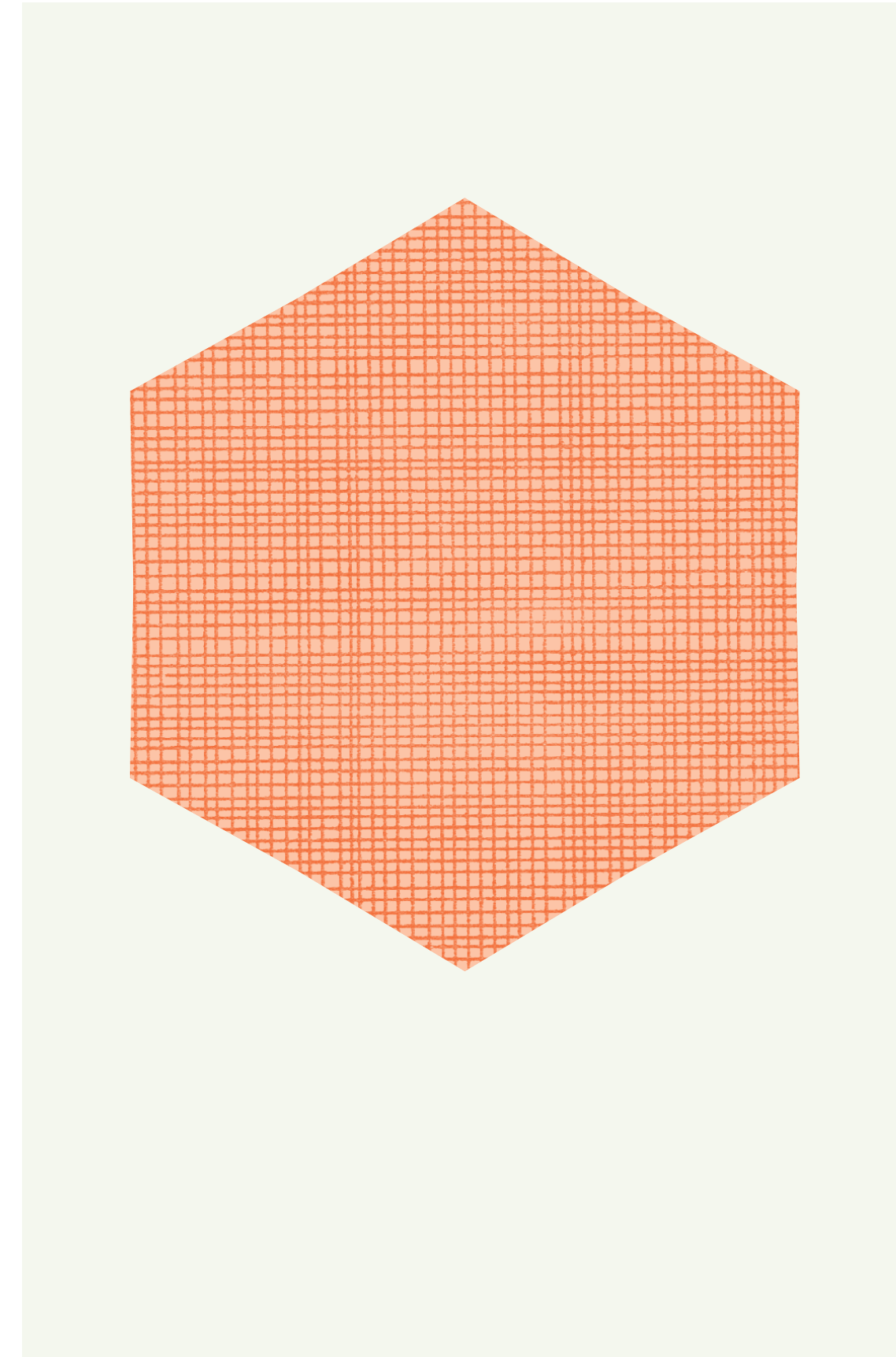
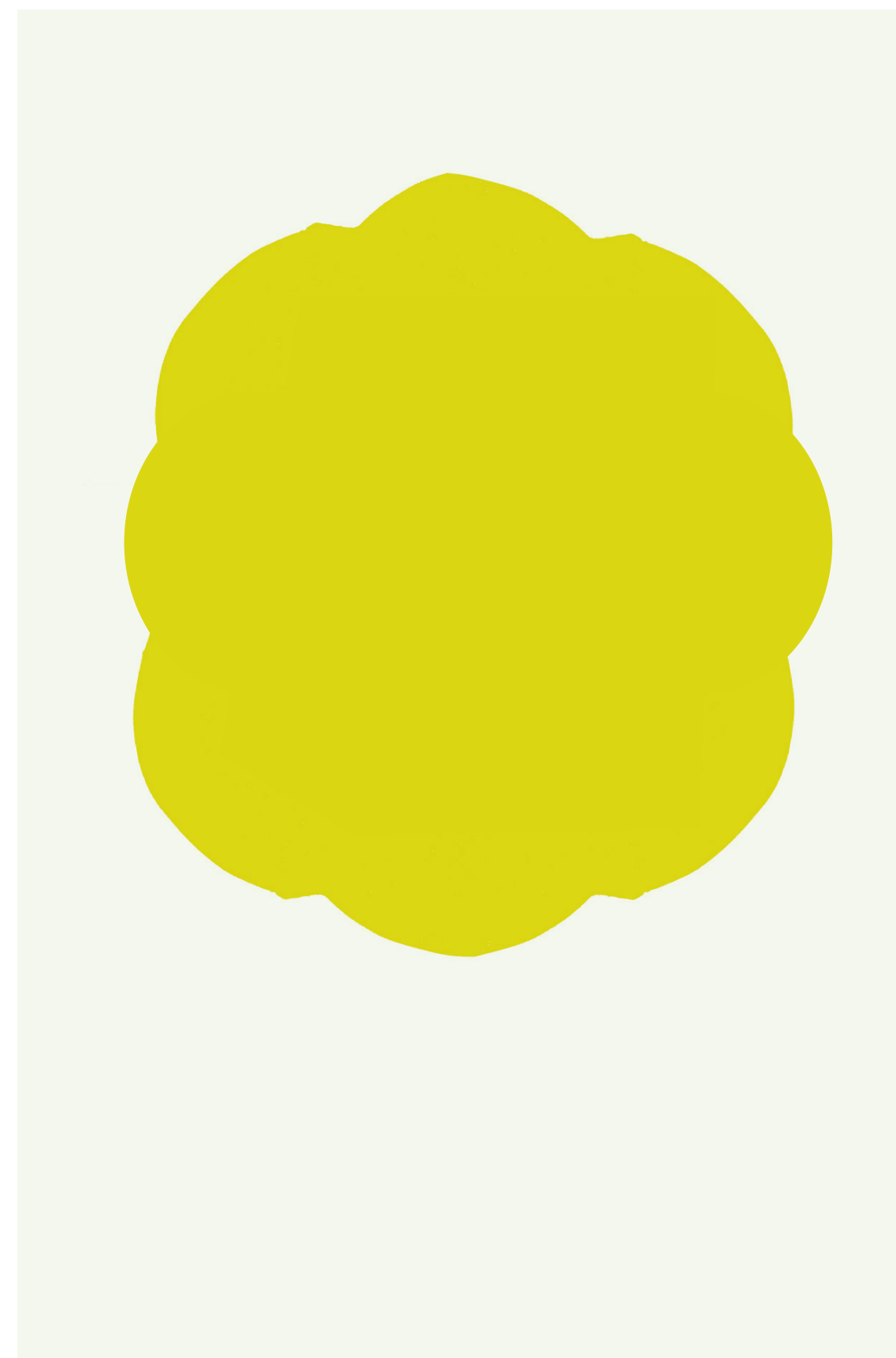
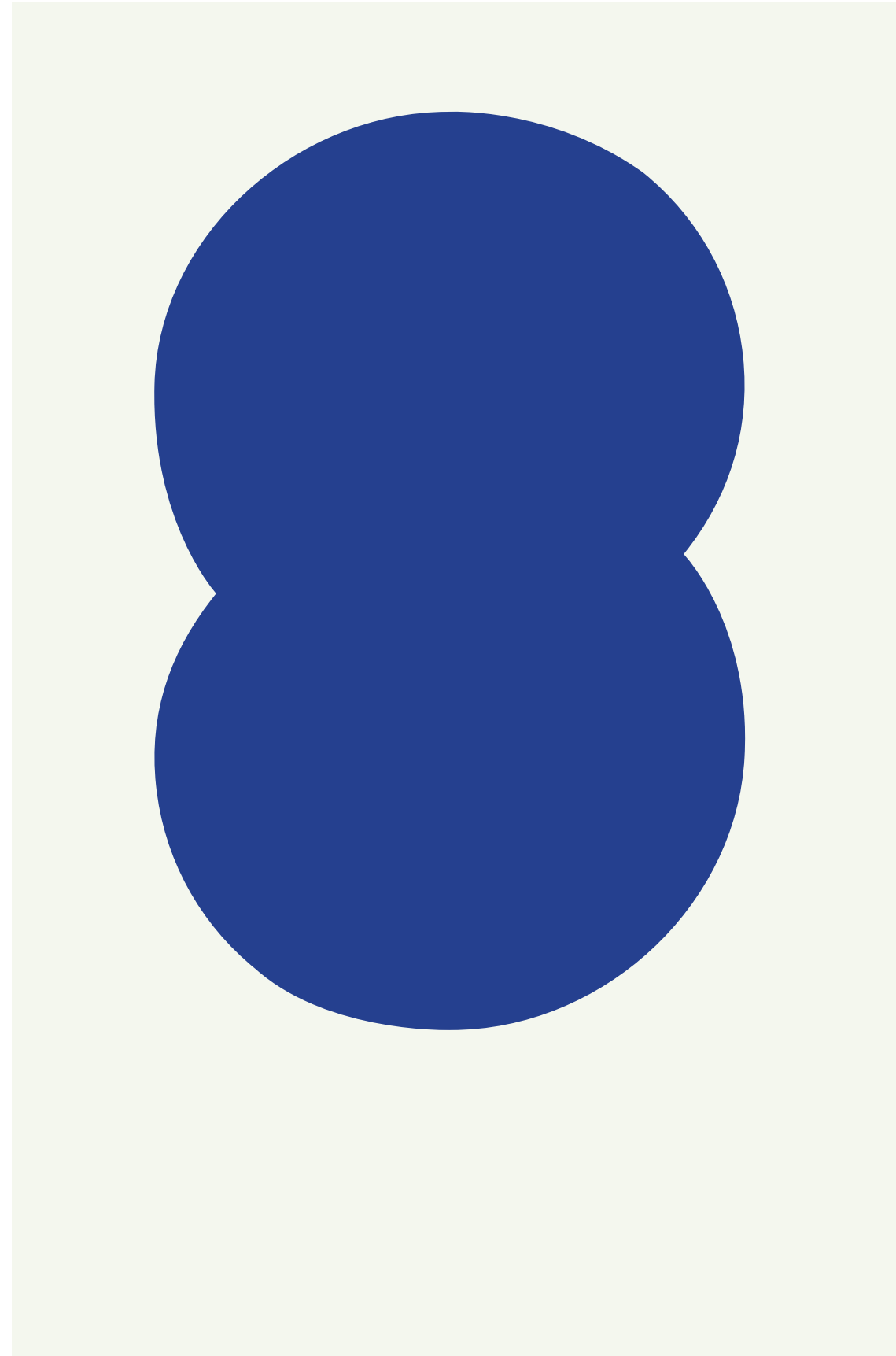


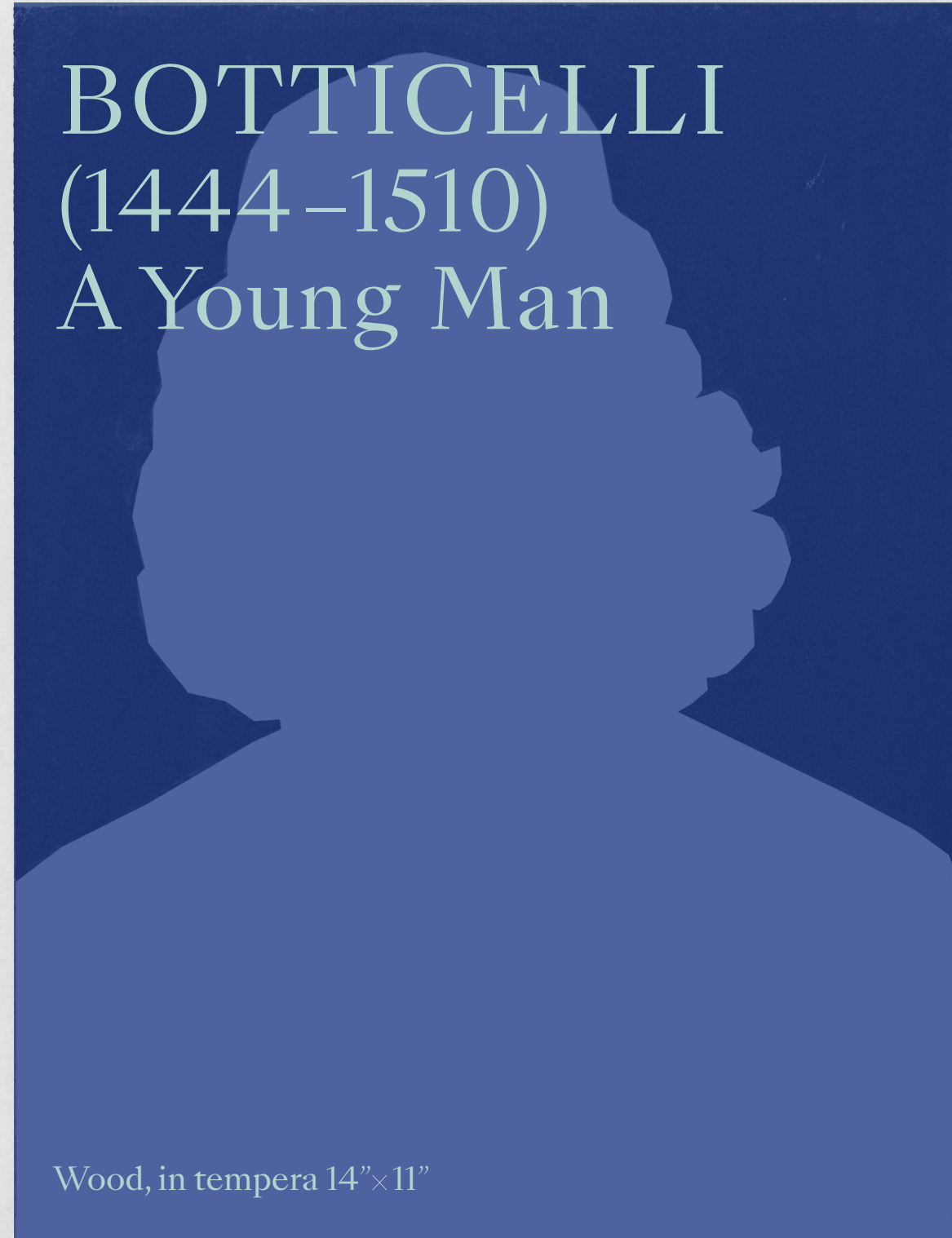
Nimeämätön, 2020
Kollaasi.



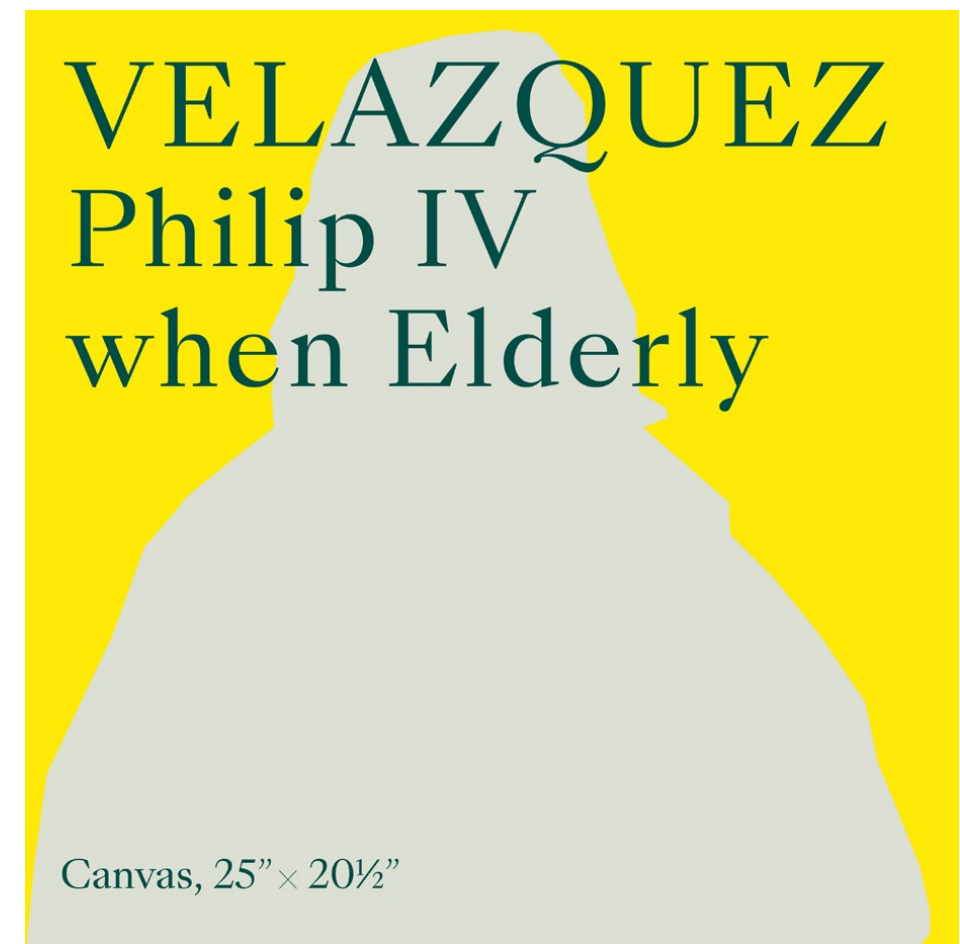
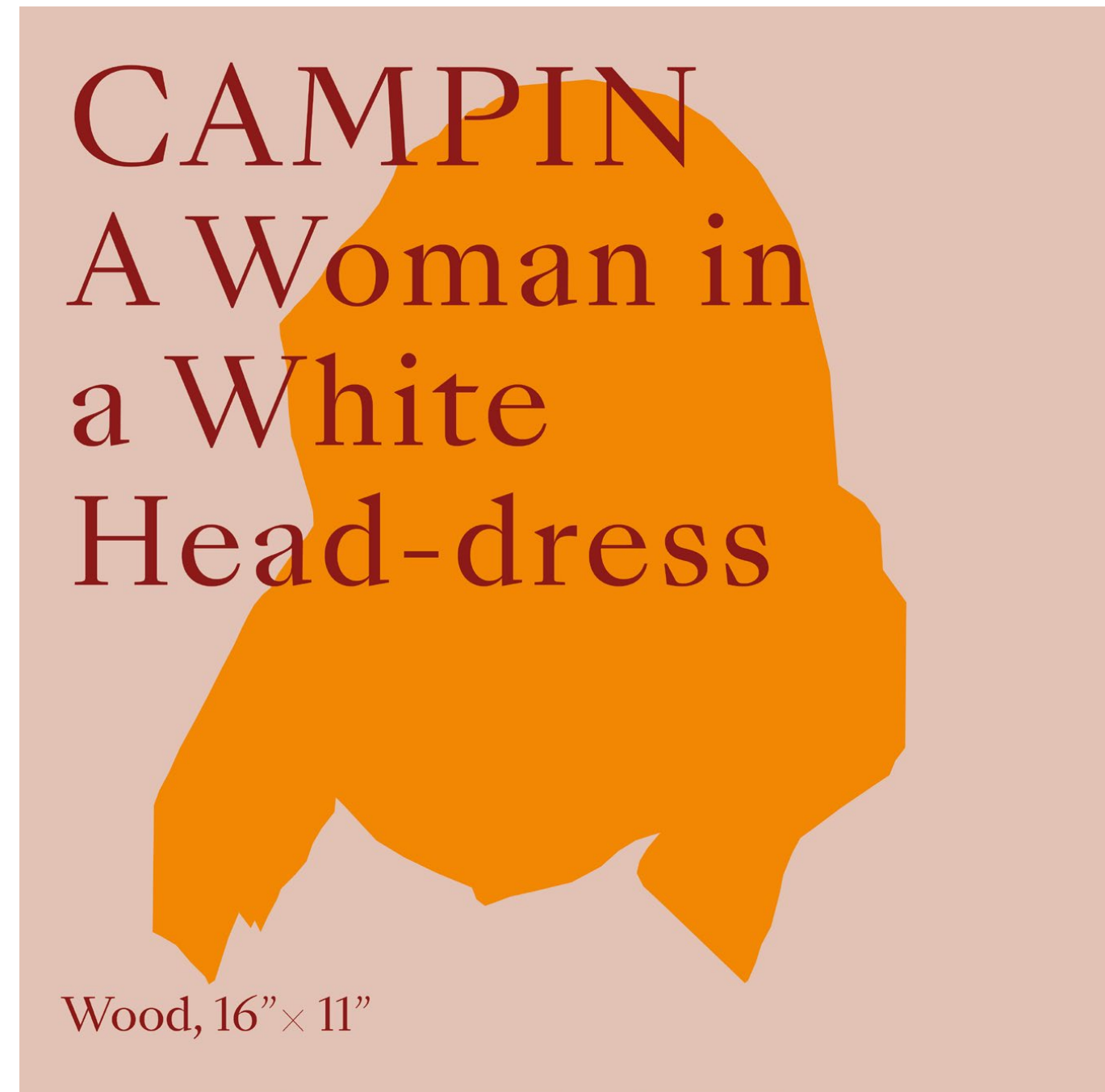
Eeva Sivula

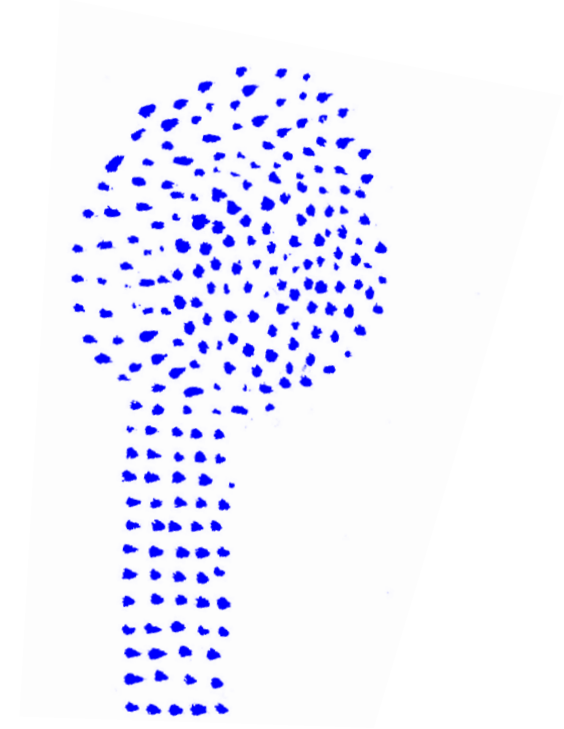
Kortti- ja julistesarja.
Luonnos 2023.
Kollaasi.





626 BOTTICELLI (1444-1510) A Young Man
Wood, in tempera, 14" x 11"





KIITOS.

EEVA SIVULA
+358 40 736 2326
eeva.sivula@dogdesign.fi