

Editorial

FORMakademisk – Leading academia and actively recruiting

Some published articles in *FORMakademisk* are frequently accessed and cited. PhD candidates are publishing increasing numbers of articles in journals for their article-based theses. We believe that *FORMakademisk* has helped to make article-based dissertations in design and design education possible and see this as a recognition of *FORMakademisk*. We wish to maintain and further strengthen our position as the premier publication channel for students and researchers in the design and design education field. We invite the most established scientists to contribute to *FORMakademisk*, but we also want to help younger researchers publish in the journal. This year, we have invited masters' students to publish based on their theses, together with their supervisors. We see this as essential to ensure quality through building 'critical mass'. The first article that is a result of this invitation is published in this Issue.

Articles in this Issue

Former master's student and now Lecturer *Clara Christina Myhr Stavnås* and her supervisor Professor *Liv Merete Nielsen* focus in their article *Drawing and terminology – A critical look at textbooks in drawing used in specialised teacher education* on teaching art and crafts. Both academics research for Oslo and Akershus University College of Applied Sciences, Faculty of Technology, Art and Design, Department of Art, Design and Drama. The article is based on an analysis of the textbooks that were used in the foundation program in specialised teacher education in Oslo academic year 2014/2015 and focus on how contour and line are described and related to expression in books (Stavnås, 2015). Most of these books are translated textbooks released for the first time from 1983 to 1988. Only one of the books, *Billedrom* by Per Rauset (1989), is written by a Norwegian author. Teachers at specialised teacher education in Oslo, Notodden and Volda state that they use their own unpublished compendiums when they teach. Towards the end of the article, what might underlie the lack of Norwegian-based educational resources for drawing published for the university level is

discussed. Studies of books on students' reading lists are an indicator of the program's profile and to what extent the program is research-based.

Associate Professor **Randi Veiteberg Kvellestad** also hails from Oslo and Akershus University College of Applied Sciences, Faculty of Technology, Art and Design, Department of Art, Design and Drama. Her article *Oslo Art and Design Education (University) College 1966–1994 – An educational institution with corporate responsibility and sustainability in focus* chronicles the Department of Art, Design and Drama at Oslo and Akershus University College ca. 1950 to 1990. The school bore the name Oslo Art and Design Education College (SLFO) from 1966 to 1975 and Oslo Art and Design Education University College from 1975 to 1994. The institution had a clear teaching focus while running extensive programs on professional training, pilot projects and guidance service. The tradition of quality in the choice of material as well as work with engineering and design was strong, but greater emphasis was eventually placed on experimentation with material, tools and techniques. The students were both encouraged and challenged to be creative and rely on their own ideas in experimentation. The article set its focus on change and training in textiles needlework teacher education. The source materials are annual reports, published texts found in the Institute's history collection and interviews of seven employees who worked at the school in part or the whole period. Informants' arguments and the analysis of texts are related to recent research in Sweden and Norway. The article shows that the institution once stood for attitudes that one would today call sustainable, with strong quality requirements. Thus, the institution showed social responsibility through education and industrial initiatives.

Eva Lutnaes is a Postdoctoral Scholar PhD, also from Oslo and Akershus University College of Applied Sciences, Faculty of Technology, Art and Design, Department of Art, Design and Drama. In her article *Critical reflection and Systems Oriented Design – Awareness and amending expertise through education for sustainable consumption*, she explores five texts on reflective inquiry (Dewey, Freire, Schön, Mezirow and Brookfield) and asks how each of them might inform the education of aware, critical and empowered consumers. Across different agendas, the texts share a structure of four phases in how they describe reflective inquiry as a distinctive operation of thought. The texts provide descriptions on how to unearth the current state of the art, but there is less elaboration on how to get from awareness and criticism to transformation. To trigger an exploration of new modes of production, trade and consumption, the article proposes a model that coins the four phases of reflective inquiry with methods from Systems Oriented Design. Education is promoted as a powerful tool in the transformative process deemed necessary to limit climate change.

University Research Fellow in craft education, PhD **Jaana Lepistö** and Professor **Eila Lindfors**, both University of Turku, Department of Teacher Education, Rauma, Finland describe in their article *From Gender-segregated Subjects to Multi-material Craft: Craft Student Teachers' Views on the Future of the Craft Subject* the views of student teachers of craft about the future of craft as a school subject. The study was conducted at the University of Turku, Department of Teacher Education, in Rauma in 2014. The literature review revealed that the subject of craft in Finnish basic education is understood as a dialog between the maker and the materials. However, teaching and learning craft in schools and in teacher education has a strong gender-based tradition. The aim of this study is to investigate student teachers' understanding of craft as a school subject in the future and their solutions to teaching craft in basic education. The data were collected from essays (N = 20) written by student teachers of craft. The essays were analyzed qualitatively using content analysis. The results showed that the student teachers of craft viewed holistic craft, reflective action readiness, entrepreneurial behaviour, multiple skills, the use of versatile materials, and craft as sources of pleasure and the main solutions for the future of craft as a subject.

We wish all readers of FORMakademisk a Happy New Year for design and design education research!

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Janne Beate Reitan

Editor-in-Chief of FORMakademisk

Janne Beate Reitan

Associate Professor Dr. Ing.

Oslo and Akershus University College of Applied Sciences, Faculty of Technology, Art and Design,
Department of Art, Design and Drama

E-mail address: Janne.Reitan@hioa.no

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Front page photo for this issue: Coloured pencils by Alan Cleaver