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## *Editorial*

# *FormAkademisk* 10 years of research – on design and design education

The journal *FormAkademisk* celebrates 10 years of publishing research in the field of design and design education. In 2017, we celebrated the publication of our 10th volume, and this year, it is 10 years since the editorial team started its work.

In November 2017, we celebrated our 10th anniversary with a panel discussion entitled *Can design save the world?* – about how design can help solve the difficult issues we face. Editorial team member of *FormAkademisk*, Professor Birger Sevaldson at the Department of Design, Oslo School of Architecture and Design (AHO), was the leader of the debate. Keynotes were Liv Merete Nielsen, Professor, Department of Art, design and Drama, OsloMet, also Member of the Editorial Team, Kjetil Fallan, Professor at the Department of Philosophy, Classics, History of Arts and Ideas at the University of Oslo and Adrian Paulsen, designer at the design consultancy HALOGEN. Based on these three keynotes the panel commented and discussed. The panel consisted of Kristin Støren Wigum, designer at Gaia Trondheim – organic product and system design, Sigmund Asmervik, Professor Emeritus, Department of Landscape Planning, NMBU, Eva Lutnæs, teacher at Ener Lower Secondary School at Hamar and post doctor at the Department of Art, Design and Drama at OsloMet, all members of the Editorial team of *FormAkademisk*, Astrid Skjerven and Tore Gulden, both Professors at the Department of Product Design, OsloMet and members of the Editorial Board of *FormAkademisk*, as well as Denise Hagströmer, Senior Curator of the Department of Design and Crafts at the National Museum and Lennart Johansson, general manager of the organisation Art and Design in Education (KDS). It became a lively discussion in a crowded hall. The conclusion was that design can contribute to saving the world if the political conditions are facilitated for change.

### **The creation of *FormAkademisk***

In order to fill the need for an academic journal in addition to its professional journal FORM, the non-governmental organisation Art and Design in Education (Kunst og design i skolen; KDS) initiated the scientific journal *FormAkademisk* by having this issue on the agenda since 2002. Liv Merete Nielsen, a board member of KDS, invited Janne Beate Reitan to take up the post of editor-in-chief and FORMakademisk was proposed as the name. Reitan and Nielsen had both completed their doctoral education at the AHO, led by Professor Halina Dunin-Woyseth. They started *FormAkademisk* with her and several doctoral students, and she and four of them are still serving on the editorial team. In addition to those who have created this special issue, they are Birger Sevaldson and Marte Sørrebø Gulliksen. This core of highly experienced graduates maintains the rigorous scientific standards for which *FormAkademisk* is known.

In October 2008, we published the first issue of *FormAkademisk*, which contained seven articles. Since then, we have published 26 issues containing a total of nearly 150 articles. At least one section editor has been responsible for the editorial processes involved in the publication of each article, which involves peer review by at least two external professionals. This means that a large number of highly qualified professionals have been involved in *FormAkademisk*'s work during these ten years.

In addition to ordinary issues, FormAkademisk has published special issues from many research areas within the field. For these special issue teams usually consist of external academics, but at least one of our regular editorial team members join these teams to guarantee that the editorial standards that ensure the scientific quality of our publication are followed. To further guarantee editorial quality, FormAkademisk has an editorial board from Norway and the Nordic countries, several of whom have participated in special issue teams.

Currently, we have an editorial team consisting of 22 members to deal with the great number of articles submitted to FormAkademisk, for both regular and special issues. All members of the editorial team have doctorates and a background in a 'making discipline' (Dunin-Woyseth & Michl, 2001), meaning that FormAkademisk contributes to high standards of academic research in the creative and executive fields of design and design education.

To show the academic breadth and quality represented by the editorial team of FormAkademisk, we have presented a brief summary of its members below. We have started with the editor-in-chief and continued with each section of the editorial team in alphabetical order.

## **The Editorial Team of *FormAkademisk***

### ***Editor-in-chief***

**Janne Beate Reitan**, Dr. Ing., is an associate Professor who trained in classroom teaching. She has a postgraduate and completed a master's in in Forming (Art, crafts and design education) from Oslo University College of Art, Crafts, and Design Education (SLFO, now the EST at OsloMet). She received her Dr. Ing. from the AHO in 2007. She is currently employed in the Department of Art, Design, and Drama (EST) with the Faculty of Technology, Art, and Design (TKD) at Oslo Metropolitan University (OsloMet; formerly Oslo and Akershus University College). In 1993, she started as an assistant Professor and head of the Department of Further Education for Teachers in Art, Crafts and Design at SLFO. She was chairman of the committee that developed plans for the education of teachers in Drawing, shape, and colour at the introduction of the curriculum reform Reform 94 in Upper Secondary School. She led a national TV-based continuing education programme with decentralised further education units for upper secondary school teachers in all counties in Norway. She belonged to the interdisciplinary research programmes at Oslo University College, which later merged to the Urban Research Programme. At the Department of Art, Design, and Drama at OsloMet, she teaches and coordinates Art, crafts, and design education at both bachelor's and master's level. She was vice chairman of the Scientific Committee and vice deputy chairman of the Organisation Committee for the Design Research Society (DRS) // CUMULUS conference in Oslo in 2013. She has been on the Executive Committee and has led the Scientific Committee for the National Network for Art and Design Teacher Training Conference for several years. She has experience as an opponent of doctoral theses and as a mid-term opponent. She has supervised many master's students and is a supervisor for several PhD fellows. Her main research interest is folk design, or vernacular design, and design education, which she studies using methodologies such as ethnography, action research and research-by-design. Recently, her research has turned towards Makerspace, which combines traditional and digital crafts both inside and outside of schools. She is now leading an action research project FlexiDig, for a flexible digital solutions to record electronically lectures for full time master students and make them digital available for part time master students. With Astrid Skjerven, she edited the anthology *Design for a Sustainable Culture: Perspectives, Practices, and Education*, which was published by Routledge in 2017. For several years, Reitan has lectured and served as an external examiner on the master's degree in Folk art in Rauland and on the PhD programme in Cultural studies both at

the USN. She has also served on several committees for higher academic positions in Art and craft education at several higher education institutions and Traditional art at USN. She is a researcher in the research group DesignLiteracy at OsloMet and a member of the DesignDialog, DRS, the OCEAN Design Research Association, and the Nordic Forum for Research and Development in Craft Design (NordFo). She has been the chief editor and head of the journal FormAkademisk since its inception in 2008.

## Section Editors

**Sigmund Asmervik**, Dr. Ing., is a civilian architect who graduated from the Norwegian Institute of Technology (NTH) in Trondheim in 1966 and received his Dr. Ing. in transport planning from the same institution in 1976. Between 1970 and 1990, he taught at the NTH and the Oslo School of Architecture. He has been a member of the Norwegian Technical Academy of Sciences since 1989 and was head of department at SINTEF from 1983–1990 and director of the research foundation Allforsk in Trondheim from 1990–1995. From 1999–2007, Asmervik was a governmental member of the State Council for Disability, and, in the last 20 years, he has primarily worked on social planning, especially universal design. He has written textbooks and participated in countless national and international conferences in this area. Between 1995 and 2011, Asmervik served as a Professor of social geography at the NTNU, Professor of social security at the University of Stavanger, and Professor of urban and regional planning at the Norwegian University of Life Science (NMBU) at Ås. In 1987 and from 2002–2003, Asmervik held two guest research stays at UC Berkeley in California. He has been awarded prizes in Norwegian and Nordic architectural competitions and has been an examiner in a number of different subjects at various institutions. He has also served as a specialist on a number of committees for higher academic positions in Norway and the Nordic countries and has been an opponent of doctoral theses. He has a significant international network located in the United States and Europe, with a large number of connections in the Nordic countries.

**Arild Berg**, Dr. of Arts, has been dean of Research & Development (R&D) at the TKD at OsloMet since 2017. He graduated in ceramics from the Norwegian National Academy of Craft and Art Industry (SHKS) and is engaged in art and design in interdisciplinary contexts at the intersection between artistic work and academic studies. He studies ways of involving participants through his public art projects and his teaching at the Department of Product Design. In 2014, he completed his doctorate, *Artistic Research in Public Space: Participation in Material-based Art*, at the Aalto University of Finland. The theme of this work was contemporary methods in art and design, in which he developed a new theory based on three ornamental projects. His research and artistic practice have their roots in the role of art and design in society when societal art, such as that produced by William Morris, was the ideal and extend to contemporary artistic theory, such as Nicolas Bourriaud's relational art, which brings people and the environment together.

**Karen Brønne**, PhD, is an associate Professor who qualified as a specialist teacher in Forming (Art, crafts and design education) at SLFO. She holds a master's in Forming as well as a PhD from the AHO. She works at Volda University College (HVO) as a professional employee, formerly a section manager and study program leader. She has worked as a research fellow at Oslo and Akershus University College (HiOA) and hold an associate Professor II position on the master's degree at Stord/Haugesund University College. Her research interests are linked to various topics in education as well as quality definitions and assessment practices, digital learning resources in practical subjects, initial training in drawing and DesignLiteracy. She is currently participating in the following research projects: *The A Candidate*, *Digi-GLU*, and

*Beginner's Education in Drawing*. She has been a member of the R & D Committee at HVO for a number of years, sitting on various expert committees, such as the Scientific Committee for the National Network for Art and Design Teacher Training Conference. She gave her expert approval for a new master's degree programme for primary and lower secondary teacher education at Norwegian institutions and conducted an external programme evaluation of a bachelor's degree in Art and crafts education. She has been a review examiner for the master's degree programs at HVL, HiOA, and HSN. She is a member of the DesignDialog research network and the National Council for Higher Design Education.

**Halina Dunin-Woyseth**, Dr. Techn., is an architect and Professor emerita at the AHO, where she has been a Professor since 1981. For many years, until 2012, Dunin-Woyseth was chairman of the Swedish School of Textiles in Borås. Between 2011 and 2012, she was a Professor at both the AHO and the Telemark University College (Faculty of Art, Design, and Traditional Art). From 1990, she initiated and led the AHO's doctorate programme, with which over 40 Scandinavian and international PhD students were affiliated. The programme was available to PhD students from various making disciplines, such as art, design, planning, architecture, engineering, and art and design education. Her teaching, research, and professional work are in the field of urban and regional planning. She has extensive practice in teaching and academic research in Scandinavia and other countries and has been visiting Professor at several universities, for example, in Sweden, the University of Gothenburg and Chalmers University of Technology and in Belgium, the Saint Lucas School of Architecture. In recent decades, her key research interests have been in relation to knowledge in design professions, especially epistemology in architecture and the philosophy of science. Since 1991, she has been the editor and co-editor of *Research Magazine*, which has documented developments in professional and research-based education in this field. She has lectured at doctoral level and has successfully supervised many PhD students in Norway and abroad. She has also been the opponent of a number of doctoral theses in these countries. She has completed evaluation assignments for several research councils in Scandinavia and has experience in evaluating EU-funded research.

**Barbro Grude Eikseth**, PhD, MNAL, is a civil architect who holds a doctorate from the AHO and graduated as a civil architect from the NTNU in Trondheim. She has practical experience in architecture and planning from Trondheim and Oslo and has taught architectural education at the AHO and the NTNU. She has contributed to design education by creating the field of architectural education. In addition to architectural education, her professional interests include knowledge and professional theory, social perspectives on architectural subjects, and participation processes and communication between society and the aesthetic field. Since 2008, Eikseth has been an active participant in the research network DesignDialog. She is a board member of the Oslo Architectural Association, and since autumn 2018, she has worked as a special advisor for school buildings in the municipality of Bærum.

**Laila Belinda Fauske**, PhD, is an associate Professor who graduated as a specialist teacher in Forming (Art, crafts and design education) from SLFO, with an intermediate course in History, a master's in Forming, and a doctorate from the AHO. She works at the EST, TKD at OsloMet, where she teaches and supervises students at master's and bachelor's level and follows up on programme planning and internationalisation. In the past, she has taught and supervised students at master's and PhD levels at Telemark University College (now the USN). Her research interests are linked to art, craft, and design education, especially subject history and curriculum development, and practical aesthetic work as knowledge production. She has also served on various expert committees, contributed to external programme evaluation at bachelor's level, and has been an external examiner for several master's degrees. Fauske has

actively contributed to the Norwegian Directorate for Education and Training's national curricula as a leader in the field of elective programmes in Architecture and society for upper secondary schools. Later, she participated in preparatory work on the future curriculum for Art and crafts in primary and lower secondary schools by undertaking investigative work. Fauske is a member of the DesignDialog research network and the DesignLiteracy research group.

**Nina Scott Frisch**, PhD, is an associate Professor who trained as a classroom teacher, and has postgraduate in Art and crafts and Special education. She graduated with a master's in Forming (Art and craft education) from SLFO and received a PhD on drawing education from the Department of Education at the NTNU. She has taught in Art and crafts and Special education in primary school, and vocational training in special schools. She has been involved in developing practical aesthetic teacher education and a unit in Art and crafts at Nesna University College (now Nord University) and has been working on developing and implementing a new study plan for kindergarten teacher training in the field of art, culture, and creativity at Queen Maud University College of Early Childhood Education (DMMH) in Trondheim. She has developed and established the master's in child culture and art education at DMMH, for which she is the programme leader. She has supervised several master's students and has served as an examiner on the NTNU's master's program in art education and the master's in art and design education at OsloMet. She has been the mid-term opponent of PhD students and the lead commissioner for PhD candidates at the NTNU. She is a member of the research group Child Culture and Art Education and the research network DesignDialog. She has also served on the R & D Committee at DMMH. Her research focus is how children learn to draw in school, especially in kindergarten. Based on this exploratory work, Frisch has developed theoretical approaches to drawing education for children. Her work uses dialogical socio-cultural perspectives and qualitative approaches to understand the ways in which children engage in making traces on a sheet and to develop drawing education. She edited and co-authored the books *Tegningen lever! (The Drawing is Alive!)* and *Boka om kunst og håndverk i barnehagen (The Book for Art and Crafts in Kindergarten)*. She has published in international scientific journals, such as FormAkademisk and the International Journal of Art and Design Education. She has also served on the advisory board for The International Journal of Education and the Arts (InSEA).

**Siri Homlong**, PhD, is an associate Professor at the Department of Visual Arts and Sloyd at the Konstfack University of Arts, Crafts, and Design in Stockholm. She was an associate Professor of Textile design and crafts at the University of Uppsala for 20 years and taught at a lower secondary school in Oslo for six years. For some years, she served as chief editor of the magazine *Forming i skolen* (Art and Crafts in the School), now called FORM, and was also the head of the organisation KDS for some years. She is now the Swedish management representative at the NordFo. She graduated in specialised teacher training and has a master's in Forming (Art, craft, and design education) from SLFO. She has also studied Ethnology, Art history, Design education, and other subjects and has worked as an educator at the Architecture and Design Centre in Stockholm. She completed her dissertation, *The Language of Textiles*, at Uppsala University in 2006 and her research is focused on design and craftsmanship and the communication and knowledge in crafts and design.

**Marte Sørebo Gulliksen**, PhD, is a Professor of Cultural education and aesthetic practice at the USN with the Faculty of Humanities, Sports, and Educational Sciences in the Department of Aesthetics at the Notodden Campus. She trained as a classroom teacher and has postgraduate and master's degrees in Forming (Art, Crafts and design education) as well as a PhD from the AHO, which she received in 2006. Since 1998, she has taught and conducted research at the

University of Stavanger and the USN (formerly Telemark University College and Southeastern University College). She initiated and lead the research group Embodied Making and Learning (EMAL) at the USN, which now comprises 37 members from three institutes. This research group develops knowledge of learning through creative practices, which is one of Gulliksen's three areas of specialisation. The other two are cultural education and Art and crafts as socio-cultural practices. She is a member of the research networks DesignDialog, NordFo, and the international networks Design Research Society and InSEA. Her interdisciplinary approach has led her to incorporate neurobiological knowledge into her research in the last three years. Gulliksen is a member of the International Human Ingenuity Research Group at Western University in Ontario, Canada, where she has served as a visiting Professor several times. She also served as a guest Professor at Islands University from 2013–2016. She is a member of Programme Committee for the PhD in cultural studies at the USN and is the subject lead for the cultural education course. She has previously served as acting Head of Department at the Department of Art, Crafts, and Design at Telemark University College, where she led and developed the master's degree in design, art, and crafts, which now offers students the opportunity to study online. She has taught at Byfjord primary school in Stavanger and has lectured and taught at bachelor's, master's, and PhD level in design, art, and crafts. Gulliksen has successfully supervised two PhD candidates, has been an opponent and final examiner/reader for 11 candidates in Norway and Finland, and is currently the main supervisor of four candidates. She has supervised a number of master's students and has been an examiner of almost 40 master's students in various master's programmes. She has written close to 70 scientific papers, articles, and book chapters in both Norwegian and English.

**Inger-Marie Hølmebakk**, PhD, MNAL, is a civilian architect who was awarded with a doctorate from the Oslo School of Architecture and Design in 2018. Hølmebakk is a senior adviser to the Equal Society and Universal Design, a division of the Norwegian Directorate for Children, Youth, and Family Affairs. Here, she works with issues related to the concept of universal design, which is a strategy to increase inclusive, non-discriminatory architecture. She is affiliated with OsloMet and is a researcher at the Centre for Professional Studies. Before studying architectural practice, for a number of years, she worked as an architect in the field of care home and hospital design. Through interviews, empirical surveys, and observational participation, she has investigated architectural practice as an arena in which architects must learn to meet external requirements and regulations. Universal design has been a lens for investigating architects' work processes and has provided an understanding of how this profession develops practical knowledge. Theoretical perspectives that have helped to create an understanding of the mechanisms of learning in architectural practice include reflection in action, community of practice, and architecture as a result of social processes.

**Mari Ann Letnes**, PhD, is an associate Professor of pedagogy and Art and crafts at the NTNU. She graduated as a specialist teacher in Forming (Art, crafts and design education) from Blaker University College of Art, Crafts, and Design Education (SLFB). She earned a master's in art and design education from SLFO. She has conducted several research projects related to children's practical creative work and artistic learning processes in schools and kindergartens as well as children's use of digital technology in creative projects. She has extensive teaching experience in elementary schools, cultural schools, and upper secondary schools and has trained teachers in the field of Art and crafts as well as having taught arts education at master's level. Currently, she is the project manager of DigGiLU, a 3 year development project aiming to digitise teacher training at the NTNU. She has published books and articles and has participated as an invited lecturer at several conferences in Norway and Sweden. She has also contributed

to poster presentations at international and national conferences and participates in various European research projects and networks.

**Eva Lutnæs**, PhD, is a postdoctoral researcher associated with the DesignLiteracy research group at OsloMet and a lecturer in Art and crafts at Ener Lower Secondary School in Hamar. She is a graduate in specialised teaching training in Art and crafts and has a master's degree in design, art, and crafts from the EST. She also has a doctoral degree from the AHO, which focused on evaluation in the Art and crafts field. Lutnæs is the author of the digital art and crafts workshop *Verkstedet* (The Workshop). She participated in the Curricula Development Work Group, who, on behalf of the Norwegian Directorate for Education and Training, developed core elements for Art and crafts, and she is now in the Curricula Development Work Group, which is currently revising the curriculum for the Knowledge Promise. She was a member of the Scientific and Organisational Committee for the international conference MAKING—Materiality and Knowledge in Notodden in 2012 and co-editor of Volume 9 of the journal *Studies in Material Thinking*, which is based in New Zealand. She was co-editor of the anthology *Design Learning for Tomorrow: Design Education from Kindergarten to PhD, Proceedings from the 2nd International Conference for Design Education Researchers vol. 1–4, Oslo 2013*. Her research interests include developing strategies for creative work where the outside world is brought into the workshop, and she challenges students to make ethical choices in design, architecture, and visual communication. She is committed to facilitating systemic thinking, critical reflection, and responsible creativity in design education for the general public at the primary school level. She also continues to follow up on her PhD project, which looks at assessment in Art and crafts.

**Liv Merete Nielsen**, Dr.-Ing., has been a Professor on the TKD at the EST at OsloMet since 1984. She is Professor II at the University of Tromsø - the Arctic University of Norway and has been Professor II at the USN. She trained as a general teacher at Sagene University College and is a specialist teacher of art and design at Konstfack University of Arts, Crafts, and Design in Stockholm. She gained her PhD from the AHO, where her ideas about using design education to promote citizenship were first formulated, and there drawing is a central competence. She has taught in art and design at the upper secondary school level and has been a Professor of art and design at bachelor's and master's level. She has also been involved in practical pedagogical education (PPU) in higher education for over 30 years. She has been responsible for and taught on several doctoral courses in design education at the AHO and the USN. She has supervised a number of master's and PhD students and she has been an opponent of doctoral theses in Norway and across the Nordic region. She has been in charge of the R & D Council at the EST and participated in many evaluations and scientific committees. She led the Curricula Development Work Group for Art and Crafts in the Knowledge Promotion Reform (K06) and has been a member of the board of the Danish Centre for Design Research. She was the editor-in-chief of FORM, the magazine for KDS, for six years. She started and led the DesignDialog research network and was head of the Design Literacy research group. In 2013, she was head of the DRS // CUMULUS research conference in Oslo in 2013, which focused on design education from kindergarten to PhD. She has a trust in the DRS and is a member of several other research networks. Her research is focused on design education for citizenship from the perspective of sustainability. She has written textbooks, a series of articles, and has edited several books. She has her own regular column *LMN har ordet* (LMN has the word) in the journal FORM.

**Helena Nordh**, PhD, is a Professor of landscape planning at the NMBU. She graduated as a landscape architect from the Swedish University of Agricultural Sciences. She holds a PhD in

landscape planning from the NMBU. Her research interest is human-environment interactions in landscape planning and environmental psychology, focusing on experiences of nature in the city and the importance of nature for people's health. More precisely, she has studied how different environments (neighbourhoods, pocket parks, burial mounds, and so on) and environmental components (trees, grass, cultural objects, and so on) affect health-related variables, such as restitution, perceived safety, social gathering, and physical activity. Nordh has been involved in a number of research projects funded by the Research Council of Norway (NFR) and, despite her relatively young age, has published a large number of scientific articles in international journals. In addition to research, Nordh teaches and is responsible for courses in universal design and the use and experience of the physical environment. Nordh has supervised many master's students and is a supervisor for several PhD fellows.

**Ida Nilstad Pettersen**, PhD, is an associate Professor who has a degree in civil engineering and industrial design and a PhD in sustainable design from the Department of Design at the NTNU. From 2013–2016, she was a postdoctoral researcher in the same institution, and since 2016, she has been employed as an associate Professor of transition design. She also has experience in urban development work in Central America. At the NTNU, she teaches and supervises students at master's level and supervises PhD candidates. In addition, she conducts research for the NFR and undertakes projects funded by the EU in several research areas, such as sustainable consumption, service design in the health and care sector, and participatory and sustainable urban development. In addition, she participates in various international networks. Her research interests are social change, practice and change of practice, and participatory design and design collaboration.

**Anniken Randers-Pehrson**, PhD, is an associate Professor who graduated as a specialist teacher in Forming (Art, crafts and design education) from SLFB. She gained bachelor's and master's degrees in art and design education from Telemark University College (now the USN) and a doctorate from the University of Oslo. She is employed at the Department of Aesthetics at the USN, where she teaches the bachelor's and master's in design, art, and crafts, and she is currently developing a study on teacher specialists in Art and crafts. She has extensive experience of teaching Art and crafts at primary and lower secondary school levels. In addition, she has supervised several master's students, she has been the opponent of a PhD candidate, and she has served on several expert committees. She is a member of the DesignDialog Network, and the research group EMAL at the USN. Her main research interests are educational issues related to Art and crafts in schools.

**Birger Sevaldson**, PhD, is a Professor at the Department of Design at the AHO who trained as an interior architect and furniture designer at the SHKS (now Oslo National Academy of the Arts (KHIO)) in 1986. He graduated from the AHO with a PhD in digital creativity in 2005. Before this, he worked with furniture designers Peter Opsvik and Sven Ivar Dysthe as well as the interior architect Kjell Richardsen and architect Siri Jemtland. Now, he has his own practice, which designs furniture for Fora Form and lighting for SG Armaturen. He has also collaborated with Natasha Barrett on an art project involving sound installations. Sevaldson started the series Relating Systems Thinking and Design and the Systemic Design Research Network, which has brought together an international network of researchers. He is also currently a member of the OCEAN Design Research Association. His research is focused on system-oriented design.

**Beata Sirowy**, PhD, received her doctorate from the AHO in 2010 and is now a senior research fellow at the Department of Urban and Regional Planning at the NMBU. Her educational background consists of both philosophy and architecture. Her research interests lie at the

intersection of these disciplines. Her recent research has focused on different aspects of social sustainability and citizen-oriented public space development. She is also interested in phenomenology and hermeneutics and their implications for architecture and spatial planning.

**Anne Solberg**, PhD, Cand. Jur., is an associate Professor in art, design, and crafts at the Notodden Campus of the USN. Previously, she has coordinated the master's in design, Art and crafts and has served as dean, head of department, and head of administration at HSN/the USN. Currently, she is leading a research team in artistic development work at the USN. Solberg is an educated craftsman with a diploma in ceramics from the SHKS (now KHIO). She holds a master's degree in art, crafts, and design from Telemark University College and graduated with a Cand. Jur. from the University of Oslo. In 2017, she received a PhD in cultural studies at the USN. The title of her dissertation was *Developing Doctorates in Art, Design, and Architecture*. It analysed the European Qualifications Frameworks' doctoral education criteria by examining nine European doctoral theses, all of which contained an artistic executive component. Solberg is now working on a research project in the field of artistic research methodology. As part of this, she is working on a porcelain art project, which serves as a basis for the discussion of various research methods in the field of art. This has been completed in the context of artistic development work in Norway and international debates on artistic research.

**Kristin Støren Wigum**, PhD, was educated as an industrial designer at the AHO and SHKS between 1992 and 1997. She received her PhD in design for sustainability, which she completed as part of the Industrial Ecology Programme at the NTNU's Department of Product Design. Since 2005, she has run her own business, Gaia Trondheim Organic Product and System Design, which is one of five companies within Gaia Architects. She became interested in architecture during her work with the diploma task at the AHO, where she explored design in relation to ecology and quality of life. Through research and practice, she has worked to create relationships between humans, non-material, and their materially-designed products, services, and surroundings. For many years, she has worked for elderly care and the Livsglede for Eldre (Joy of Life for the Elderly) Foundation to develop a national certification scheme for nursing homes and services for elderly people living at home who struggle to stay socially active. In parallel, she has worked to promote strong user involvement in the development of new houses and buildings. She participates in the Systemic Design Research Network and practices as a system-oriented designer on projects that affect politics and community development in a sustainable way. In the summer of 2018, Wigum became a project manager in Kystskogbruket (Coastal Forestry), a role in which she hopes to strengthen relationships in the value chain and cycles of seeds and forests for wood products in nine coastal counties in Norway. Wigum has also been appointed in a part-time position as an associate Professor at OsloMet's Department of Product Design.

### **Journal Manager**

In addition, FormAkademisk employs a journal manager.

**Tore Andre Ringvold** is a media and design teacher at Nannestad Upper Secondary School. He is also the network leader for media and communication in the municipality of Akershus County. Ringvold graduated with a bachelor's degree in industrial design from the University of Central Lancashire and has a certificate in PPU. In addition to studying history, he completed a master's in art and design studies at OsloMet in 2014. He has more than 10 years of work experience in advertising and graphic design. His research focuses on design thinking and education in elementary and secondary schools, especially regarding how critical design and future scenarios can contribute to design education.

## Articles in this issue

Throughout the year, we will publish articles that are central to FormAkademisk's focus on research in design and design education from kindergarten to PhD.

## Invited article

**David Wang**, PhD, is a Professor of architecture at Washington State University. In his article, he supports doctorates in the making fields by mapping them on to a continuum of research typologies from quantitative methods to fictive constructions. His work furthers that of Fraying et al. by expanding doctoral-level research beyond the traditional scientific-experimental approach. In this paper, first, he has addressed the historical reasons for supporting an expanded definition of doctoral work. He has then elaborated on how the proposed continuum allows for the recognition of a spectrum of different measures of research validity, especially in relation to dissertations in the making fields.

Oslo, October, 2018

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