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Editorial

Financial support for FormAkademisk – research journal for design and design education

FormAkademisk is in the process of seeking financial support for the coming years from the institutions that most frequently use the journal as a publication channel.

FormAkademisk is the only scientific journal in the Nordic countries that publishes articles in all the subject areas covered by the Professional Council for Design Education and the Professional Council for Architecture and Landscape Architecture Education of the Universities of Norway (UHR). In addition, FormAkademisk publishes articles within design education from kindergarten to doctorate levels. Support from the Professional Council for Design Education, which was determined at their meeting on October 13, 2008, was very important during the establishment period of the journal and during the process of gaining scientific approval at level 1 in 2008. As the journal celebrates its 10th anniversary, that support remains at least as important as it was 10 years ago.

The purpose of FormAkademisk has been to build and strengthen design and design education as specific research fields. We published the first issue of FormAkademisk in October 2008, with seven articles. Since then, we have published nearly 30 issues with a total of more than 150 articles. Each article has had at least one section editor who has been responsible for the editorial process and at least two external professionals who have reviewed each of the articles. This means that many highly qualified professionals have been involved in the work of FormAkademisk over the last 10 years.

With the influx of articles for FormAkademisk – both for special issues and ordinary issues – we have established an editorial board that currently consists of 22 members. Everyone on the editorial team has both a doctorate and a background in a ‘making discipline’ (Dunin-Woyseth & Michl, 2001). FormAkademisk also has a Nordic editorial board with members from educational institutions at university level in design and design education. The authors of the articles mainly belong to those same institutions.

The requirements for research-based teaching also apply to higher education in design and design education, which are the most important research fields published in the journal. As a relatively young research fields, a major part of the research into design and design education is published as articles. The journal therefore plays an important role as a source of research-based education, and the articles are used in the syllabi of these institutions.

Doctoral dissertations that consist of separate articles published in various journals and anthologies are becoming increasingly widespread. FormAkademisk has, since its inception, been a publishing channel for this type of article from many educational institutions. We see this as an important contribution to the construction of the research fields of design and design education, broadly defined. The published articles that make up such doctoral dissertations also

give publication points and extra income to the institutions with which the doctoral candidates are affiliated.

FormAkademisk also provides a number of advantages as a web-based publishing channel for article-based doctoral theses:

- FormAkademisk accepts long articles, which is especially important for article-based doctoral dissertations.
- Peer review is given at a high, international level, which provides the significant advantage of input from two independent experts, in addition to doctoral supervisors.
- Articles can be submitted at any time, and dissertations are thus unaffected by delays in waiting for publication in journals that only accept articles for predetermined deadlines. This contributes to doctoral candidates being able to complete in standard timeframes.

In addition to being an important publishing arena for Norwegian researchers, FormAkademisk has also published many articles by international authors, not least in special issues from international research conferences, such as the conferences on design and design education. These include the International Conference for Design Education Researchers, which started as a collaboration between the Design Research Society and CUMULUS (DRS, 2018), and the conferences for Relating Systems Thinking and Design (Systemic Design, 2018); Nordcode – The Nordic Network for Research on Communicative Product Design (Nordcode, 2018); and NordFo – Nordic Forum for Research and Development Work in Education in Crafts (NordFo, 2018).

We have received great international recognition for this. In 2017, FormAkademisk was the only Nordic journal invited to the Design Journal Editors' Meeting at the College of Design, Architecture, Art, and Planning (DAAP) at the University of Cincinnati in Ohio, in connection with the conference of the International Association of Societies of Design Research (IASDR), which was being held there. FormAkademisk is also approved for registration in the databases EBSCO and SCOPUS, which is part of Elsevier.

For a number of years, FormAkademisk has received financial support from the Research Council of Norway. The 50% deductible provided by the Research Council's grant has been granted by various units at the Oslo and Akershus University College – now Oslo Metropolitan University (OsloMet). In addition, the library at OsloMet runs the journal technically, free of charge, via the digital publishing system Open Journal Systems.

The support scheme for journals in the humanities and social sciences was changed in 2018 and is now organised by CERES and subject to the Unit-Directorate for ICT and joint services in higher education and research. Under the new scheme, the choice has been made to prioritise journals that only publish in Norwegian and, at the same time, reduce the number of journals that receive support and the few selected journals receive 100% support for three years. FormAkademisk was rejected for financial support for the period 2018–2020; we believe that the rejection was mainly due to the fact that our field of study was not represented on the committee that decided who received support. Another important reason was that we have also gone international and not only publish in Norwegian, which is rewarded in all other contexts when it comes to research, but is penalised in the new financial support scheme; this is despite taking a larger national responsibility for research within design and design education, from kindergarten to doctorate levels, than any other journal in Norway. In a letter to the Norwegian Ministry of Education and Research we have expressed our views of the new financial support scheme together with Director of the Oslo Metropolitan University Library.

This has put us in a very difficult financial situation. In 2018, we used saved funds, but now we must consider closing the journal if we do not receive support for the coming years from the institutions that use FormAkademisk the most. The amount we applied for from CERES was

NOK 362,500 for 2018, NOK 369,900 for 2019 and NOK 377,300 for 2020. The funds are mainly paid to the editorial manager, as a 30% position, who ensures all functions that a publisher usually performs. There are also expenses for professional proofreading of all published articles, as well as other editorial expenses. The editor and editorial team receive no remuneration, beyond any crediting of working hours from their own employers. It is reasonable to expect that the institutions benefiting from the open access publication of research articles in FormAkademisk – free and freely available to everyone – should financially contribute to this effort. We in the editorial team of FormAkademisk have, since the beginning in 2008, contributed much of our R&D time and leisure time to publishing the articles to a high international standard in FormAkademisk.

To ensure ongoing operations and continuity, we now ask the institutions to take greater financial responsibility – those who receive income from articles that are published, in the form of publishing points in Norway, amounting to approximately NOK 30,000 per article, and the students, academics and others who gain pleasure and benefit from the research that is published. FormAkademisk is the journal that has contributed by far the most publishing points in the field of architecture and design in Norway in the period from 2014 to 2017, according to the NPI (2018).

To maintain the ongoing operations of FormAkademisk, it is essential to be able to enter into long-term financial agreements with the institutions that use the journal either to publish or as reference literature. We look forward to receiving financial resources for the operations of the journal and statements about long-term support from institutions, which will help FormAkademisk to continue in the future.

Declarations of financial support can be sent to FormAkademisk via the editor-in-chief. Most central institutions for authors and readers of FormAkademisk will be contacted in the near future.

Articles in this issue

Leila Aflatoony, Postdoctoral Research Fellow, Computer Science Department, University of British Columbia; **Andrew Hawryshkewich**, Senior Lecturer; and **Ron Wakkary**, Professor – both at the School of Interactive Arts & Technology, Simon Fraser University, British Columbia, Canada – have, in their article *Characteristics of an effective secondary school design thinking curriculum*, examined the effectiveness of course materials, design methods and teaching strategies in a design thinking-based curriculum. As part of a multiple case study, they developed, ran and studied an interaction design course for Canadian students in grades 9 and 10 (14–15 years old). They gathered qualitative data in the form of interviews with students and teachers at the end of each class and at the end of the course, and they observed their activities and performance throughout the course. They also evaluated the curriculum by tracking the changes made and justifying the intentions behind those curriculum modifications in the context of the research. From this research, three main curriculum characteristics were found to be essential for a design thinking course to be effective and engaging: experiential activities, real-world applications and characterised consequences.

Helge Tor Kristiansen, Assistant Professor, and **Anne Haugen Gausdal**, Professor, both at the Faculty of Technology, Natural Sciences and Maritime Sciences, University of Southeast Norway, have, in their article *Design-driven innovation in design practice. The case of designing a ship-bridge vision*, investigated Verganti's framework for design-driven innovation (DDI) in the context of design practice and have discussed, elaborated and deepened the understanding of DDI, especially in aspects related to design. To achieve this, an in-depth longitudinal case study of a DDI project for developing a radical new vision for an offshore ship-bridge concept was conducted. DDI is generally recognised as an in-depth research process, but the authors also approached it as a highly creative, generative process of design in

which design artefacts served as knowledge production and exploration. Verganti's divide between research and creativity and his critique of user centredness were therefore challenged. The paper adds complementary understandings to Verganti's framework, particularly regarding the role of design; a generative DDI framework is also developed.

Pauliina Maapalo, PhD candidate at Nord University, The Faculty of Education and Arts at the Nesna campus, in her article *Differences in woodwork practices. A diffractive approach*, examined differences between eight primary school teachers' woodwork practices in Art and crafts. Data consisting of multi-faceted conversations, photo material and observation of woodwork was gathered in connection with school visits and analysed using diffractive analysis and the concept of project-for-practice from the theory of practice ecology. Through this analysis, a complex image was developed that shows how it is not solely the teacher who is central to how education is created. A picture of a network of relationships was drawn, from both the macro and micro perspectives, in specific teaching situations. Teachers' projects for their practice were found to be created from a range of influences, including their very different access to materials, different interests in woodworking and differences in school priorities.

Solveig Åsgard Bendiksen, PhD candidate in Art and Crafts, Nord University, The Faculty of Education and Arts at the Levanger campus, in her article *Exhibition as aesthetic formation*, presents the design of the exhibition *Are You Experienced?* as a sub-study in a research project that examines early literacy from the artist's (A), researcher's (r) and teacher's (t) perspectives (= Art in A/r/t-ography, hereafter *artography*). Nine kindergarten children participated in writing games in nine workshop environments that offered diverse writing surfaces and hand tools. To create writing games as an art education variant of the concept of writing play, empirical material from the writing games processes and products were organised into three exhibition components, which, once assembled, created an aesthetic formation in a public space. Parallel to the design process, a hermeneutic game between the exhibition room, the audience and the exhibition's content was presented. The article notes how exhibition design can contribute to an art education theory largely based on the children's own cultural expressions.

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