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Editorial

A new graphic profile for FormAkademisk

DEVELOPMENT OF NEW LAYOUT FOR FormAkademisk

As a reader of FormAkademisk, you may have noticed that the journal has recently taken on a new look. Ever since we founded the journal in 2008, we have aimed to develop the graphic profile. FormAkademisk uses Open Journal Systems (OJS) as a publishing platform, which is a free access and part of the Public Knowledge Project (<https://pkp.sfu.ca/>), which is developed on a voluntary basis with a conscious sharing culture. When we started FormAkademisk, we borrowed an article template from the journal *Acta Didactica*, which was a leader in developing the Norwegian version of OJS. But, from the very beginning, the plan has been to develop a separate visual character for the journal—one that is more relevant to our research focus: design and design education.

In recent years, we at FormAkademisk have taken a certain approach to changing our graphic profile. Now that we have also changed the article template, which is the last piece of a puzzle that Tore André Ringvold began when he started working for FormAkademisk in 2016. He is a trained industrial designer from England and has extensive experience with graphic design and marketing communication in the advertising industry. The work began with a new logo and a new cover image for each issue. The idea behind the new graphic profile was that it should better reflect both the role and function of the journal. We have strived for the logo to be classic in terms of form, and at the same time contemporary. Each year will have its own colour, and each issue will have its own design. In the current, new template, all articles will now contain a cover image in the left corner corresponding to the number to which the article belongs. This also helps to create wholeness in the 'system'.

An important aspect of the editorial work in a scientific journal is to ensure good technical publication quality in the articles. We also want to follow a style ideal that is established in scientific texts, where the content is emphasized and the packaging is toned down. We hope that the new graphic profile contributes to that.

ARTICLES IN THIS ISSUE

In the first article, *Understanding culture as a project. Designing for the future of an Indigenous community in Québec*, **Renata M. Leitão** and **Solen Roth** argue that, in collaboration with Indigenous and non-Western local communities, social designers should approach ‘culture’ not only as a form of heritage that should be preserved and transmitted, but also as a project that weaves together heritage, current material circumstances, and desirable ideas for the future. They therefore examine the notion that every culture is intrinsically oriented towards the future, representing a trajectory that links the past to a projected ideal of well-being. Thus, cultural diversity leads to numerous trajectories and distinct futures, contrary to the colonial ideology according to which only one trajectory is possible: that which adheres to the project of Eurocentric modernity. Based on a participatory research action project called Tapiskwan, which focused on the aspirations of the Atikamekw Nehirowisiwok, they propose that the ultimate goal of social designers should be to nurture local communities’ capacity to (re)create their own autonomous trajectories in pursuit of the good life as defined by their culture. This article actually belongs in the theme issue Vol 11 No. 6 (2018): Design and cultural diversity, but so that there will be no misunderstandings about the reference to the article, we have chosen to publish it in this issue.

In the second article, *The Knowledgebase of the Profession: Subject, Research, and Teaching - Perspectives on Teacher Education in Design, Art, and Crafts*, **Laila Belinda Fauske** discusses the framework for a new plan for a five-year teacher education programme for practical and aesthetic subjects in Norway, which was decided upon in June 2020. Therefore, she states, the three-year teacher education programme in Design, Art, and Crafts—with the possibility of adding a master’s—will no longer be offered. The divergence is discussed on the basis of a report from 1974, and the arguments that are discussed can contribute to other relevant discussions regarding the introduction of a five-year teacher education programme in Design, Art, and Crafts.

In the third article, *Multicentred Systemic Design Pedagogy Through Real-Life Empathy. Integral and Inclusive Practice-Based Education in the Research-by-Design Context*, **Marie Davidová** reflects on her integral design studio teaching and inclusiveness in its design processes. This is exemplified in two different systemic design case studies focusing on social and environmental justice via the lens of empathy. The design studio and/or design practice tend to be fused in this article because my design studios have always focused on practice-based, real-life built projects, while my commercial and not-for-profit practices have always implemented design education in real-life built projects through internships and/or other student participation. Therefore, my approach fully follows the pathway of ‘learning by doing’ (Dewey, 1997), focusing on systemic feedback looping of integral real-life experience and reflection through research and practice, targeting brighter post-Anthropocene futures.

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Janne Beate Reitan and Tore Andre Ringvold