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Editorial

Say yes to peer reviewing as voluntary work!

The authorities have said that we all must participate in the voluntary work to fight infection from the coronavirus. We in the editorial team of FormAkademisk ask you to say yes to contributing to the voluntary work as a peer reviewer of articles. All articles must be peer reviewed by at least two independent peers. During the corona pandemic, we have unfortunately experienced that many more people decline to contribute to this important and absolutely necessary contribution for scientific publication. Because of this many authors have waited too long for feedback on the articles they have submitted to FormAkademisk.

In FormAkademisk, we always ask the best qualified researcher first to be a peer reviewer for submitted articles. We ask internationally researchers if the article is written in English and in Scandinavia if the article is written in Norwegian, Swedish or Danish. We notice that the very best peer reviewers, those who are perhaps the busiest, most often accept to be reviewer and they deliver their peer review the fastest. So, if we ask you, it's because we think you are the best for reviewing that particular article.

Being a peer reviewer for others' articles also provides good learning for you, both when it comes to being updated on new academic knowledge and for good examples for your own scientific writing. For every article you get peer-reviewed, you should say yes to at least two articles from others—because there are at least two who have peer-reviewed your article. That is fair!

ARTICLES IN THIS ISSUE

Marie Møller-Skau, University of South-Eastern Norway, in the article *Perspectives on aesthetics and vulnerability through the life stories of five young men* examines what five young men in vulnerable positions tell about their experiences with aesthetics and actualises aesthetics in the context of health

and life skills, emphasised in the Norwegian curriculum LK20. For research purposes, an interview with an indirect approach is used to gain insights into these young men's experiences and lives by allowing them to fully play the roles as storytellers. According to the young men's stories, their experiences with aesthetics can be presented through three categories of findings: 1) the connection between their life situations and aesthetics, 2) their emotional moments of aesthetic experiences and 3) their experiences of aesthetics as meaningful phenomena. Furthermore, the findings are discussed in perspective of aesthetic theory, which highlights how emotions can be experienced, reflected, symbolised, expressed and sorted out through aesthetics. Thus, a picture of aesthetic experiences is drawn as emotional processes.

Bente Helen Skjelbred, Western Norway University of Applied Sciences, in her article *The "extra layer" for holistic teaching – How do Art and crafts teachers teach in order to provide students with experience of observational and representational drawing?* explores how Art and crafts teachers in lower secondary school teach in order to provide students with experience of observational and representational drawing. The study is a qualitative case study based on observations, interviews with teachers and the study of student assignments. The study is based on Tyler's theory of learning experience, and Eisner's theory of learning outcomes and provides the basis for analysis of the teaching of drawing. The results show that teachers planned for students to experience a combination of observational drawing and drawing from mind, with learning experiences characterized by continuity, order and integration. Although teachers do not perceive that the curriculum in Art and crafts in LK06 emphasises representational drawing in competence objective at secondary level, they facilitate an open learning outcome. They do this on the basis that they see the value of the students' imagination, fantasy and creativity, where the students can experience the unforeseen in working with drawing in addition to predefined goals.

Heidi Elnimr, TU Wien, in the article *Interactive architecture as a therapeutic environment for people with Alzheimer's disease, a scoping review* that as the global population ages, the number of people suffering from Alzheimer's disease (AD) increases. AD is the most common cause of dementia. In recent years interactive architecture has been developed to enhance the lives of people coping with this disease. This article presents an extensive literature review from existent research projects on how assistive technology (AT) has been used as a physical and cognitive rehabilitation aid to AD and other dementia patients. The review served to identify gaps in AT implemented place. That revealed the following findings: (1) a notable improvement in both physical and cognitive rehabilitation when integrating AT in patients' therapeutic environments, (2) a positive effect for caregivers when patients used AT individually, and (3) a lack of clarity due to limited studies on the use of AT for daily activities in residents' rooms at healthcare centers. However, further studies are necessary to explore the AT potential integrating strategies to promote daily activities in the residents' rooms at healthcare centers, and the architectural factors that could affect ATs' efficiency.

Birte Brekketo, Oslo Metropolitan University, article *Pictures on Walls – how Visual Manifestations define Muslim Spaces in Norwegian Homes* in her article investigates how Norwegian Muslim families cope with dilemmas created by contradictory traditions, such as Islamic and Western traditions, and to explore how they construct their visual and religious identity living in diaspora. The article is based on research that includes interviews with twenty young informants. The informants explain that they and their families classify pictures into two main categories. The first is religious calligraphic pictures are treated according to customs and rituals in the home. When it comes to the second category, figurative pictures with secular focus, the situation is different. Some figurative pictures, especially photographic portraits, generate conflicts in the families. There are different points of views regarding such pictures in Islam. The photographic portrait is often perceived as an agent in its own right, it is considered to inspire the beholder's imagination and to have a disturbing influence if situated in places of prayer. Many pray at home, and some organization of the homely space is required.

Aina Landsverk Hagen, Work Research Institute at Oslo Metropolitan University and **Jenny B. Osuldsen**, Snøhetta and Norwegian University of Life Sciences (NMBU), in their article *Splotting as an experience-based tool for participation and understanding of place in designing urban spaces* that when starting up new development of a site, local and site-specific knowledge is crucial to achieve better

planning, ownership, and improved end results. Increasingly, municipal administrations, planners, urbanists, and architects are getting even closer to citizens' opinions and knowledge beyond what minimal participation required by law can give. At the same time, many professional actors lack both competence, resources and methods to be able to utilize input from participation processes. How can people's personal stories and reflections become an important part of the knowledge foundation in a place making development process, and how do we get to people's diverse experiences and meaning making in an effective and caring way? During the past decade of action research on youth participation in urban and regional development processes in Norway, they have developed a combined sketching exercise, dialogue tool and learning intervention that they have named "spotting". Here they start with the basic question: Where do you feel good? The method is tested and developed in collaboration with among others local youth in Oslo and students of landscape architecture at the Norwegian University of Life Sciences. It gives insights on the importance of places for people as users in everyday life, without use of predetermined categories thus avoiding the so called 'role model trap'. Spotting is particularly suitable as a tool for dialogue-based participation processes within urban and regional place making, focusing on the design of public space as a social arena in disciplines like architecture, design, and social anthropology. The challenge has been to secure systematized documentation and reading of people's reflections and to transfer and reinterpret it into actual design and plan drawings. The method has great potential for further development and can also be used transdisciplinary in collaboration with fields like art and culture, public health, and public sector development.

Randi Veiteberg Kvellestad, Oslo Metropolitan University, in the article *Textile education 1994-2017 – at the Department of Art, Design and Drama in Oslo* presents changes in the textile education during the period 1994 to 2017 at the Specialized Teacher Education Program in Design, Art, and Crafts at Oslo University College, later called Oslo and Akershus University College, and today called Oslo Metropolitan University. The education was previously linked to solid professional studies in embroidery, weaving, tapestry, and needlework. These specialized studies quitted in the 1990s and 2000s. The university then created new course content in the Specialized Teacher Education and a new curriculum of the programme Fashion and Industry. The two programs' options have different societal purposes, and the sense of decorum has changed. The students in both programs develop a broader competence within the field. Craftsmanship, skill, and written reflections are key characteristics of the studies but teaching practice and industry experience have become a more important part of the learning and all-round development process of students. There is learning on campus and learning in the community. The societal purposes of the educations have thus influenced the content and organization.

Silje Bergman, University of South-Eastern Norway, in her article *What does it matter who is copying? – various challenges when using other people's visual works* has art copyright as the theme. With this in mind, she examines the boundaries of copyright depending on who makes a new artistic creation based on a previous work. Various examples where existing works are copied form the basis for her analysis and discussion of different approaches to the use of our tangible cultural heritage. Three perspectives on originality are elaborated on in the question of what a famous artist can do that an amateur may not. One perspective sees originality as something inherent in the artist, another that all works are adaptations of what already exists, a third that the recipient is involved in the creation of the work. In this article, the didactic perspective plays a major role. It reveals opportunities for teaching where understanding the boundaries of art copyright can open doors to a world of new aesthetic experiences.

Harald Eivind Moe, UiT – The Arctic University of Norway, in his article *Special rooms for Art and Crafts in primary and lower secondary school – analysis of guidelines 1889–1992* that today in Norway, the individual municipality decides how special rooms are to be designed on the basis of the current curriculum for primary and lower secondary school and within the framework of the Education Act, the Planning and Building Act and building regulations. Before 1983, however, there were national guidelines for the design of special rooms for art and crafts in Norwegian primary and lower secondary schools. I have used critical discourse analysis and analysed such guidelines from 1889 to 1992. The guidelines in this period change from orders for workshops for learning specific crafts (1889–1960) to orders that ideologically support space for free expression of shaping activities and self-development

(1960 –1992). The analysed texts before 1960 do not contain research-based justifications for how workshops should be, the orders rather seem to lean on tradition and experience. After 1960, the orders are based primarily on theory; new ideas and thoughts on the subject Forming. This shift also has economic motives.

Enjoy reading and happy New Year!

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Editor-in-chief

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