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Editorial

FormAkademisk 15 years

- in full activity

FormAkademisk - research journal for design and design education – has now published articles for 15 years! The editorial team started the work in January 2008 and published the first issue in October the same year. Because FormAkademisk publishes articles from research in a broad field, both design, such as industrial design, visual communication, interaction design, service design, architecture, landscape architecture and urbanism, and design education at all levels from kindergarten to doctorate, we need a large editorial team. From the original editorial team, four are still active as section editors:

- Halina Dunin-Woyseth, Professor Emerita, dr.techn., Oslo School of Architecture and Design (AHO), Norway
- Liv Merete Nielsen, Dr. ing, Professor Emerita, Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo Metropolitan University – OsloMet, Norway
- Birger Sevaldson, PhD, Professor, Oslo School of Architecture and Design (AHO) , Norway
- Marte Sørrebø Gulliksen, PhD, Professor, University of South-Eastern Norway (USN) , Norway

Since then, many more have joined the editorial team, and in alphabetical order they are:

- Joakim Andersson, PhD, Senior Lecturer, The Pedagogy Unit: Visual Art and Sloyd, HDK-Valand - Academy of Art and Design, University of Gothenburg, Sweden
- Arild Skarsfjord Berg, Dr., Professor, Department of Product Design, Faculty of Technology, Art and Design, Oslo Metropolitan University – OsloMet, Norway
- Silje Bergman, PhD, Associate Professor, Department of Visual and Performing Arts Education, Faculty of Humanities, Sports and Educational Science, University of South-Eastern Norway, Norway
- Karen Brænne, PhD, Associate Professor, Volda University College, Norway
- Ingvild Digranes, PhD, Professor, Western Norway University of Applied Sciences, Norway
- Laila Belinda Fauske, PhD, Professor, Department of Art, Design and Drama, Faculty of Technology, Art and Design, OsloMet - Oslo Metropolitan University, Norway

- Nina Scott Frisch, PhD, PhD, Associate Professor, Queen Mauds University College, Norway
- Camilla Groth, Dr., Associate professor, Department of Visual and Performing Arts Education, Faculty of Humanities, Sports and Educational Science, University of South-Eastern Norway, Norway
- Denise Hagströmer, PhD, Senior Curator, The National Museum of Art, Architecture and Design, Norway
- Astrid Maria Heimer, PhD, Associate Professor, OsloMet - Oslo Metropolitan University, Norway
- Anders Hermund, PhD, Architect, Associate Professor, Design, Royal Danish Academy, Denmark
- Jon Øivind Hoem, PhD, Associate Professor, Western Norway University of Applied Sciences, Norway
- Hanna Hofverberg, PhD, Associate senior lecturer, Malmö University, Sweden
- Siri Homlong, PhD, Konstfack, Stockholm, Sweden
- Leif Daniel Houck, Architect, Associate Professor, Faculty of Science and Technology, NMBU, Norway
- Morten Birk Jørgensen, PhD, Associate professor, Royal Danish Academy, Denmark
- Steinar Killi, PhD, Professor, Oslo School of Architecture and Design, Norway
- Mari-Ann Letnes, PhD, Associate Professor, NTNU, Norway
- Else Margrethe Lefdal, PhD, Associate Professor, Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo Metropolitan University, Norway
- Eva Lutnæs, PhD, Professor, Department of Art, Design and Drama, Faculty of Technology, Art and Design, OsloMet - Oslo Metropolitan University, Norway
- Ingvill Gjerdrum Maus, PhD, Associate Professor, Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo Metropolitan University, Norway
- Melissa Anna Murphy, PhD, Department deputy head, University of South-Eastern Norway, Norway
- Nenad Pavel, PhD, Associate Professor, Department of Product Design, Faculty of Technology, Art and Design, Oslo Metropolitan University, Norway
- Ida Nilstad Pettersen, PhD, Associate Professor, Institute of design, NTNU, Norway
- Anniken Randers-Pehrson, PhD, Associate Professor, University of South-Eastern Norway, Norway
- Beata Sirowy, PhD, Senior Research Fellow, NMBU, Norway
- Vibeke Johansen Sjøvoll, PhD, Associate Professor, OsloMet - Oslo Metropolitan University, Norway
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- Anne Solberg, PhD, Associate Professor Emerita, Department of Visual and Performing Arts Education, Faculty of Humanities, Sports and Educational Science, University of South-Eastern Norway, Norway
- Kristin Støren Wigum, PhD, Associate Professor, Department of Product Design, Faculty of Technology, Art and Design, Oslo Metropolitan University, Norway
- Lovise Søyland, PhD, Associate Professor, Department of Visual and Performing Arts Education, Faculty of Humanities, Sports and Educational Science, University of South-Eastern Norway, Norway
- Stina Westerlund, PhD, Associate professor, Umeå University, Sweden

I would like to thank all section editors and peer reviewers for the fantastic efforts you make to ensure that the articles that are published maintain the high level that FormAkademisk has always emphasized!

In 2022 we published the 15th volume, and it contained only one issue, the general issue that publishes submitted articles. The reason is that many special issues are being worked on and are published continuously. The first was published on January 23 at the opening of the 10-year anniversary conference for the *Network for Design, Arts and Crafts in the Higher Education Sector*. And the second, *Liv Merete Nielsen – Festschrift for her 70th anniversary* was published on her birthday March 23. The third special issue was the *Proceedings of BICCS 2023 – Biennial International Conference for the Craft Sciences* in September. The last special issue this year is published on New Year's Eve, *Perspectives on Design Literacy*, with articles based on the symposium DLIN October 2022.

Since this is the general issue where articles submitted are published consecutively, the Editorial is now updated when the latest new articles now are published.

ARTICLES IN THIS ISSUE

Reidulf G. Watten, Professor Emeritus (PhD) ved Inland School of Business and Social Sciences, Inland Norway University of Applied Sciences, in the first article *Perceptual Illusions in Norwegian Municipal Coats of Arms* analyses all Norwegian municipal coat of arms using psychophysical methodology. They are a visual symbol for municipal authority normally based on Heraldry. Municipal coats of arms were previously approved by the King in cabinet, but after 2018 all Norwegian municipalities could approve their own coats of arms. The design of the coats of arms can induce visual perceptual illusions which, again, could lead to misinterpretation of the visual symbols. Three categories of illusions could arise: face-illusions, form-illusions, and Hermann grids. The article emphasizes the importance of knowledge of visual perception for municipalities and designers. Norwegian municipal coats of arms should be designed to avoid perceptual illusions.

Mohammadhossein Azizibani, Ph.D. Student in Architecture, **Mohammadreza Bemanian**, Professor (PhD) and **Mansour Yeganeh**, Associate Professor (PhD), all at the Tarbiat Modares University, Iran, in the second article *Investigating the Mechanism of the Effect of Nature-based Architectural Components on Residential Satisfaction* investigate the development of multi-unit urban housing, especially in the metropolises of Iran, that does not take into account the effects of cultural factors on the perceived quality of housing architecture. The compatibility of lifestyle at the national or structural level with housing can be considered as a general strategy to solve this problem. Based on nature's position in the foundation of the Islamic way of life, it is possible to meet people's significant needs through inspiration from nature. This article investigates the mechanism of the effect of nature-based architectural components on residential satisfaction from the Islamic lifestyle perspective in order to apply the findings in architectural planning and programming processes.

Māra Urdziņa-Deruma, Doctor of Education (Dr. paed.) at the University of Latvia, in the article *The preparing pupils for textile technology Olympiads. Teaching design and technology in basic education school context* presents how design and technology teachers teach pupils who successfully participate in Open Design and Technology Olympiads (textile technology). After interviewing twelve teachers and performing qualitative content analysis it is concluded that several personality traits are crucial for teachers, for pupils to succeed in the competition: competence, consistent work, and continuous development. An appreciation of school management is also important.

Emma Gyllerfelt, PhD-student at the HDK-Valand Academy of Art and Design, University of Gothenburg, in the article *Newly arrived students in the sloyd classroom's learning environment* explores the learning environment that newly arrived students encounter in sloyd classrooms in Sweden. The empirical material was collected through a handheld camera, at two schools with newly arrived students, in school years 8–9, in the educational subject sloyd. The findings show that newly arrived students' encounters with the rich learning environment of the sloyd classroom contribute to rich social interaction and communication during lessons. Further, the results show how interior and furnishing in sloyd classrooms enable newly arrived students to cooperate and support each other. The article also highlights that the sloyd classroom offers resources that can be used as teaching materials in sloyd teaching.

The starting point of this study in the article *Remember the Future. Prehistoric Design and Sustainability* by **Spyros Bofylatos**, Tutor (Research) (PhD) at Royal College of Art and **Taxiarxis Balaskas**, Maker/Craftsman, is the prehistoric teganoschema archaeological find of the Syros-Keros civilization in the Aegean Sea. These artefacts have led to ongoing debates among archaeologists about their *raison d'être*. The aim of this study is to bring a prehistoric ontological model of design and craft to contemporary design practices. To explore such alternative ontologies, we turn to the past and address the themes of death and life embodied in these prehistoric artefacts. As we leave modernity behind and transition towards sustainment, a new ontology for design is necessary. By understanding the ontological framework of prehistoric designers, we endeavour to create propositional artefacts that exemplify what design can be. The propositional artefacts we create act as different phases in a research-through design process that seeks to investigate how design operates within an alternative system of values.

Jaana Kärnä-Behm, University Lecturer (PhD), University of Helsinki and **Emmi Harjuniemi**, University Teacher (M.A.), PhD candidate, University of Lapland in their article *Interactive textiles. Learning e-textiles with higher education art and design students* introduce a case study of teaching textile design in higher education with an interactive focus on art and design. They analysed projects and contents that appeared to be significant in the students' processes as well as findings from the point of view of art and design pedagogy. Working on design education in multidisciplinary teams together with accessible technology was found rewarding. Knowing the basics of textile design is essential, but when developing e-textiles, interdisciplinary teachers are recommended. Moreover, creating positive experiences, circumstances and possibilities to continue the design process in the future is also important.

Eva Veeber, Ph.D. student in the SEDUCE doctoral programme (MA), University of Helsinki, **Erja Syrjäläinen**, Professor Emerita of Craft Education (Ph.D.), University of Helsinki and **Sirpa Kokko**, Professor of Craft Science (Ph.D.) University of Eastern Finland in their article *Estonian and Finnish teachers' experiences of textile craft purposes in basic education* investigate the purpose of craft education and how this purpose manifests according to Estonian and Finnish textile craft teachers. Semi-structured interviews were conducted with eight teachers. The interview transcriptions were analyzed using a qualitative content analysis method, resulting in seven main categories that revealed how the purpose of learning crafts manifests in compulsory basic education. According to the teachers, besides enhancing learning practical skills and how to use hands more skillfully, consistent craft making also enhances students' versatile thinking; generates holistic practices; nurtures confidence, perseverance and sense of responsibility; shapes mature ways of expressing feelings; develops personal authenticity; and promotes social connectedness.

Úrsula Bravo, PhD Candidate in Education, Pontificia Universidad Católica de Chile/ Universidad del Desarrollo and **Guillermo Marini**, Associate Professor (PhD), Pontificia Universidad Católica de Chile, in their article *Visual styles, hidden discourses An exploratory case study of a Chilean education university* report the findings of a study aimed at exploring the visual discourses at a Chilean education university. First, building on the classic 'hidden curriculum' and 'school art style' literature, it justifies the need to discuss how higher education institutions model the ways through which teachers-to-be comprehend and use visual resources. Second, the article presents the results of a critical visual methodology performed in the oldest education university in Chile. Through a visual discourse analysis of the experience of walking around the campus, it elaborates on the university's visual styles comprising the themes, technologies and locations of artefacts. Third, it discusses the relationships between courtyard and hallway images loaded with critical motivations and classroom images portraying stereotyped and anachronistic views of childhood. The article concludes by urging to incorporate quality visual pedagogy orientations in teacher education.

In the article *Tablets in art and crafts - a didactic exploratory project in a first grade class, inspired and challenged by digital contemporary art*, **Anne Elmies-Vestergren** explores how contemporary artists Petra Cortright and Cory Arcangel use digital media in their artistic practices, and how this practice can inspire and challenge arts and crafts teaching with tablets in a first grade classroom. The project is part of my doctoral thesis and revolves around four workshops on exploratory and creative ways of using the tablet, in the spring of 2021. Didactically, the project draws on sensory

didactic design. Sensory didactic design challenges the idea that knowledge is something that already exists and can be acquired by the student if the teacher is good at conveying it. Instead, knowledge and learning are seen as something that is constantly created between human and non-human actors. Methodologically, the article draws on a/r/tography, where the researcher does not observe from the outside, but helps to drive the research forward through an alternation between practicing, researching and teaching/learning. In the article's analysis, I show how encounters with the tablet, based on contemporary art, can be bodily, creative and relational.

In the last and tenth article of the year, *Universal design of specialised classrooms. A survey on Art and Crafts studios*, **Else Margrethe Lefdal**, PhD, Associate Professor, Department of Art, Design and Drama at OsloMet - Oslo Metropolitan University together with **Jannicke T.B. Bech**, Master's student at Department of Art, Design and Drama at Oslo Metropolitan University and **Gunn Synnøve Dalstein**, Lecturer Garderåsen school and former student at the same department at Oslo Metropolitan University have through a survey, examined Art and Crafts studios. The schools in the survey are affiliated with the Department of Aesthetic Subjects at Oslo Metropolitan University. Their research shows several common challenges and potential areas for improvement to meet requirements for Universal Design of Art and Crafts studios, specifically in terms of orientation, access, and accommodations. They also raise the question of whether the exceptions outlined in the legislation are significant factors in ensuring that students receive the Art and Crafts education they are entitled to. Requirements for Universal Design of schools are regulated by various laws in Norway. This ensures that no students should be excluded from compulsory education based on disability. However, reasonable accommodations can be made based on individual needs, and the solutions should not impose an undue burden on the institutions. Requirements for Universal Design or adaptation cover the main solutions in the physical conditions.

Happy New Year and reading!

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Editor-in-chief FormAkademisk