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Editorial

# The first ordinary issue using the new multimodal template for FormAkademisk – incorporating universal design

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In spring 2021, the EMAL-digital research group at the University of Southeast Norway (USN) contacted me because they wanted to publish a special issue of FormAkademisk with multimodal articles. As editor-in-chief, I have since collaborated closely with them, and their special issue was published in September (FormAkademisk, 2024).

We have now published the first general issue of FormAkademisk comprising articles formatted using the new multimodal template, whose development has been a long process. This also means that, very soon, you will be able to publish online in html, with videos integrated into articles, avoiding the need for readers to open and close different programmes, as has been the case to date when publishing as PDF files.

FormAkademisk first integrated video into articles in 2010, in the special issue (vol. 3 no. 1) entitled Research by Design, which was edited by Andrew Morrison and Birger Sevaldson (2010) from the Oslo School of Architecture and Design (AHO). However, the videos were at that time stored on Vimeo or YouTube, and some have since been deleted and are no longer available. Therefore, from now on, we will store the videos on FilMet at OsloMet so we keep control over their availability. This will also make it easier to watch videos even in PDF files because you can return to the article simply by pressing the arrow in the upper-left corner of the video's webpage.

At the same time, the new template has been created to meet the requirements of universal design. The articles in this issue have been formatted using the template, which will soon be posted on our website as a mandatory template for everyone who publishes in FormAkademisk. The graphic profile that was developed for FormAkademisk in 2020 by our former Journal manager, designer Tore Andre Ringvold, has also been retained in parts and adapted to the requirements of universal design and multimodal publishing.

It is a great pleasure to complete the first regular issue using the new multimodal, universally designed template. I would like to thank everyone who has contributed to this process, especially the EMAL-digital research group at USN and Eirik Hanssen, who is responsible for the publishing system we use – Open Journal Systems – at OsloMet.

## Articles in this issue

***Despina Christoforidou***, Lecturer (PhD), Lund University, in her article *From Breaches to Breachers. Three designers revealing blindspots, in the design field* offers a development of Garfinkel's (1984) breaching experiments. The discussed breaches are not artificially staged to provoke a reaction; instead, they occur spontaneously in their context—in this case, the design field. Also, the focus shifts from the breaches to the people enacting them, the breachers. Three examples of breachers are compared, enabling a deep understanding of

what they have in common, what sets them apart and what they reveal about the prevalent conditions of the context in which they occur. From a position of in-betweenness/ ’mellanförskap’, breachers illuminate blindspots and push the boundaries of what questions are possible to ask in their respective fields. Not only breaches but also breachers offer valuable friction and build norm awareness, which is a premise for norm criticism and ultimately, norm creativity.

***Anne Elmies-Vestergren***, PhD Student, Department of Visual Arts and Drama, University of Agder, in her article *Digital technology in Art and Crafts Education – a changing teacher role,* writes that in 2017, Norway’s first Framework for Teachers' Professional Digital Competence (PfDK) was established. The aim was to create a shared understanding of what was expected from teachers in digital environments and to enhance their digital competence. The initial version of the framework introduced four roles that teachers are expected to adopt interchangeably: transmitter, facilitator, participant, and leader. This article presents an a/r/tographic exploration of what these roles entail for art and crafts teachers. The study is based on the premise that certain challenges emerge for teachers in art and crafts that do not arise to the same degree in other subjects. This is attributed to the subject's unique nature as a creative, hands-on, and practical discipline, where digital technology introduces a distinct form of materiality. In the article, she employs the four roles from the initial version of the framework as analytical tools to examine how these roles influenced a project in a first-grade classroom, where digital technology was central. The analysis focuses on how the different roles prompted various dynamics and illuminated specific challenges for the role of the art and crafts teacher in digital environments.

***Sally Cooke***, Research Fellow (PhD), Nottingham Trent University presents in her article *Craft Learning at Home – experiences of learning to make clothes using on- and offline resources,* findings from a practice-informed, participatory textile craft research study focusing on the experiences of people learning to make clothes for themselves at home. Necessitated by the social distancing restrictions of the Covid-19 pandemic, the study used a combination of journaling and video elicitation methods rather than the in-person workshop-based methodology originally planned for it. While these remote methods limited the community aspect of learning, they also provided an authentic insight into practices undertaken within the home, where both on- and offline resources are used to support learning. The hybrid nature of the research, which involved embodied material craft practices being captured and relayed by participants via digital means, mirrored the way that much contemporary home sewing practice is conveyed. Along with other amateur and textile crafts, the popularity of home sewing has been greatly amplified online over the last twenty years. The resurgence of interest in sewing has been associated with a new generation of sewing patterns and instructions as well as a vast array of amateur and

professional online content from which sewing beginners glean inspiration, information and instruction. This paper elucidates what happens when sewing beginners encounter these resources and try to make sense of them in material form in relation to their own bodies, emerging skills and material surroundings. The limitations of video in relaying craft practices and the challenges of conveying embodied and tacit knowledge between individuals are highlighted as a result.

***Jonas Asplund***, PhD student, Stockholm University, presents in his article *Material utterances in feedback within practical-aesthetic school subjects a part of a pilot study,* investigating feedback within practical-aesthetic subjects in primary and secondary education. Feedback within the school context is often understood as verbal or written communication between teachers and students. The subjects referred to as practical-aesthetic largely involve skill training in relation to materials and various types of artifacts. In situated activities where materials, the body, and cultural practices interact, the content and formation of feedback need to be examined as a relational process. Using the posthumanist analytical concept of *material utterances*, the article aims to make visible and discuss feedback phenomena that emerge within and through situated activities in three practical-aesthetic subjects: Crafts, Home and consumer studies, and Art. The phenomena made visible within/through these activities are the inclusions and exclusions that are continuously made, creating dynamic feedback hybrids. It is within these feedback hybrids of materials, body, and discourse that understanding and knowledge are formed and constantly reshaped.

***Martha Risnes***, PhD Candidate, Department of Mechanical, Electronic and Chemical Engineering, ***Mirjam Mellema***, Assistant Professor, Department of Rehabilitation Science and Health Technology, ***Terje Gjøvaag***, Assistant Professor, Department of Rehabilitation Science and Health Technology, ***Peyman Mirtaheri***, Professor, Department of Mechanical, Electronic and Chemical Engineering, and ***Arild Berg***, Professor, Department of Product Design, all OsloMet – Oslo Metropolitan University, write in their article *The Influence of User-Oriented Design Research on Framing. A Case Study of Including Patient Perspectives in Biomedical Engineering,* that users' perspectives in health and assistive technology design are vital. However, bridging the gaps between different disciplinary approaches to framing problems that incorporate user experiences and values is challenging. The Patient-Centric Engineering in Rehabilitation (PACER) research project was selected to investigate the practical implications of insights into mobility from a focus group interview with lower limb prosthetic users. A follow-up ideation workshop with an interdisciplinary group comprising researchers from the PACER project was used to explore different disciplinary perspectives. Two ways to frame the project were identified: a technology assessment perspective and a human-centred design perspective. Their findings revealed that while all the disciplines in

the workshop aimed to incorporate user perspectives, their ways of framing problems and solutions often reflected their methodological backgrounds and thus differed.

***Abu Ali***, Senior Lecturer (MA), Universiti Teknologi MARA/ Norwegian University of Science and Technology, ***Andre Liem***, Associate Professor (PhD), Norwegian University of Science and Technology, ***Siti Salwa Isa***, Senior Lecturer (PhD), Universiti Teknologi MARA, and ***Nor Lelawati Jamaludin***, Associate Professor (PhD), Universiti Teknologi MARA, claims in their article *Challenges in Malaysian Design Industry. Managing Design and Decision-making Processes,* that The Malaysian design industry follows a market-need-driven approach, where marketing-oriented managers guide designers to address anticipated high-demand markets. However, challenges persist in understanding designers' problem-solving approaches due to implicit practices. This research emphasizes the hindrance caused by insufficient communication and collaboration among managers, designers, and researchers, impeding a comprehensive grasp of innovation processes in the manufacturing sector. The paper advocates a pragmatic examination of designers' experiences, highlighting sensemaking, speculative imagination, and improvisation as crucial design activities. Results show Malaysian industrial designers face consistent challenges with management, impacting the development process. The study contributes to formulating a practical solution for fostering creativity among managers, designers, and stakeholders in the design industry.

***Elin Austbø Simonsen*****,** PhD candidate in Art and Crafts, University of Stavanger and ***Ingvild Digranes*****,** Professor in Art and Crafts (PhD), Western Norway University College of Applied Sciences, in their article *Realization of the core element craft skills in the school subject Art and Crafts. The relevance of the teacher's making knowledge in working with deep learning,* examines the representation of craft skills within the formal curriculum, utilizing the framework of conceptual curriculum theory from Goodlad. Additionally, it investigates the efforts to support students' development of craft skills in the operationalization of the compulsory school subject Art and Crafts (AC) and the core element Craft Skills (CS) at the fifth-grade level. Empirical data from a task period involving woodwork provides insights into workshop practices, while an analysis of the Art and Crafts curriculum offers an understanding of school policy intentions. The analysis reveals that the curriculum provides limited guidelines concerning the core element CS. The teacher's Making Knowledge, defined by the level of craft competence and exercise of professional discretion based on this competence, emerges as crucial for the pupils' learning of basic craft skills. Practical creative work serves as the pivot point for operationalized workshop practice. Consequently, frameworks such as subject competence, time, and specialized facilities play a crucial role in teaching practice and must be prioritized in primary education if teaching aimed at students' craft learning and deep learning in AC is to be carried out, according to the authors.

***Anette Sofie Bernsen***, Assistant Professor at NLA University College and Research Fellow at University of Southeastern Norway, in her article *"I bring gold" - About playful forms of interaction and children`s various ways of expression*, explores how different forms of interaction in staged spaces can affect children's participation and expression in Early Childhood Education and Care (ECEC). Through an a/r/tographic approach, the study seeks knowledge about co-creative processes with children, where objects and materials in staged spaces play a significant role. The analysis process combines an explorative analytical approach with a tighter thematic analysis. Two main categories are identified: (1) rule-based forms of interaction and (2) playful forms of interaction. Exploration and analysis of this concept pair contribute to insight into existing pedagogical practices and increase the holistic understanding of children`s varied expressions, both bodily expression and verbal. The study emphasizes the importance of including playful forms of interaction to support all children`s expressions and thus highlights the need for a broader discussion about children`s opportunities for active participation in their own everyday life.

***Lise-Kari Berg***, Associate Professor, Department of Primary and Secondary Teacher Education, OsloMet – Oslo Metropolitan University, and ***Øyvind Førland Standal***, Professor (PhD), Department of Teacher Education and Outdoor Studies, the Norwegian School of Sport Sciences, in their article *Professional practice in Art and Crafts. Teachers' readiness to act in the workplace,* the study is based on the personal experiences of Art and Crafts teachers' discuss what the teachers describe doing during their workday. The aim is to contribute to practice-oriented research in Art and Crafts by examining professional practice from the teacher's perspective. The analysis is based on interviews with nine teachers who give us a glimpse into their workday. The theoretical basis of the study builds on a phenomenological understanding of professional knowledge as action-based knowledge. More precisely, the teachers' readiness to act is examined, understood as the knowledge and skills teachers need for their regular workday. They ask – what is the Art and Crafts teacher's readiness to act in their day-to-day professional life? The findings highlight the complexity of teachers' professional practice. The analysis shows that readiness to act is composed of three dimensions: logistics and organisation; the practical, embodied knowledge of the teacher; and the teaching itself.

**Happy reading and happy new year!**

Oslo, December 2024

*Janne Beate Reitan*
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