

Editorial

Summer holidays are approaching again and it appears that our midsummer issue has become a new tradition! In this number, we have five interesting articles.

Päivi Marjanen's article "School Craft in Memories of Three Generations" starts this new TECHNE number. As titled, Marjanen studied school craft memories throughout five families from three different generations in Finland. The article focuses on the memory knowledge associated with the craft subject in school history from the 1940's until the 2010's and the main research question was: what kind of memories are associated with school craft, what memories the representatives of different generations have and to what are these attached to? First, Marjanen shortly introduces the main changes in Finnish National Core Curriculum for Basic Education between 1866–2014. The analysis of group-interview data revealed two main themes: the craft products manufactured at school and the positive and negative memories associated with school craft. Self-made handicraft products, the work phases and manufacturing techniques were remembered in detail and considered personal. The product or its making made it worth to remember and these products had either negative or positive emotional memories.

The second article "The Rebellious Teacher or a Rebel with a Cause: an interdisciplinary view on sloyd science" written by Marie Koch focused on craftivism from three perspectives: first as a mediator between artefact and context; second as a learning perspective; and third as an identity activity. The craftivism is seen as cultural phenomenon that add new valuation to the field of craft research and article highlights the term 'rebel' as a different role for teachers to adopt. As an example, Koch introduces a collaborative school project in which craft and natural sciences were integrated. The pilot project was conducted together with teachers and pupils from 9th grade at Freinet primary school and in cooperation with Dark Cosmology Center, Niels Bohr Institute and Copenhagen Institute of Interaction Design, CIID. The article provides some learning perspectives from the outcome of mirror learning and identity both from formal learning spaces and informal spaces.

The third article "Students confronting risks during holistic craft processes" by Häsänen, Lepistö & Rönkkö investigated the risk-taking situations among students holistic craft processes. For the purpose of the research, entrepreneurial learning was understood as a process and a form of craft learning in which students take risks during decision-making. The research questions focused on (1) how students confront risk-taking situations during the craft process, and (2) how these risk-taking situations are categorised as economical, psychological or social. The initial data consist of eight seventh-grade students' interviews (2013) and later data from ten students' digital learning diaries (2016). The interviews and diary data was conducted in three phase where students' self-evaluated design, production and evaluation processes and qualitative data analysis were conducted to both data sets. The results revealed that risk-taking situations related to economical risk were emphasised in the design and production phases, whereas psychological risk-taking was connected to the production phase. Social risk-taking situations were linked to the design and evaluation phases.

The fourth article "Handlingsrammer og handlingsrom i kunst og handverksfaget: Korleis institusjonelle mønster medverkar i studentars skapande prosessar med installasjonar" is written by Åsta Rimstad. The article analyzed projects where students teams' worked with installations. The students were 2nd year students who had not worked with contemporary art before. Case 1 consisted of 8 student groups and case 2 included 7 student groups. The microanalyses of students' creative processes were conducted and these processes were sequenced chronologically. Some examples reveal a link with the understanding

and working methods one possesses. Such understandings are based on traditions and patterns and did not matter when the students were to work creatively with their installations.

The fifth article by Joakim Andersson, Lone Brøns-Pedersen, Peter Hasselskog, Bent Illum is titled "Kommunikative ressourcer i håndværksmæssig undervisning - "Hvordan underviserens handlinger bliver til den lærendes handlinger" that focused on communicative resources in craft learning and asked which communication resources provide the best prerequisites for teaching craftsmanship? These resources in the form of actions can be concrete, fictional, bodily, verbal or a combination. The qualitative microanalysis focused on video recordings that were derived from various craft learning situations. The material is analyzed by and in four different perspectives: Neurological, Teaching, Learning and Communicative Perspective. The analysis revealed that the teachers generally use concrete rather than fictional actions. The authors' argued that communication provides the best result when verbalization is utilized as a supportive resource for concrete craftsmanship. This gives you the opportunity to understand material, tools and actions in a coherent process.

I wish you a nice summer holidays and I strongly encourage you to submit your articles in TECHNE journal!

Pirita Seitamaa-Hakkarainen

Editor-in-Chief