

Arts and Crafts Design in Time, Space and Place Methods for Learning and Constructing Arts and Crafts Design, Developing the Pedagogy

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The Ha-La Cu -Method developed in my thesis 2005 stands for meaning of language- and culture learning/training connected with arts and crafts design learning. For this paper I observed a group of elementary school and kindergarten teacher students to see how the method works, and how students analysed artefacts and trained to become interpreters. They navigated the course in learning with different requirements and were differently understanding realising, internalised and addressed by arts and crafts design products. We study and observe the functionally theoretical arts and crafts design and learning by means of intense reading and interpretation.

Keywords: method, sloyd, arts and crafts, language and culture, learning

Background and theoretical perspective

The processes consist of selections: the objects to be processed, material, tools, techniques, methods, colours, models, forms, actors and style. People and institutional actors are interacting.

The Ha-La-Cu is a method defining, choosing and expressing, picking up other learning entireties serving the arts and crafts design leaning process. As a learning style and method the Ha-La-Cu is multifaceted, also adjustable to students' levels, excellent and suitable for multicultural learning languages, too. In practice this works mapping out the complementary marks and signs, defining and allocating the optional them to analysis, one at the time. Analysis and interpretation, situational interaction, considering the capacity of groups interacting, they're level of learning, call for sensitivity. The essential quality elements are detected and observed. There will be new doors and gates opened: the essence of language will emerge; the arts and crafts design (and language and culture) learning will be emphasized. All the elements are still impacting together, interacting. Only the observation is pointed to one at a time, then analysed and interpreted, will find its own place and impact to other elements (like a facet of a prism). Concerning arts

and crafts design the choices are important though seldom valued. On emotional level, harmony consists of well interacting elements in human mind. Uncomfortably, often discord is caused by asymmetric elements in an entity. The student's interpretations mirror their idea about the product, meaning of appearance, function and manifold quality.

The assignment set for culture is to “*maintain the motivation and activity of society members*”. Concerning the arts and crafts design we shall pedagogically ponder what and how we teach. The question is, are we continuously teaching and gathering more methods and faster techniques, or are we teaching operational arts and crafts design, *arts and crafts processing and design* that gradually open the artefacts' dimensions, their essence. Can we answer questions without acknowledging the problems? The dialogue is important. We shall define and distinguish the differences between capacities, find the comprehensive pedagogic method, identify the skill and knowledge to choose and use artefacts and material for the artefacts. We need radical achievements and methods for improving arts and crafts design pedagogy and learning processes. To internal qualifications on the learning process belong the conceptions of quality of the artefact with material and also concepts of socio-technical and cultural competence. There, a person can manage the surrounding systems.

Anttila speaks of recollections and more specific and focused ideas and images rising during the process (Anttila, 1993). Professionally, a teacher should be growing into an acceptance of duty to bring other aspects into the contents of teaching, learning targets in detail for handling and producing. This is the starting point and objective, the aim (B.M.). Formerly, educational scientists were not interested in the professional development of arts and crafts design learning (Heikkilä, 2003). This was and still is a tool for formal civilisation (Kojonkoski-Rännäli, 1995, p. 107–108). According to Uno Cygnaeus (1810–1888), *arts and crafts design works as a useful tool to enhance human mental growth*. The base line created for arts and crafts design education caused directly proportional consequences to the professional development or/and undevelopment of the arts and crafts design activities. Analysis and interpretation of arts and crafts design and learning, deemed as unimportant, have been rejected. As a result uniting the learning of arts and crafts design, language and culture was left aside in general school learning activities.

Arts and crafts design is a subject integrating many subjects. Reciprocally, how are the other subjects connected with artefacts? Are we bringing an artefact visible only by making it? We can indicate the existence and effect of phenomena by

increasing or decreasing the learning quality of arts and crafts design. We shall see the points in common, intersections and borderlines, and ability for education. To have the know-how also means to have civics and consumer skills, both of which are necessary in choosing process (Kojonkoski-Rännäli, 2003; Lappalainen, 2005). The process in arts and crafts design is one of development, and takes shape from incentive and intention. We need to create a good undertone for itemising and enhancing analysis. We may point to the quality of the vocabulary: it consists of open contexts and expressions of arts and crafts design using connections. Do we enable learners to discover and learn to know the dimensions of quality elements? We shall invest in making the language understandable. In order to improve the arts and crafts design pedagogy that is a prerequisite to reconsider and reconstruct the arts and crafts design, learning and developing (Lappalainen, 2009).

Universal requirements, demands for authenticity, impressiveness and elegance comprise the artefacts' essential qualities. Out of these elements arise attention, sense and an eye for style, or the lack of it (Heikkilä, 2003). We may wonder if the choosing process in arts and crafts design and defining its qualitative essence, only is understood as a bunch of concepts, or just as a straightaway association, just named as a choice (Lappalainen, 2009). Instead of rising ethos in arts and crafts design teaching and learning, we may train the learners to express impressiveness and quality. Analysing, itemising and interpretations bring forth the empowering awareness for style and sophistication. Then rise the awareness of the essence of arts and crafts design (Lappalainen, 2009). The choosing behaviour, processes in context with choices (materials, methods, tools, colours, objects and actors), starts much earlier than the actual process for planning and producing the object.

With interaction and choice come emphasizing the models, styles, constructions, structures and patterns. Additionally, they express, they make conversation, inform and transact the expert properties to be interpretable about arts and crafts design. In context, they bring forth intersections and borderlines between other subjects. These also are points in common, joining to several dimensions of life. More precisely, they express the essence of arts and crafts design and/or the process of learning it (Lappalainen, 2005). What orientation ground with base markings is built in connection with arts and crafts design learning? By combining the standard language with the language of arts and crafts design, we construct the know-how, learning and vision to capture the essence of operational arts and crafts design, and analyse its dimensions. Whether the language is concrete and also profound is something we can examine (Dormer, 1994).

One day people will see the quality characteristics that the maker has constructed and hidden in an artefact. In context they'll see what this artefact is and what kind of process in tactile and haptic touch it has experienced, how it has been accomplished, and see the know-how concerning the chosen material and suitable working method making the artefact. It is wonderful if in an artefact hand-made by someone, the language of a productised artefact opens up. (Lappalainen, 2005, 2009)

The elements of a hand-made artefact are enhanced by tradition and reflect the essence of arts and crafts (design) with cultural heritage. Conversations and contexts in living conditions are in connection with multicultural or/and international realities. We may speak about culture as wide entreties concerning human communities and way of life (Heikkilä, 2003). In this study, I have trained teacher students, becoming arts and crafts design professionals, individuals sensitised to arts and crafts design and to materials and colour impression, identification and analysing. By nature, this (cultural) sensitivity is a matter of multi-professional interpretation, opening up the cultural heritage towards verbal awareness. The awareness about the cultural heritage in use itself is in a state of development. Tradition evolving over lifetimes is continually molding and revising the cultural heritage. Are the components of an artefact, objects for analysis, also enchanted by tradition, traditional awareness?

Living now in postmodernism it is important to respect the learning of arts and crafts design processes as culturally appropriate and to recognise the culture-benefiting factors. In this context, a human personality may develop itself more comprehensively. To be overly exact in considering the traditional background and preserving the idea and atmosphere of tradition has been criticised among arts and crafts design educators (Heikkilä, 2003). If then mass production, market forces and media start to guide the choosing behaviour, quality and effectiveness, civilization and culture will certainly suffer a setback. The use of tradition often is cited in order to avoid copying and piracy suspicions. Ultimate, unlimited free creativity can produce kitsch and extreme cacophony (Dormer, 1994).

Constructing an artefact requires skill and ability to give form; essential in this is visual and figurative understanding. This consists of building the sense-uniting colours, and a conception of how to use and develop materials, tradition and/or the cultural heritage. In these contexts, the unfinished and ready-made artefacts include interpretable symbols, signs and meanings. Too often, however, they not are noticed. By training entrepreneurs, we also can get in, at an early stage, the principles for guiding how to better use and interpret artefacts. This is pedagogy in

praxis verbalising the arts and crafts (design) learning. This deepens the learning by promoting the process in the beginning, from (even hasty) planning the artefact until finishing and interpretation. This kind of learning also trains for cultural awareness and common good taste, and identifies the style and value of an artefact (Lappalainen, 2005).

Verbalising the process level and interpreting the arts and crafts design process are methods for raising the level of know-how and understanding: skill for deep reading of the arts and crafts design process. For this purpose, the new Ha-La-Cu method learning style and pedagogy constructed in my thesis (2005), uniting the arts and crafts (design), language and culture learning, is working magnificently. Artefacts and examples of fiction, as well as texts written about artefacts, can be examined with a multi-scientific grip as texts, images and pictures. The contrast between heritage vs creativity offers a researcher interesting levels for examination: the conversation with artefacts, questions and answers appear as an image (Wellek & Warren, 1969), while written fiction is useful for waking incentives. Itemising and analysing the contents of arts and crafts design pedagogy also is connected with the essence of an artefact. This begins long before choosing the theme and subject. Having a baseline for creativity we need incentives, stimulus, impulse and kindling to feed creation (Keller & Keller, 1999). First we create the primary image and then the itemised image; finally, the exact image will evolve from the artefact. The analysis of the material using, choosing colours and methods reveal the effectiveness and quality of an observed artefact. During the planning and production we will get back to the question of analysis over and over again. The ready-made artefact also shall be examined and interpreted as a picture and as an article. Interpretation is needed in teaching from early childhood, nursery education and primary school education, all through the comprehensive school and training and education thereafter.

Among the essential elements are the verbal interpretations of phenomena connected to artefacts, analysis and definitions. Itemised and general sense information is conveyed about the systematic examination of an artefact, as follows: Suitable tools for this are *commentating annotations, denotations with general sense and connotations with special senses and combinations of them*. The *denotative level* means common general sense; in other words: naming the phenomenon with its essential sense. We then proceed to the *connotative level*, meaning the additional sense of phenomenon.

Data collection and empirical investigation

The methods for improving and developing the arts and crafts design are: First, starting from infancy, verbalising the arts and crafts design can be a tool for improving the learning of a language on a national as well as an international and multicultural level. Secondly, by becoming multicultural, a teacher will get a useful tool. Also, interpretation of arts and crafts design as pre-professional and professional activity contributes to enhancing the entrepreneurship and business life for the common good (Lappalainen, 2005, 2009). Methods and the ways they operate are forms of “wandering” from one study and artefact to another. To join the arts and crafts design, language and culture together, it is necessary to historically consider the prospects for community and professionalism to create opportunities for working and encountering cultures. Nowadays, this is socially plausible (Lappalainen, 2005).

For this report, I have trained and guided the exercises of teacher students (n =23) and read (114 pages) the process descriptions they wrote, and have reported the student’s interpretations and comments on a small scale. Along with the working and design process, also fictive literature was used. Students studying in the year 2009 were kindergartner- (Va) and primary school class teachers (Lu). The code I am using for them is LuVa. The number attached is random and regardless of the alphabet. The kindergartner students will be doubly competenced as teachers at kindergarten and at elementary school class. Some of them had completed studies of arts and crafts design, attending primary school poly-subject studies, some of them had completed the approbatory-degree and some had completed no studies in arts and crafts design. Almost all of them had participated in fairytale reading moments in children’s libraries. The students have participated in the exercises of arts and crafts design learning (14 h).

The students shall consider many artefacts in a new light as metaphors. Our theme was *”Penguins selling felted cakes of soap like gems/ Cake of soap felted (looking/ being) like a stone or/and felted cake of soap like a gem.”* In fictive literature we were to find support for notions concerning the exercise becoming more sensitive using materials and advancing common awareness.

Methods and analysis

Fictive literature is suitable for Telesis, time, space and place. Integrating literature in arts and crafts design learning is most appropriate. Using fiction we can express and support the idea that material is a way to expression, in which the artefact’s

colours, methods, using connections with form and shape will achieve the meaning. The aim of this research is to find out how in the learning situation the students notice the quality elements of arts and crafts design. Also how quality characteristics in process learning arts and crafts design can be advanced by means of fictive literature and frame stories. This kind of project enables studying the multi-faceted and -dimensional aspects of arts and crafts design learning. The teacher students (n =23) wrote evaluations, expressions and extensions about the fictive stimulus for incentives and process descriptions in our functionally theoretical learning environment: “*The Penguins selling felted cakes of soap like gems/ Cake of soap felted (looking/ being) like a stone or/and felted cake of soap like a gem.*” Students searched for elements in fictive literature, suitable for theme and topic. These were connected with planning processes, making and interpreting the artefact, and there they found and produced new kinds of learning experiences. Under my guidance, this resulted in paying attention to and targeting the perception especially to material: wool and its quality attributes (Fisher, 1990/1995).

The frame story then constructed itself like a jigsaw puzzle. We together agreed upon the colours, white and gray, for felted *cakes of soap like gems*. The *cakes of soap* came from the soap sellers: hand-made felted penguins with white woolen pom-pom heads and felted bodies matching the colours and style of cakes of soap. Overall wooly penguins are graphite black and gray. With felted orange beaks and feet, they live in imaginary arctic environment together with woolen flowers: dahlias, gerberas and marigolds, stalks stitched-knitted, conforming to the shades of orange and brown, and functioning as umbrellas/parasols. In addition with felting students intertwined fringes, used frame weaving and knitted loops of thick woolen yarn (Fantti), sewing these into a spiral shape, for a lighthouse on the cliffs of penguins’ imaginary world.

The verbal expressions, picked from fictive literature, support the conception of seeing the artefact as/like an object that is understood and interpreted as a metaphor. It was verbalised and made audible and sensible by body senses, thereby becoming visually experienced. The students found it interesting to handle and feel the elements and colours of the collage. Regardless of the thematic and context connections, every *wholly wooly penguin, cake of soap like gem* or flower was formed in its own peculiar way. If a student not was in sensitive harmony with using the materials, she constructed the entirety by gathering her own “spices” and tunings, but under guidance, was able to adapt the know-how of expertise, making the experience useable and capable of being cited.

Presentation of results

The teacher students continued the stimulus for incentives. Supported by fictive literature, they wrote continuums for the prime stories. They attempted strongly mentally and operationally to perceive the artefacts as metaphors. Difficulties in assimilating the metaphor became obvious in conversations about seeing *the stone as/like soap, cake of soap as/like a gem/stone* (LuVa 23). We see how the working method relates with choices of colours matching theme and materials. How is the learning of arts and crafts design proceeding, bound to context? It is interesting to discover how the students recognise, identify and realise the stimulus for intention, primers, impulses, kindling and incentives.

Cultural sciences today attend to problems regarding the utility article for use and/or decoration. Here, it is important, by means of fictive literature, to open the idea that articles are speaking, products perceive, but to question whether they address everybody (Sennett, 2008; Tirronen, 1990). For theme about the motif of felted merchant penguins with stone/soap-metaphora, the students did find associative literature. They cited certain readings: "*Penguin parents, both called mothers, hatch their eggs in nest built of stones and little penguins jump from stone to stone*" (LuVa 4; Lintunen, 1997, p. 5). Stone with a felted surface here still means soap. Some students felt it difficult to decide if the artefacts are for use, decoration, or both. The phenomenon reflects the idea about separate articles: some are for use and others for decoration. The metaphor appears in the following sentence: "*The cake of soap as/like a felted stone/gem, feeling nice, but durable!*" The penguins are selling soap using excellent words for advertisement: "*The cake of soap like a stone, not breakable in use!*" and "*A cake of soap like a felted gem, a beautiful decoration for your bathroom!*" (LuVa 3).

A student aimed at emphasising the motif is writing not having found books in the libraries about felted penguins, rocks or stones. She did not see the improvisation: "*For this function I chose the book 'Pikku pingviinin laulu' (Song of a Little Penguin)... there are no references to felted gems or cakes of soap*" (LuVa 4).

A student indicated her orientation to the use of textile materials. She began conversations with the objects and was aware of the professional guidance, when she connected the professional skill and know-how to the penguins' know-how: "*The penguins are skillful soap dealers. Dealers have a challenge to make white and graphite gray soaps felted into gems, their form is detailed, clear and their smell sophisticated. The entirety does not come by chance; the penguins are experts with lots of knowledge and know-how*" (LuVa 4).

A student's statement: *"The expert guiding the learning process is showing the way to quality. Without messing all the possible materials together"* (LuVa 8).

And another: *"– I think the motif is coherent, whole and well working... the charming penguins with pom-pom heads; I certainly will make them with my own students. The thick Fantti-yarn was used to construct a lighthouse, an impressive base for the penguins. The ideas of the artefacts radiated sophistication and expertise."* (LuVa 14)

The fictive literature attuned the student to ponder the structure of the entirety of the artefacts made of wool: *"The colleague ... includes interesting metaphors. The penguins and stones suit perfectly together, and soaps are a part of this world and time. This links us with penguins, and nature ."* (LuVa 14).

The fictive literature, about Penguin William offered vivid analogies also for interpretation of the process of felting: *" ... Soapy water was dripping from penguin William's bag. Soaps, the gems, they're there slightly washing themselves. The stones in children's hands began to change affected by water: the stone is slippery from the rain; the smell is charming just like the moss that a slight rain watered. The stone now ... smooth, soft and rough cleans the children's hands. The soapy water... soaks into ground ... path, white and gray... smells like nature, fresh, clean."* (Valkama & Sarell, 2007, p. 8; LuVa 18).

Table 1: Results comparing the working processes: The students evaluated a collected assortment of different guidebooks for hobby crafts and wrote affected conceptions. They also pondered and evaluated the real-time situational guidance, how to choose the materials and colours, and compared working in the operationally functional Ha-La-Cu -learning environment with working guided by hobby crafts books.

1. Using guidebooks for hobby crafts	2. Working in our operationally theoretical learning environment:
<i>... ... There is no use to complete ideas as shown. ... Good to consider ... choosing of materials, style, colour. (LuVa 18).</i>	<i>The collage is ... interesting ... includes interesting metaphors (LuVa 14).</i>
<i>Too many strong colours: ... disharmony ... no colour could show the best of it, ... drowned into jumble of colours (LuVa 8).</i>	<i>The colour used ... created a more lucid image (LuVa 8).</i>

<p>... Colours ...not considered all the way, to the end (LuVa 12).</p>	<p>... Only ... some basic colours affect to create magnificent works.... Colours seem more sophisticated and impressive (LuVa 12).</p>
<p>...Pictures look like fireworks.... (LuVa 8).</p>	<p>Making artefacts ... we joined working methods with each other. ... uniting the methods produced magnificent fine works (LuVa 12).</p>
<p>Diversity of different hobby crafts ... methods (LuVa 12).</p>	<p>...Products ... were in connection ...concerning the colour as material. The teacher's frame story made the connection even stronger (LuVa 13).</p>
<p>Models ... about one way to work only (LuVa 12).</p>	<p>... We used ... real wool and Fantti-yarn ... the entirety of good quality was composed (LuVa 12).</p>
<p>... Models do not compose a solid entirety; they are separate (LuVa 13).</p>	<p>... Experiences, senses about the essence of wool. This way we can compose a convergent entirety of wool (LuVa 7).</p>
<p>Paper and cardboard ...cheap materials... do not offer a child the possibility to sense, real textile materials (LuVa 13).</p>	<p>The significance comes through storytelling ... this approach will make the work significant and not just a piece of junk (LuVa 7).</p>
<p>If ... teaching in pre- and elementary school ... is restricted only to hobby crafts with paper and cardboard, a child will perceive a distorted vision about the essence of textile works. On the contrary... we used real ... wool and thick woolen Fantti-yarn.... (LuVa 13).</p>	<p>Choosing lucid colours and materials we can guarantee... our artefact is impressive. In the working process, the person... can experience the diversity of wool and ... is preceding the cultural heritage (LuVa 7).</p>
<p>The guidebooks still transact the gender models and conceptions about concrete articles (LuVa 2).</p>	<p>The ideas ... radiate sophistication and professional expertise (LuVa 13).</p>
<p>Learning in doing ... process where children find the impression ... idea about materials. ...Start to understand ... materials... only the best possible materials shall be used, ... we do not need a lot of it (LuVa 8).</p> <p>A small ... article is impressive if it's carefully made out of carefully chosen materials. ... Observation is ... important in pre- and elementary school grades (LuVa 8).</p>	

The entirety is not developed by accident; the penguins are ... experts, skilled ... lots of know-how (LuVa 4).

*“... The exercise was made by professional authority, and ... should be used in pre elementary education, not just phony jobs. **Learning in doing** we get impressions ... and children comprehend about the material... In pre- and elementary education we should use the best material possible, ... we don't need plenty of it. A little thing also is impressive when it's made of carefully selected materials. Learning to observe is important” (LuVa 8).*

The way to... approach the object... combined with storytelling, fictional literature, guarantees meaning for work. Choosing lucid material and colours we make... artefacts impressive. ... Experience the manifold range of wool elements ... continuing the cultural heritage... it's important that quality and sophistication should be highlighted rather than that only the results of the process were important. ... it was important that schools should invest in the materials and make it possible for teachers to process valuable quality artefacts” (LuVa 7).

One of the students (LuVa 7) seems to improve her ability to choose and use the quality material. She discovered the differences between guidebooks for hobby crafts and arts and crafts design and our theoretically functional work: The guidebooks did not develop thinking about how metaphoric the arts and crafts design activity is. In her opinions, the guide books' picked topics, materials, colours and instructions for choosing were clearly opposite with the understanding of the experience, as developed by the colleagues and made in our operationally theoretical learning environment. One of the students (LuVa 2) also noticed in guidebooks for hobby crafts that even in the year 2008 that the social gender is sustained my earlier research outcomes also refer to this (Lappalainen, 2005).

Reflection

Metaphora is in harmony with colours, shape and forms. Fictive literature opened the imagination and supported building the motif, and helped to realise the entirety of the work and significance of separate working periods. Process begins from pondering. There also is purchase, acquisitions, connection to awareness about the used materials and using connections, and also prize-quality – connections, context and suitable colours for the object in process. Anttila (1993, p. 111) describes and presents, utilising the important function of embedded knowledge, the theoretical model of process planning and making an artefact. Her model is general; it shows that anyone making something with his/her hands is a designer, the maker of an artefact. She does not open or itemise the paths to incubation and pondering, but

overrides intentions, kindling, first ideas and incentives that always are there before planning.

This needs more analysis and interpretation. To achieve the aim to establishing the learning process and finding the comprehensive pedagogic method, we will need new methods. New solutions in the contents of pedagogy need to be defined. The conversations are concerning materials' choosing, know-how about methods, a universal way of using colours and being aware of regulations for them and productisation. We need a tool for educating individuals to have more than only the skills to make artefacts. To create a wide range of operational basis, we must consider, how are the pre- and elementary education, first and higher grades at primary school and vocational education after elementary school concerned with the objective of arts and crafts design and the aim for professional arts education, and free time arts and crafts design learning. The arts and crafts design pedagogy must be culturally and multiply sensitive. The first intention, the incentive, must become more accurate, even more precise and finally the most precise image. The most precise image about the ready-made artefact appears as an interesting complex entirety in people's works: that is, the testers and researchers' images of their works and training of others.

How could the cyclic processes of arts and crafts design be better experienced? Instead of mere *learning by doing* (Dewey, 1990/1960), it is important to get experiences about encountering the arts and crafts activities and making them so as to be encountered. The LuVa students, learning to be teachers, proved that they already have reached the starting point on their own path growing towards self-guidance. Along this the sense of style seemed to improve. It will take time until *learning in doing*—experimental experience, beginning even from pre- and elementary school grades will produce empowering outcomes. Using the Ha-La-Cu Method and learning style arts and crafts design pedagogy can be multi-sensitive and culturally sensitive. The aim in learning process is reachable: it is the ability to read the creating process, and perceive the ready-made artefact as a picture. In order to improve the arts and crafts design pedagogy we shall invest in deep understanding of language, reconsider and reconstruct the arts and crafts design, learning and developing, (Lappalainen, 2005).

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Eeva-Maija Lappalainen, PeD, lektor vid University of Oulu, Finland. I doktorsavhandlingen från 2005 utvecklade Lappalainen en lärandemetod benämnd Ha-La-Cu-metoden som fokuserar på att förbättra inlärningsprocessen genom tillämpning av verbala uttryck och skapandet av en djupare metodisk förståelse genom att förena verbalisering av inlärningsprocesser i slöjd.