

## University of Lapland

# ART/TTK - Graphic Design Autumn 2023

Code	Name	Credits
ARTGRA23A	ART/TTK - Graphic Design Autumn 2023	5-57
ARTGR22A-CATEGORY-1002		3-30
UART1102	<i>Finnish Design</i>	4
UART1105	<i>Introduction to Service Design</i>	5
UVAP0162	<i>Adaptation Charting</i>	4
MAAD1102	<i>Introduction to Arctic Cultures</i>	5
MAAD1103	<i>Arctic Art, Design and Innovation</i>	5
MUTE0102	<i>Weaving Workshop</i>	3
UYTY0211MOOC	<i>Socially-engaged Arts MOOC</i>	4
ARTGR22AA-CATEGORY-1002 Open for Graphic Design students in Autumn period		2-27
AGRA0715	<i>Wayfinding and Signage Design</i>	5
AGRA0506.7	<i>Workshop in Graphic Design /</i>	5
AGRA0501	<i>Literature in Graphic Design</i>	2
KOMU2004	<i>From Observation to Interpretation</i>	5
MTEO0613	<i>Industrial Design Advanced Project/ Interactive Design</i>	10

**ARTGRA23A ART/TTK - Graphic Design Autumn 2023: 5 - 57 cr.**

**ARTGR22A-CATEGORY-1002 : 3 - 30 cr.**

**UART1102 Finnish Design: 4 cr.**

### Objectives

At the end of this course student

- has basic knowledge on Finnish design
- can recognize different fields of design culture in Finland
- can apply the understanding of Finnish design in assignments

### Contents

The design culture in Finland is presented and discussed by using Finnish industrial, graphic, audio-visual, fashion and textile designers and their works as examples. Lectures are given from different fields of design. The emphasis is to introduce the key elements of Finnish design. Students will make assignments in groups, where they will apply their knowledge on Finnish design.

### Accomplishment methods

Presence during the lectures (80%) and the finished assignment with a presentation.

### Study methods

Lectures about different fields of Finnish design by using examples. Group assignment, where students are asked to apply their knowledge on Finnish design. Lectures and guided exercises 28

hours, 80 hours independent work.

**Further information**

Max 25 students.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

(0) The performance is very incomplete or incorrect, or contains significant misunderstandings. (1-2) Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

5

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The tasks are well written and/or implemented.

**UART1105 Introduction to Service Design: 5 cr.****Objectives**

At the end of this course student - understands the key concepts, methods, process and background of service design - understands service design as a design activity and its link to one's own field of study - has got basics for further method studies and projects on service design

**Contents**

The goal of the course is to give the participant an overview about service design, its key concepts, methods and process. The course will contain both theory and one practical case assignment, or smaller-scale service design tasks

**Accomplishment methods**

Presence during the lectures (80%), finished assignment and a final report.

**Study methods**

Lectures, exercises, design assignment and a final report for a case organization

**Learning material**

More literature information and extra material

Stickdorn, M. and Schneider, J. (Eds). 2010. "This is Service Design Thinking. Basics - Tools - Cases." BIS Publishers. NL.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

5-1 / failed

**UVAP0162 Adaptation Charting: 4 cr.****Objectives**

Learning outcomes

-the application of theory and practice to the exploration of adaptation and change, culture and environment through artistic practice during the student's exchange period.

-to achieve a clearer understanding, through art, of the relationship between culture(s) and environment.

**Contents**

Theories of adaptation and the exploration of visualization of space and culture via artistic exploration.

**Accomplishment methods**

None other than to be an exchange student in the faculty of art and design.

**Study methods**

Seminar, field work and critique 48 hours, independent work 60 hours.

**Further information**

Max. 15 students.

**MAAD1102 Introduction to Arctic Cultures: 5 cr.****Objectives**

At the end of the course student is able to

- have basic understanding of the histories and experiences of the peoples of the Circumpolar North, and the development of northern cultures
- discuss and distinguish traditions and features of northern cultures and art
- describe cultural and artistic similarities and differences of northern peoples and cultures

**Contents**

The aim of this introductory course is to give knowledge of Arctic Cultures and how arctic landscapes and people have been presented in visual arts.

**Accomplishment methods**

Lectures and seminars 28 hours, independent work, a learning diary and a seminar on literature.

**Further information**

Timing

Autumn of first year

Target group

The student of Master's programme in Arctic Art & Design, exchange students (BA, MA)

Tutors

Maria Huhmarniemi and teaching and research staff of Arctic Centre and Faculty of Art and Design

**Evaluation scale**

H-5

**Assessment criteria**

0-2

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Participation in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. Basic understanding of Arctic Cultures has been formed, but there may be shortcomings.

**5**

Participation in the course is active. The performance outlines a broad entity and the knowledge of Arctic Cultures can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The learning diary is well written or implemented.

**MAAD1103 Arctic Art, Design and Innovation: 5 cr.****Objectives**

Students will be able to identify the main concepts and process related to thematic discussion and development processes in the arctic region. Students will learn how to use research and development strategies as well as methods and approaches based on art and creativity needed to solve extreme problems.

**Contents**

The course will introduce the thematic discussions related to the research, development and innovation work related to arctic art and design. The course will introduce central concepts in the core of arctic art, design and innovation: design for social innovation, design thinking, wicked problems and applied visual art. The course will also introduce research processes and case studies on development work in the north. Arctic Art, Design and Innovation work can be applied into marginal contexts and help in generating radical innovation for both social and business contexts.

**Study methods**

The course will be carried out through lectures and workshops 32 hours, and a seminar work, independent work.

**Further information**

Timing

Autumn of first year

Target group

MA and Doctoral students

Tutor

Satu Miettinen and Glen Coutts

**Learning material**

Brown, T. (2008). Design Thinking. Harvard Business Review, June 2008, 84-92. Darso, L (2004) Artful Creation: learning-Tales of Arts-in-Business.

Jokela, T., Goutts, G. Huhmarniemi, M. and Härkönen, E. (Eds): COOL – Applied Visual Arts in the North.

Kolko, J.: Wicked Problems: Problems Worth Solving. <https://www.wickedproblems.com/read.php>

Manzini, E.: Making Things Happen: Social Innovation and Design. Design Issues. Winter 2014, Vol. 30, No. 1

Tahkokallio, P.( Ed.): Arctic Design - Opening the Discussion. 2012  
Jokela & Coutts: Relate North series 2014 – 2020

**Evaluation scale**

H-5

**Assessment criteria**

0-2

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Participation in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The main concepts and approaches of arctic art, design and innovation have been formed, but there may be shortcomings

5

Participation in the course is active. The performance outlines a broad entity and the knowledge of arctic art, design and innovation can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The course tasks are well implemented.

**MUTE0102 Weaving Workshop: 3 cr.****Objectives**

Learning outcomes At the end of the course student is able to:

- Use and combine different materials and weaving techniques creatively.
- Know basic weaving patterns and some special weaving techniques.

Content The possibilities of weaving techniques in basic loom. Three-dimensionality on the woven surface.

Method 36 hours lectures and guided exercises, 45 hours independent work

Requirements Active participation and successful completion of studio work.

Evaluation 5-1 / failed

Timing Autumn semester

Target group Faculty of Art and Design exchange students (BA, MA). Max 12 students.

Tutor Fashion, Textile Art and Material Studies, Ritva Jääskeläinen

Language of instruction English

**UYTY0211MOOC Socially-engaged Arts MOOC: 4 cr.****Objectives**

This course is offered as a massive open online course (MOOC). It is based on the European Commission-funded research project 'Acting on the Margins: Arts as Social Sculpture' (AMASS, 2020–2023). The MOOC provides an overview of socially engaged arts (SEA). Participants will become familiar with SEA practices and gain an understanding of arts-based processes and practical work, as well as their possible application in different contexts and organisations. The course combines SEA, people-centred design, application of arts-based methods, expert videos and practical exercises.

This course presents diverse methodologies for mitigating societal challenges through arts-based initiatives. Readings, photos and video lectures based on projects from eight European countries will introduce participants to the strategies and approaches of SEA practices. The course will briefly examine the principles of engaging communities in the arts and the effect of the arts on well-being. The content covers the basic principles of design-driven participatory processes for social innovation in arts-based initiatives, visual storytelling and assessment of arts projects. To join the course, please visit: <https://www.amassmooc.com>

**Contents**

This course is completed independently at the participant's pace. Participants will perform an independent study, aided by pre-recorded video lectures, presentations, podcasts and readings. Each lesson will offer self-paced learning based on lectures from contributors from the eight AMASS partner countries, and participants can choose the order in which they wish to engage with the lessons. Instructions for course completion will be provided throughout the course.

**Accomplishment methods**

The 8 lessons, cover the following topics:

- Artistic open form in art education for the deaf: Connecting people – CZECH REPUBLIC
- Introduction to socially engaged art for inclusive communities – FINLAND
- Social media presence of disadvantaged communities: Arts-based interventions and visual storytelling to make their true voice clearly heard – HUNGARY
- Design-driven participatory processes with stakeholders in the arts and culture field – ITALY
- Engaging communities in the arts – MALTA
- How to empower participants through visual storytelling and documentation – PORTUGAL
- European cultural policy and the socially engaged arts – SWEDEN
- Developing positive partnerships in socially engaged arts – UNITED KINGDOM

**Study methods**

Independent work 108 hours.

**ARTGR22AA-CATEGORY-1002 Open for Graphic Design students in Autumn period: 2 - 27 cr.****AGRA0715 Wayfinding and Signage Design: 5 cr.****Objectives**

In this field of research a variety of design disciplines are united with the objective of optimizing visual aspects of wayfinding, communicating identity and information based on iconic and / or linguistic semantics and / or words with the aim to create an inclusive space – a place designed with everyone in mind.

**Contents**

In a symbiotic relationship with the guidance system and visual communication in other modes. Lectures and exercises 42 h. Independent work 93 h.

**Accomplishment methods**

Participation in lectures and exercises, production and presentation. Literature will be announced at the course.

**Evaluation scale**

H-5

**Assessment criteria****0-2**

5– 1 / failed

**AGRA0506.7 Workshop in Graphic Design /: 5 cr.****Contents**

Concentrating on certain special field in Graphic Design. Focus not confirmed. Possibility to continue to courses

**Accomplishment methods**

Contact lessons 36 hours, independent work 100 hours

**Assessment criteria****0-2****Fail**

The performance is very incomplete or incorrect, or contains significant misunderstandings.

**Passable and satisfactory (1-2)**

Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4****Good and commendable (3-4)**

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

**5****Excellent (5)**

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer is well written or implemented.

**AGRA0501 Literature in Graphic Design: 2 cr.****Accomplishment methods**

Literature

**Study methods**

Literature and Essay

**Evaluation scale****H-5****Assessment criteria****0-2**

**Fail**

The performance is very incomplete or incorrect, or contains significant misunderstandings.

**Passable and satisfactory (1-2)**

Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4****Good and commendable (3-4)**

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

**5****Excellent (5)**

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer is well written or implemented.

**KOMU2004 From Observation to Interpretation: 5 cr.****Evaluation scale**

H-5

**At the end of this course student**

- has knowledge on how people perceive what is around
- can recognize what impacts our perception
- can apply the understanding of perception process in assignments

**Content of the course**

Perception as an interdisciplinary field of study. The strengths and weaknesses of sense perception in gathering information. What influences perception? How is the experience process from perception to interpretation? And how about design process from expression to interpretation?

Presence during the lectures (80%) and the finished group assignment with a presentation.



## **MTEO0613 Industrial Design Advanced Project/ Interactive Design: 10 cr.**

### **Objectives**

Having completed the course students can

- have an overview to different interaction design techniques
- recognize the phases and tasks related to designing interactive products and user interfaces (UIs)
- apply the methods of interaction design in the contexts of graphical user interfaces (GUI) and beyond desktop UIs
- apply different methods in interaction design project work
- collaborate with different stakeholders, for example business, research, and end-users, in the context of interaction design

### **Contents**

Comprehensive project work focusing on interaction design. Introduction of different phases of interaction design process. Different interaction design techniques on graphical user interfaces and mobile and ubiquitous interaction. The project work entails the application of interaction design and UI prototyping methods.

### **Accomplishment methods**

Active participation in lecture and project work, completed project assignments, and a written report.

### **Study methods**

Lectures as well as project work under supervision and independently, a total of 270 hours.

### **Prerequisites**

Bachelor's studies, or can be included as part of international exchange studies.

### **Evaluation scale**

H-5

### **Assessment criteria**

**0-2**

0: The performance is very incomplete or incorrect, or contains significant misunderstandings.

1-2: Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

**5**

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer is well written or implemented.