

University of Lapland

ART/TTK - Fashion, Textile art and material studies, Autumn 2023

Code	Name	Credits
ARTFT23A	ART/TTK - Fashion, Textile art and material studies, Autumn 2023 5-43	
Open to all students and available in Autumn period		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
Only for fashion and textile students		2-13
MUTE0101	<i>Fashion and Textile History</i>	2
MUTE0025	<i>Fashion workshop</i>	5
FTEK3202	<i>Experimental Textile Expression</i>	6

ARTFT23A ART/TTK - Fashion, Textile art and material studies, Autumn 2023: 5-43 cr.

Open to all students and available in Autumn period: 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.

Only for fashion and textile students: 2 - 13 cr.

MUTE0101 Fashion and Textile History: 2 cr.

Objectives

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

- be familiar with the development of different textiles and clothing/fashion
- find and apply information on a chosen topic
- understand the nuances and trends in the history of fashion and textile art

Contents

General fashion and textile history and specific themes depending on student's interests.

Study methods

14 hours lectures, 40 hours independent work.

Further information

Requirements To be agreed with tutor.

Evaluation 5-1 / failed

Timing Autumn and spring semester

Target group Exchange students in Fashion, Textile Art and Material Studies.

Tutor Fashion, Textile Art and Material Studies, Johanna Oksanen

Language of instruction Lectures and individual tutoring in English

MUTE0025 Fashion workshop: 5 cr.

Objectives

At the end of the course student is able to:

- acquainted with a current theme or phenomenon in fashion

Contents

The main contents of the course are selected from annually changing topics in the field of fashion. Students become familiar with the chosen theme by using and applying different means of expression.

Accomplishment methods

Active participation to lectures and guided exercises and successful completion of studio work.

Study methods

10 hours guided meetings with tutor and 125 hours independent work.

Further information

Exchange students in Fashion, Textile Art and Material Studies.

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.

FTEK3202 Experimental Textile Expression: 6 cr.

Objectives

At the end of the course student is able to

- design and produce surfaces utilizing various textile techniques.
- experiment and combine different materials and techniques innovatively and creatively

Contents

The possibilities and meanings of experimental textile techniques in artistic expression. Material-based, experimental approach to creative process.

Accomplishment methods

Active participation and successful completion of studio work.

Study methods

60 hours lectures and guided exercises, 102 hours independent work

Evaluation scale

H-5

Assessment criteria

0-2

Fail (0)

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.