2015–2016

DESIGN AND ARCHITECTURE
PROGRAMME OF STUDY
MA DESIGN

LISTAHÁSKÓLI ÍSLANDS
Iceland Academy of the Arts

Design and Architecture

PROGRAMME OF STUDY
MA Design
2015–2016

THE DEPARTMENT OF DESIGN AND ARCHITECTURE
ICELAND ACADEMY OF THE ARTS

Notice
The information is published with a disclaimer
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MANIFESTO

We are polymaths and design specialists. Therefore we act as leaders, as well as individual thinkers. We see what is and imagine the possibilities.

We are diverse and we nurture diversity, for it is fundamental to creation, life and wellness for all.

We are part of a whole, but are able to see patterns within. We can manage those patterns and artfully manipulate them, with compassion and care and respect for relationships, into comprehensive thoughtful projects.

We think large and small, on a relative and sliding scale, exerting fact and fiction and bringing together the sensible, wonder and fuzzy logic.

We are in the immediate present, designing your future and our own, we are aware of the past but are not bound by it.

We are metamodern metadesigners. We are mindful agents of change.

Terminology, see:
en.wikipedia.org/wiki/Metamodernism
en.wikipedia.org/wiki/Metaxy
www.metamodernism.com
www.metamodernism.org
www.metadesigners.org
www.aeonmagazine.com/world-views/anyone-can-learn-to-be-a-polymath

WELCOME

Dear MA Design student,
thank you for your commitment.

The MA Design is a full-time two year programme, and a challenging one which makes significant demands of its students in both design terms and critical-analytical terms.

The programme focuses around three strands; design team, individual project and critical theory; encompassing workshops, seminars, individual tutorials based on the old model of mentorship in the arts, and input by guest lecturers and speakers. These intensive and critical experiences are designed to encourage the growth of a vibrant and robust design community which will help focus each student's efforts on developing her / his unique and distinctive vision.

The programme offers access to IAA's facilities and affiliations, providing an inspirational venue in which to further your design ideas and deepen your critical interests, and a platform from wich to engage with the wider world.

On behalf of faculty and staff,
with best wishes,
Dóra Ísleifsdóttir
Professor
Programme Director of MA Design

THE DEPARTMENT OF DESIGN AND ARCHITECTURE

The role of designers and architects is to create change for the better – to increase quality, tangible and intangible. The practical characteristics of design, aesthetic and ideology, has wide-ranging effects on the environment and on society, as they are interwoven into the life of each and every human being. Design and architecture are not products but a methodology; building in equal measure on research, logic, position, aesthetics, insight, and imagination.

Therefore the objectives of the Department of Design and Architecture is to:
▶ offer an ambitious teaching and learning environment,
▶ develop a community of learning consisting of teachers and students,
▶ develop interdisciplinary collaborative processes in design,
▶ work toward sustainability,
▶ build up research culture that supports common creation of knowledge,
▶ engage with contemporary challenges in society using the methodology of design,
▶ promote the culture of design as a moving force in society,
▶ encourage constructive change in society.

Specific objectives of the masters programme

The MA Design Programme offers a platform for students to deepen their knowledge and enhance competences in order to undertake complex design projects concerning the pressing issues of our times. Emphasis is placed on synergy of ingenuity and aesthetics, technology, science, and ethics in the design process, while focusing on the unique position in Iceland, which makes it possible to design with the aim of creating scalable solutions applicable to a larger whole. The programme encourages students to further develop their individual methodologies, skills and processes, while cultivating collaboration and diversity where design increases quality of life for human beings, enhances a sense of community and social responsibility, while respecting and considering ecological concerns. Students are strongly encouraged to amass creative working methods and researched knowledge in order to address contemporary real world challenges, and the future.

The master's programme places particular emphasis on:
Collaboration Developing collaborative processes and integration of design, technology and science in co-creation with the business community, universities, institutions, and other entities.
Society Enhancing a sense of community and empowerment in society, by using design methodology to increase well-being, efficiency, and to create value.
Sustainability Researching and developing synergies, by applying metadesign methodology and design research towards an understanding of symbiotic relations and co-sustainment.
Research Promoting increased knowledge creation and critical dialogue on design.

PROGRAMME DESCRIPTION

Content and structure
The Master's Programme in Design is a full-time two-year course, 120 ECTS, culminating in an MA Degree in Design. Students are expected to complete 30 ECTS of theoretical and applied courses each semester. Applied courses are divided into design team courses, individual projects, and thematic group workshops. Theoretical courses are divided into design and critical theory, seminars, and elective courses.

Teaching
Teaching takes place in the studio, in lectures, in seminars, individual tutorials, and during project reviews under the guidance of mentors who work as professionals within and outside the Academy, as well as in the IAA workshops. Students gain understanding and experience of the importance of teamwork, within the Academy and in larger interdisciplinary co-creative projects.

Students have work facilities in a communal studio for Master's students in Design. The studio is a platform for knowledge creation, art creation, collaboration and dissemination. The studio creates an environment that promotes independent work where creative thought and critical view on the challenges of the current times is encouraged.

Daily teaching takes place between 08:30–16:40.

From 08:30–12:10, students attend theory courses. Theory courses are five, ten, or fifteen weeks long. Teaching takes place in the form of lectures, discussions, and project work. Students do research and analytical projects, present their findings in presentations and short lectures and work with text, e.g. writing essays. MA students can also attend theory courses at BA level as electives, and technical courses at BA level if this is specially requested where such specialized training is offered.

From 13:00–16:40, students attend studio classes. Teaching is generally divided into seven to eight week courses, sometimes broken up with shorter workshops. The studio is students' and teachers' working area. All students are allocated their own work area in the studio and are expected to do most of their work there. Teachers come to the studio regularly and give guidance on projects. The needs of the course dictate the work done in the studio or elsewhere, but teaching arrangements and assessment is explained at the beginning of each course.

Assessment
Assessment is based on students' progress each term. In the assessment, the entire design process is reviewed in accordance to the Relational model; the gathering of data, research, analysis, project plan, idea development, dissemination, processing and presentation and

how all parts of design are undertaken; from idea to implementation. Communal reviews and critique of students' projects take place at the end of courses. Courses finish with reviews where students present their projects and reflect on them using the programmes Relational model to structure the presentation, and participate in discussion with teachers, and external specialists.

The assessment looks at the quality and presentation of projects according to each projects status within the relevant and presented schedule of each project.

Artistic practice and critical theory

In Design team courses, students take on the urgent challenges of our times. They define projects and work on proposals that make a positive change to the current condition. In design team studio, emphasis is placed on teamwork, where students in their first and second year work together on the overall goals of a larger thematic project and develop their own or communal project activity, in individual or systematic solutions.

Individual projects are each students study proposals developed and supported in relation to the department's specialist expertise with the guidance of mentors and may in relation to faculty's research labs. Individual project research and design work is aimed at cultivating diversity of thought and approach towards autonomy and individual expression and purpose.

In design-related theoretical courses, there is an emphasis on dissemination, and to increase students' understanding, theories and methods, which may throw new light on and deepen design processes.

The emphasis is on transdisciplinary thought, and cultural and social analysis. Throughout the programme, there is an emphasis on the synergy of theoretical courses and design courses. The theoretical courses are divided into three parts:
▶   Design-related theoretical courses
▶   Academy of the Arts communal Masters students' seminar
▶   Elective courses

Through research training, theoretical courses, participation in seminars, individual projects and teamwork, students are trained in initiating projects and managing them, actively participating in collaboration, shouldering responsibility, and sharing their competencies, ideas, and knowledge in diverse circumstances.

First year

During the first year, through the courses Design team I, Dealing, and Individual project I and II, Design team II / Together, students consolidate their research interests in collaboration with their mentors and experiment with manifestations of their increasing focus

through research, design practice, and theory resulting in a revised and updated Individual project proposal at the end of the academic year.

Throughout the year, students attend lectures or discussions in studio workshops on Mondays. Thursdays are mostly dedicated to individual tutorials with mentors and teachers, theory courses are taught in the mornings. Teachers may expect attendance in addition to Monday and Thursday sessions if called for by course assignments. Students are generally expected to be at work in the studio, unless otherwise engaged by their projects' needs. Students inform respective teachers about their schedule, methods, process and progress regularly, or as requested.

Second year

During the second year, students define their research interests in collaboration with their mentors, teachers, and lecturers, through Design team III and Individual project III. Their design focus is methodically informed by theory and disseminated in their thesis and manifested in their design work, and finally their MA project.

Design work during the second year is firmly based on students' individual project and research, and is clearly informed by relevant relationships, theory, context, and ethics.

The MA project: thesis; research describes students' theoretical and conceptual foundation in the design work.

The MA project: analysis and dissemination documents the design process and design results, with an analysis and clarification of the design process and outcomes, reflecting on the results reached by examining relationships and context. The design work is developed and tested by employing design thinking and metadesign methods, clearly documented and reflected upon in one-to-one tutorials, presentations, and group reviews.

During the 3rd semester of the master's programme, students attend lectures, meetings, or discussions in studio on Mondays and are available for private tutorials with their mentors on Thursdays, as well as attending morning theory courses, and regular project reviews. Studio teachers and mentors may expect attendance in addition to Mondays and Thursdays, and students are generally expected to be at work in the studio, unless otherwise engaged by their projects' needs.

During the 4th semester, students are fully self-directed in their work, and manage their interviews with mentors and other teachers, as well as consultations with relevant local agents, and project recipient. Students inform their respective mentors and the programme director about their schedule, methods, process and progress regularly, or as requested.

MA project: Thesis; Research, Analysis and Dissemination, and Design Work

The subject of the MA project, is based on students' own initiative. In the MA project, students' own interests, feelings and intuition are paramount. They define and structure the project's design process in collaboration with their mentors. The project must have immediate relevance and real world basis; local or international. It must be considered, demonstrate relevant technical abilities, aesthetic understanding, and ethical awareness. The MA project may arise from research and design work developed in students' individual projects, theory, and / or design team projects.

Research, theory, and context are part of the design process. The design process is always directed at going beyond what the student knows in order to create new knowledge. The work process is documented and made explicit, along with relevant theoretical and ideological context. The aim is to awaken and mature forces that lie unused or dormant. It is important to develop courage, to find and define counter-currents to a project, as well as assessing and taking risks in the progression of the project.

The 4th semester concludes with a public exhibition and a student led seminar and a defence, where students' work is peer reviewed and they defend their whole MA project: Thesis; research, Analysis and dissemination, and Design work, before an examination committee of three, an external examiner and programme directors. The MA project: Thesis; research, Analysis and dissemination, and Design work is 30 ECTS in total (6 + 4 + 20). MA project: Thesis will have been graded at the end of 3rd semester, but may be reconsidered as part of the whole MA project during examination, and may therefore be revisited and revised, though only by agreement with the MA project: Thesis; research supervisor.

Learning outcomes

On completion of their studies, students should be able to:

► Understand theories, ideology, concepts and methods of design and related academic studies in an international context.
► Demonstrate originality in practice, use intuition and imagination in artistic practice / design
► Make independent decisions in the structuring, processing and implementation of projects and state their case on professional grounds.
► Be able to understand and undertake complex projects and develop these in a professional context.
► Be able to make use of their knowledge, understanding and intuition in design and have a professional approach in their work.
► Be able to take initiative on and manage projects, take active part in collaborations, shoulder responsibility for the effects of projects and disseminate their competencies, ideas and knowledge to specialists and the general public.
► Be able to analyse and assess ethical challenges in the artistic and academic context.

PRACTICAL INFORMATION AND SERVICES FOR STUDENTS

DEPARTMENT COORDINATOR

The Department Coordinator is responsible for student records within the Department and for providing information to students and teachers, in addition to special tasks and general office duties. Additional duties include developing timetables, recording marks, handling course enrollment and withdrawals as well as course descriptions and credits.

Department Coordinator: Hafdís Harðardóttir, hafdis@lhi.is, tel. 545 2221

SERVICE ASSISTANT

The Service Assistants provide assistance with matters regarding facilities and equipment. They also serve as receptionists for guests, exchange students and teachers at the Laugarnes-vegur building, providing necessary information, keys, access codes, etc.

Service Assistant: Hreinn Bernharðsson, hreinn@lhi.is, tel 545 2202

EQUIPMENT REQUEST

Students can borrow equipment such as cameras, video and audio recorders after 13:00 to be returned before teaching begins at 8:30 the following morning. Requests should be directed to the Service Assistant.

PRINTING AND PHOTOCOPYING

Students are allotted a print and photocopying quota each semester, but additional printing can be purchased. Charges for additional printing are payable at the main office in Þverholt or to the service assistants in Laugarnes.

COMPUTER AND WEB SERVICES

The Computer and Web Services main office is located on the ground floor of Þverholt 11. Computer services are also provided at Sölvhólsgata on Mondays from 9.00 –16.00 and in Laugarnesvegur on Thursdays from 9.00-16.00. If the computer services staff is not available, a request for service can be made through e-mail to verkbeidni@lhi.is. Requests must be accompanied by name and position (student, academic faculty, office).

Further information on computer and web services can be found on the LHÍ website.

MYSCHOOL, INTRANET AND E-MAILS

All students are provided with an e-mail address that allows 7.5 MB on the www.lhi.is mail server. Students are also allocated 10 GB of space on the file server. Larger file spaces are allocated upon request for a limited time. Students receive a code, which they use to access the intranet system MySchool for student registration and records. The system provides students

and their teachers with efficient and extensive access to information concerning their studies, such as course schedules, grades, assignment due dates, course materials and announcements. The Academy e-mails are an important tool for communication between the school and the students; it is therefore mandatory for all students to use their LHI e-mail address.

LHI WEBSITE
The website www.lhi.is is the school's information gateway. Information on study programmes, services, members of staff, main events and news may all be found there. Please note that the English version is currently under reconstruction.

STUDENT ID CARD
All students are provided with a student ID card, which also functions as a key to access the Department´s premises. Student ID cards are valid for the duration of students' studies, provided they have paid their tuition fees. Each student is fully responsible for his or her student ID card. Lending of cards is forbidden. Lost cards should be reported immediately to the academy office or by sending an e-mail to lhi@lhi.is.

CAFETERIA
The students and staff cafeteria in Þverholt is open from 9:00 –13:00 weekdays. Hot lunch is available from 12:00 –13:00.

LIBRARY
The Academy library is the largest, specialised art library in Iceland. The library's main function is to provide resources and assistance to support studies, teaching and research at the Iceland Academy of the Arts. Students are encouraged to use the library, both for borrowing and/or photocopying materials. An Information Service Assistant assists students with finding reference materials and using databases. Materials not available in the library can be ordered through an interlibrary loan system. Students can suggest new orders by filling out request forms available at the library front desk and by email at library@lhi.is

The Academy Library is housed in three locations:

ÞVERHOLT – MAIN LIBRARY
Architecture and Design
Þverholt 11,
105 Reykjavík,
Monday – Friday, 8:30 -16:00

LAUGARNESVEGUR – BRANCH LIBRARY
Fine Art and Art Education
Laugarnesvegur 91,
105 Reykjavík
Monday- Friday 8:30 – 16:00

SÖLVHÓLSGATA – BRANCH LIBRARY
Theatre, Dance and Music
Sölvhólsgata 13,
101 Reykjavík
Monday – Friday 8:30-16:00

STUDENT ASSOCIATIONS AND STUDENT COUNCIL

Within each department, there is a student association, which manages students´ interests and social activities. The IAA Student Council is comprised of the heads of the student organisations of each of the departments. Students have representatives on department councils and two representatives on the student Grievance Committee. Students are also represented at the Academy Forum meetings, which provide a platform for cooperation between students, the academic faculty and the Academy´s administration. Fees to the students' social fund are included in the first tuition payment.

OPEN LECTURES

Every year, a number of artists and academics give lectures and presentations on their work and ideas in the Open Noon lecture series at the Department of Design and Architecture. The lectures are intended to introduce and encourage discussion about various matters of opinion from the world of art and contemporary culture as well as the connections between different disciplines and professions. The lectures are an important part of the Academy´s public relations as well as being an open platform that connects students to the world of ideas and experiences of artists and academics.

FACULTY AND STAFF

Dean
Sigrún Birgisdóttir, sigrunbirgis@lhi.is
Sigrún Alba Sigurðardóttir, assign dean until October 25th 2015, sigrunalba@lhi.is

Atli Hilmarsson, adjunkt, atli@lhi.is
Birna Geirfinnsdóttir, assistant professor, on leave from November 1st, birnageirfinns@lhi.is
Bryndís Björgvinsdóttir, adjunct, bryndisbj@lhi.is
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Thomas Pausz, adjunkt, thomaspausz@lhi.is
Tinna Gunnarsdóttir, adjunct, tinnag@lhi.is

Project Managers
Hallgerður Hallgrímsdóttir, hallgerdur@lhi.is
Rúna Thors, runathors@lhi.is
Offices are on 5th floor in Þverholti 11. Tel.: 545 2223

PROGRAMME OVERVIEW 2015–2016

FIRST YEAR
Autumn semester

Introduction	0 ECTS	Dóra Ísleifsdóttir
Design team I	8 ECTS	Hlín Helga Guðlaugsdóttir
Dealing	2 ECTS	Hulda Stefánsdóttir
Individual Project I	10 ECTS	Dóra Ísleifsdóttir
Design Thinking	4 ECTS	Massimo Santanicchia
Research and writing	4 ECTS	Guðbjörg R. Jóhannesdóttir
Elective course* (obligatory)	2–4 ECTS	
	30–32 ECTS	

Spring semester

Individual Project II	10 ECTS	Dóra Ísleifsdóttir
Individual Project II seminar	2 ECTS	Guðbjörg R. Jóhannesdóttir
Art/Science/Technology	2 ECTS	Eric Ellingsen
Design Team II (Together)	10 ECTS	Massimo Santanicchia
Academic discourse and writing	4 ECTS	Guðbjörg R. Jóhannesdóttir
Design in Iceland	2 ECTS	Guðmundur Oddur Magnússon
Perception and creative process	4 ECTS	Jóhannes Dagsson
	34 ECTS	

SECOND YEAR
Autumn semester

Introduction	0 ECTS	Dóra Ísleifsdóttir
Design Team III	10 ECTS	Hlín Helga Guðlaugsdóttir
Elective course* (obligatory)	2 ECTS	
Individual Project III	10 ECTS	Dóra Ísleifsdóttir
		Hlín Helga Guðlaugsdóttir
MA project – Thesis; research	6 ECTS	Guðbjörg R. Jóhannesdóttir
Design thinking, process and methods	4 ECTS	Guðrún Lilja Gunnlaugsdóttir
	32 ECTS	

Spring semester

MA project – Design work	20 ECTS	Dóra Ísleifsdóttir
MA project – Thesis; analysis and dissemination	4 ECTS	Guðbjörg R. Jóhannesdóttir
Creative Writing (workshop, TBC)	2 ECTS	Julia Lockheart
Communication and promotion	2 ECTS	Dóra Ísleifsdóttir
	28 ECTS	

Elective courses
See Hafdís Harðardóttir, Dep. Sec., for overview and sign-up, (hafdis@lhi.is).

SYLLABUS

FIRST YEAR
FIRST SEMESTER
MANDATORY

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MH12-00IN Introduction
0 ECTS – Artistic Practice

Description
Introductory week in which students are given a timetable and overview of the coming winter along with a more general overview of the programme's aims, as well as school culture.

Learning outcomes
At the end of the course, students should:
► have an overview of school facilities and staff,
► be acquainted with fellow students.

Supervisor: Dóra Ísleifsdóttir

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MHV10008H1 Design Team I
8 ECTS – Artistic Practice

Description
In the Design Team Studio (1st semester, 2nd semester, 3rd semester), students engage with pressing contemporary issues and together define a project, through analysis and data gathering, and work on a proposal that transforms the situation positively. The focus of the course is on students developing the project, making a project plan and implementing ideas and design. The project has to have an obvious social connection, it needs to be developed, implemented, analysed and reassessed. The experience of the project process is disseminated and its influence broadly assessed. In Design Team I, the focus is on collaboration. A team of students develops independent or common project parts and design processes with a systematic vision and final outcome in mind. The project finishes with an individual report where each student explains the design process (textually and visually), places it in a wider context: social, cultural, political, artistic and aesthetic. The outcome is then presented publicly at the end of the 3rd semester (exhibition) and assessed by examiners.

Learning outcomes
At the end of the course, students should:

- ▶ possess skill in research and gathering of information underpinning the relevant design project,
- ▶ be able to manage and organise their own work contribution, as well as work in a team to a common project plan and goals,
- ▶ possess skill to discuss ideas and design, assess criticism, formulate and develop projects independently and in an informed manner,
- ▶ have adopted the methodology of design and be able to independently describe every step of a design process and be able to place the subject in a wider context,
- ▶ know about the professional working environment of designers and be able to seek out the professional parties needed for collaboration in the design process at each stage,
- ▶ be able to gather information, knowledge and the skill needed to complete a design project and disseminate it,
- ▶ have acquired an ability to organise presentations where idea(s), individual project parts, vision, context and final outcome is explained using text and visual material.

Assessment: Progression in students' work, design process (data gathering, research, analysis, project plan, work with ideas, dissemination, processing and presentation) and the development of project
Supervisor: Hlín Helga Guðlaugsdóttir

MHV1002DE Dealing
2 ECTS – Artistic Practice

Description
This seminar addresses a chosen topic of concern in society, which is then discussed and explored in a broad context. The subject matter must be a relevant and complex issue in contemporary society and be of concern for art and design students. Visiting lecturers contribute to the programme and issues will be discussed in relation to democracy, media, sustainability, politics, history, aesthetics etc. allowing for a broad set of questions to be raised and discussed in student led seminars.

Learning outcomes
At the end of the course, students should:
- ▶ have obtained an comprehensive view of the historical and conceptual trajectory of the seminars subject matter,
- ▶ have enhanced their critical awareness and be able to utilize critical discussion in creative work,
- ▶ be able to situate themselves as students within a broader socio-political context of the subject matter and be able to articulate verbally and in written form their own critical understanding and view on the subject,

- ▶ be able to apply their imagination and creativity to the subject matter and ask relevant questions,
- ▶ be able to contribute to and lead cross-disciplinary discussions.

Assessment: Attendance, participation, journal writings and final presentation; a practical output as a reaction to and reflection on the seminars´ subject focus
Supervisor: Hulda Stefánsdóttir

MHV10010IP Individual Project I
10 ECTS – Artistic Practice

Description
Individual Project is students' independent project, on which they work in collaboration and consultation with the Research lab teacher (Visual Communication, Type and Media, Photographic Studies, Spatial Analysis). Students choose a subject or propose a subject in collaboration with the teacher and the Research lab topics, define it and make a research plan. Students can submit a proposal for a larger research project, divided into project parts stretching across three semesters, its progress assessed in subsequent courses (Individual Project I, Individual Project II, Individual Project III), or work on independent projects in each course.

Learning outcomes
At the end of the course, students should:
- ▶ be able to work independently on research projects and utilise their research for design projects,
- ▶ be able to define and place their own research and design projects in the context of other projects in the same field,
- ▶ be able to explain the theoretical underpinnings of their own design projects,
- ▶ have shed new light on a particular subject and placed it in a hitherto unknown context,
- ▶ be able to utilise research creatively and imaginatively in order to use design as a force for reform and enlightenment,
- ▶ possess skill to discuss their own research work in theoretical terms, both in speech and in writing,
- ▶ possess skill to read specialist theoretical texts related to a design project and express themselves about these, both in speech and in writing,
- ▶ possess skill to disseminate ideoloy and professional context through their design projects and related material.

Assessment: Progression in students' work, design process (data gathering, research, analysis, project plan, work with ideas, dissemination, processing and presentation) and the development and status of projects
Supervisor: Dóra Ísleifsdóttir

MHF1-04RW Research and Writing
4 ECTS – Theory

Description

The course is an introduction to research and writing where students learn about different methods of research within art, design, the social and the human sciences, with an emphasis on the connections between artistic creativity and academic research, and the integration of artistic practice and research. Students engage with academic working methods; gathering and documenting various types of source material (visual, text, experiential), and communicating results and ideas through writing. The central questions that students should engage with in the course are: What kind of methods do we/can we use to collect data that informs our design work? What kind of texts can we use to inform our approaches? What kind of ways of representation can we use to mediate our results and our thought and work processes?

Learning outcomes

At the end of the course, students should:
- ▸ have gained an understanding of academic working methods and research methods within design, art, and the social and human sciences,
- ▸ be able to determine how and where different research methods can be used,
- ▸ understand and be able to discuss the idea of design research and artistic research and be able to discuss design in an academic context,
- ▸ have gained an insight into the process of collecting and analysing data,
- ▸ know the main databases related to their subjects and be able to use them to gather sources,
- ▸ know the rules of conduct of using resources in academic writing and be able to cite resources according to accepted standards,
- ▸ be able to define a research area related to their field and their interests and be able to choose relevant methods to follow a research plan through.

Assessment: Discussions in class, learning diary and written assignments
Supervisor: Guðbjörg R. Jóhannesdóttir

MHF1004SU Design Thinking
4 ECTS – Theory

Description

In this course, we look at design as a force for social change. We discuss pressing contemporary issues in the context of creative transformation and design process and the aim to improve certain circumstances in society. Design harnesses the process of creative and critical thought, which makes it possible to organise information and ideas, make decisions, improve circumstances and enhance knowledge. We discuss developments in methodology and

work processes to implement ideas. Examples of design projects, in Iceland and abroad, are critically reviewed. There is a focus on students adopting the design thinking underpinning creative transformation.

Learning outcomes
At the end of the course, students should:
- ▶ have an understanding of the possibilities of design as a force for social change,
- ▶ know what characterises creative transformation in design and be able to utilise this in their own work,
- ▶ be able to take an independent and critical stance on different design projects based on different social perspectives,
- ▶ be able to discuss other people's work independently and critically, in speech and in writing, and place it in theoretical context.

Assessment: Essay, work journal and participation in discussion
Supervisor: Massimo Santanicchia

ELECTIVES

AAI0004S Art and Identity
4 ECTS – fræði
Taught in English

Description
The arts play a large role in creating both a cultural and national identity. It has been stated that art is a reflection of the identity of an individual or a society. The module seeks to ask whether that is in fact the case and if the arts can and/or should be used to construct or reconstruct a notion of the individual, society, or nation?
During the module students visit the National Museum of Iceland twice and attend lectures from the Departments of Theatre and Dance, Music, Fine Arts and Design and Architecture that approach the topic in various ways. Students also attend artistic productions of their own choice on which they base their assignments upon.

Learning outcomes
At the end of the course students should:
- ▶ have an insight into how the arts have been used in creating a cultural and national identity in Iceland,
- ▶ have knowledge of selected artists and designers,
- ▶ have an understanding of selected artistics productions in a cultural and national context,

- ▶ be able to communicate their thoughts on an artistic production both in written form and orally,
- ▶ be able to analyse an artistic production on the grounds of the material in the module.

Assessment: Projects, seminars and participation.
Supervisor: Department of Music
Teacher: Páll Ragnar Pálsson

HFR234-04H Bíó Paradís (cinema)
4 ECTS – Theory

Description
In this course, students get the opportunity to analyse films that have been judged internationally as being of great quality, are regarded as key films, films that have created a name for themselves within film history and are from various countries and diverse cultural environments. In this course, we seek to view each film and explore its visual language, cinematography, director's approach, stage set, costumes, characterisation and editing. In addition, we discuss the films from the point of view of symbolism, the processing of emotion and their social and sociological relationship to their cultural environment.

Learning outcomes
By the end of this course student should:
- ▶ be able to discuss several of the best known films of the history of cinema, theoretically and informatively
- ▶ be able to put certain historical film in context with the history of design era of the time,
- ▶ be able to explain theoretical terms found in several films and be able to use them in indiviual discussions,
- ▶ have received training in analysing films from the methods thaught in the course.

Assessment: Short essays
Supervisor: Oddný Sen

HFR232-04H Type, media, and politics
4 ECTS – Theory
Preliminary requirements: Students are expected to have basic typographic competence.

Description
In this course, we find examples of type and writing being used to instil sociocultural changes and deconstruct them. We study principal theories and examples of type as a medium and the resulting socio-political influence. In parallel, we explore ideas about type as a means of com-

munication by looking at and collecting examples from various cultures, including theories on typography in the context of the impersonal, corporate and global, in comparison to the social, individual and local.

Learning outcomes

At the end of the course, students should:

- ▸ have acquired an understanding of type as a medium, and be able to apply that knowledge in analysis of typographic examples,
- ▸ be aware of different theories on the role and function of typograpy and typographic elements, history and zeitgeist,
- ▸ be able to discern and construe typographic meaning and purpose, and be able to argue the point in scholarly terms,
- ▸ be able to discern various kinds of writing and type, and the cultural references they give form to,
- ▸ have aquired an understanding about the influence typographic decisions have on the communication of content and its reception.

Assessment: Discussion and assignments
Supervisor: Dóra Ísleifsdóttir

MM-F0104MS The Theoretical Dimension of Contemporary Art Practice
4 ECTS Theory

Description

Contemporary fine art practice has become increasingly implicated in theoretical and ethical questions as the boundaries of art have extended beyond the tactile physical space into the social, political and ethical dimensions. Invigorated by current research, the course explores the ways in which contemporary art practice and theory interrelate in varying degrees, cutting across different projects and discourses. Practice is theorized and theory is viewed as a tool of the practice. As a result our understanding of the history and context shaping contemporary art has enhanced, and sparking critical involvement of artists in issues of theory, culture and society. How this encounter has become central to the contested space of much recent art is examined through selected theoretical articles, statements and examples of methodologies adopted by a diverse range of artists and examinations of artworks that question the theoretical and ethical conditions in which contemporary art is produced and experienced.

Learning outcomes

At the end of the course, students should:

- ▸ have systematically acquired an understanding of recent research and critical debates in the field of international fine arts, contemporary art theory and related subjects, e.g. philosophy and cultural studies,

- ▶ be able to place their own subjects of artistic practice and research into a wider context and independently assess their works, taking into consideration the newest knowledge in the field of contemporary fine arts,
- ▶ be able to gather source material on the newest knowledge in contemporary art theory and apply their knowledge and understanding in their art practice and research to the fine arts.

Assessment: Project work and written assignments
Supervisor: Magnús Gestsson

**FIRST YEAR
SECOND SEMESTER
MANDATORY**

MHF1-02AT Art / Science / Thechnology (Workshop, cross departmental)
2 ECTS – Artistic Practice

Description
A full day workshop, in which a transdisciplinary learning collaboration is formed with students from partner schools specializing in a wide variety of fields in science, technology, and art. The aim of the course is to expand and investigate the possibilities of creating an incubator for a wider creative process by sharing the vulnerability of doing things together. The focus is to generate together the creative, abstract thinking in which each discipline thrives while considering gain, not only seeking to cultivate but also retain the knowledge cultivation itself.

Learning outcomes
At the end of the course, students should:
- ▶ have obtained an comprehensive view of the seminars subject matter,
- ▶ have enhanced their critical awareness and be able to utilize critical discussion in creative work,
- ▶ be able to situate themselves as students within a broader socio-political context of the subject matter and be able to articulate verbally and in written form their own critical understanding and view on the subject,
- ▶ be able to apply their imagination and creativity to the subject matter and ask relevant questions,
- ▶ be able to contribute to and lead cross-disciplinary discussions.

Assessment methods: Attendance, participation, journal writings and presentation; an output as a reaction to and reflection on the seminars´ subject and collaboration
Supervisor: Eric Ellingsen

MHV1001OEI Individual Project II
8 ECTS – Artistic Practice

Description

Individual Project is students' independent project on which they work in collaboration and consultation with the Research lab teacher (Typography and Communication; Visual Language Analysis; Space Analysis). Students choose a subject or propose a subject in collaboration with the teacher and the Research lab topics, define it and make a research plan. There is a focus on students demonstrating independent working methods and an ability to approach their subject in the Research lab creatively and critically. Students can submit a proposal for a larger research project, divided into project parts stretching across three semesters, its progress assessed in subsequent courses (Individual Project I, Individual Project II, Individual Project III) or work on independent projects in each course.

Learning outceoms

At the end of the course, students should:
▶ be able to work independently on research projects and utilise research for design projects,
▶ be able to define and place their own research and design projects in the context of other projects in the same field,
▶ be able to explain the theoretical underpinnings of their own design projects,
▶ have shed new light on a particular subject and placed it in a hitherto unknown context,
▶ be able to utilise research creatively and imaginatively in order to use design as a force for reform and enlightenment,
▶ possess skill to discuss their own research work in theoretical terms, both in speech and in writing,
▶ possess skill to read specialist theoretical texts related to a design project and express themselves about these, both in speech and in writing,
▶ possess skill to disseminate ideology and professional context through their design projects and related material.

Assessment: Progression in students' work, design process (data gathering, research, analysis, project plan, work with ideas, dissemination, processing and presentation) and the development and status of the project
Supervisor: Dóra Ísleifsdóttir

MHV10110EI Design Team II
10 ECTS – Artistic Practice

Description

In the Design Team studio (1st semester, 2nd semester, 3rd semester) students engage with urgent contemporary issues and together define a project, through analysis and data gathering, and work on a proposal that will transform the situation positively. The focus of the course is on students developing the project, making a project plan and implementing ideas and design. The project has to have an obvious social connection, it needs to be developed, implemented, analysed and reassessed. The experience of the project process is disseminated and its influence broadly assessed. In Design Team II, the focus is on collaboration. A team of students develops independent or common project parts and design processes with a systematic vision and final outcome in mind. The project finishes with an individual report where each student explains the design process (textually and visually), places it in a wider context: social, cultural, political, artistic and aesthetic. The outcome is then presented publicly at the end of the 3rd semester (exhibition) and assessed by examiners.

Learning outcomes

At the end of the course, students should:

▶ possess skill and assurance in research and data gathering underpinning the relevant design project,

▶ be able to manage their own work contribution and organise, as well as work in an project manage, a team working to a common project and financial plan and goals,

▶ possess skill to discuss ideas and design, be able to assess and give criticism, formulate a project and develop it independently and in an informed manner,

▶ have adopted the methodology of design and be able to independently explain every step of a design process and place the subject in a wider context,

▶ know about the professional working environment of designers and be able to seek out the professional parties needed for collaboration in the design process at each stage,

▶ be able to gather information, knowledge and the skill needed to complete a design project and disseminate it,

▶ possess skill to organise and implement presentational events (including presentation of outcome) where idea(s), individual project parts, vision, context and final outcome is explained using text and visual material (appropriate dissemination method / manifestation).

Assessment: Progression in students' work, design process (data gathering, research, analysis, project plan, work with ideas, dissemination, processing and presentation) and the development and status of projects.

Supervisor: Massimo Santanicchia

MHV1OO1OEI Individual Project II Seminar
2 ECTS Theory

Description
In this course the students work on connecting their project proposal in Individual Project II to theoretical approaches. In the seminar students discuss their projects and work on creating a reading list/bibliography that can support and broaden their practical approaches through theory.

Learning outcomes
At the end of the course, students should:
- ▶ Be able to gather academically recognized resources relevant to their own research subject and design, and put those in academic context,
- ▶ Be able to work with texts in a creative and academic manner and be able to reflect on ideas, concepts and theories they are interested in through writing and discussion.

Assessment: Discussions and short written assignments
Supervisor Guðbjörg R. Jóhannesdóttir

MHF20102DI Design in Iceland
2 ECTS – Theory

Description
This course is about how basic ideas in the history of ideology come ashore as driftwood – here like everywhere else. Ideas like the Renaissance, the Baroque, Romanticism, Realism, Modernism, Post-modernism etc. Design thinking as we know it today is a relatively young concept in Iceland. The term for design in the Icelandic vocabulary, "hönnun", did not exist until the early sixties. Of course, there were forerunners in the applied arts that go all the way back to the settlement. The formation of towns and a city with suburbs did not really happen until the 20th century and design follows industrialisation and lifestyle marketing. The roots of design lie deep in the making of books and Icelanders were quick to adopt industrial techniques in printing. Graphic design is probably the oldest design discipline in Iceland and product design the youngest.

Learning outcomes
At the end of the course, students should:
- ▶ be able to recognise that ideas in formgiving are not as original as presumed,
- ▶ be able to identify design forms and national identities from the way solutions,
- ▶ be able to identify the context of travelling ideas,
- ▶ be aware of pioneers of design thinking in Iceland.

Assessment: Students do research on specified subjects in Icelandic design and give a presentation
Supervisor: Guðmundur Oddur Magnússon

MM-F2004MV Perception and Creative Process
4 ECTS – Theory

Description
This course discusses the interplay of perception and knowledge and how these come together in artistic practice. Perception is dependent upon our knowledge of what we perceive and the process from an artist's concept to the viewer's perception and thought is used as a platform to map these connections.

Learning outcomes
At the end of the course, students should:
▶ know and be able to assess the main theories in phenomenology and philosophy of mind about perception, the creative process and the role of the audience and the artist,
▶ be able to discuss the interaction of perception and creativity and how contemporary artists and designers have been involved with describing and analysing this,
▶ be able to apply the main theories and concepts discussed in the analysis of works of art and/or design, in speech and in writing,
▶ have acquired an understanding of the main concepts about the creative process and perception,
▶ be able to independently discuss the role of the audience and the artist / designer in a professional context,
▶ be able to utilise ideas and theories discussed in the course for further development of their own creative processes,
▶ be able to work independently on analysis, gathering of source material, writing or works in relation to the course subject.

Assessment: Essay, diary and presentation in class
Supervisor: Jóhannes Dagsson

MHF1-04AW Academic discourse and writing
4 ECTS Artistic Practice

Description
The course focuses on the representation and communication of research in art and design. Students explore and analyse different methods of mediating knowledge created through artistic and academic research, such as lectures, writings, and artistic representation. They experiment

with different methods of mediating their own and other's ideas through texts and discuss and reflect on the purpose of mediating research in different ways. Students continue to engage with the question of what kind of texts they can use as inspiration and tool in their own design process, and how they can use texts both to inform their approaches and mediate their own thought and work processes. Students should also reflect on the importance of developing new ways for the communication of research processes in art and design, which rest on both knowledge of traditional methods within academic communities and the creation of hitherto unknown ways.

Learning outcome
At the end of the course, students should:
- ▶ have gained skills in mediating ideas through writing,
- ▶ be able to discuss and refer to different kinds of academic texts in their own writing,
- ▶ be able to communicate research results in a clear manner; whether in speech, in writing or in artistic practice,
- ▶ be able to participate in constructive criticism and discussion of research-related working methods and subjects of their own work and that of others,
- ▶ be able to participate in trans-disciplinary discussions on research.

Assessment methods: written assignments, artistic representation, work journal
Supervisor Guðbjörg R. Jóhannesdóttir

SECOND YEAR
THIRD SEMESTER
MANDATORY

MH12-00IN Introduction
0 ECTS – Artistic Practice

Description
Introductory week in which students are given a timetable and overview of the coming winter along with a more general overview of the programme's aims, as well as school culture.

Learning outcomes
At the end of the course, students should:
- ▶ have an overview of school facilities and staff,
- ▶ be acquainted with fellow students.

Supervisor: Dóra Ísleifsdóttir

MHV2-10DT Design Team III
10 ECTS – Artistic Practice

Description

In the Design Team Studio (1st semester, 2nd semester, 3rd semester), students engage with pressing contemporary issues and together define a project, through analysis and data gathering, and work on a proposal that will transform the situation positively. The focus of the course is on students developing the project, making a project plan and implementing ideas and design. The project has to have an obvious social connection, it needs to be developed, implemented, analysed and reassessed. The experience of the project process is disseminated and its influence broadly assessed. In Design Team III, the focus is on collaboration. A team of students develops independent or common project parts and design processes with a systematic vision and final outcome in mind. The project finishes with an individual report where each student explains the design process (textually and visually), places it in a wider context: social, cultural, political, artistic and aesthetic. The outcome is then presented publicly at the en of the semester (exhibition) and assessed by examiners.

Learning outcomes

By the end of the semester students should:
▶ be able to develop a project, make a project plan and implement ideas and design.
▶ be able to develop independent or common project parts and design processes with a systematic vision and final outcome in mind.
▶ be able to explain the design process (textually and visually) and place it in a wider context: social, cultural, political, artistic and aesthetic.

Assessment: Presentation
Supervisor: Hlín Helga Guðlaugsdóttir

MHV20110EI Individual Project III
10 ECTS – Artistic Practice

Description

Individual Project is students' independent project on which they work in collaboration and consultation with the Research lab teacher (Typography and Communication; Visual Language Analysis; Space Analysis). Students choose a subject or propose a subject in collaboration with the teacher and the Research lab topics, define it and make a research plan. Students can submit a proposal for a larger research project, divided into project parts stretching across three semesters, its progress assessed in subsequent courses (Individual Project I, Individual Project II, Individual Project III) or work on independent projects in each course.

Learning outcomes

At the end of the course, students should:

► be able to work independently on research projects and utilise their research for design projects,

► be able to define and place their own research and design projects in the context of other projects in the same field,

► be able to explain the theoretical underpinnings of their own design projects,

► have shed new light on a particular subject and placed it in a hitherto unknown context,

► be able to utilise research creatively and imaginatively in order to use design as a force for reform and enlightenment,

► possess skill to discuss their own research in theoretical terms, both in speech and in writing,

► possess the skill to read specialised theoretical texts related to a design project and express themselves about these, in speech and in writing,

► possess skill to disseminate ideology and professional context through their design projects and related material,

► be able to manage the processing of design projects and implement projects professionally.

Assessment: Progression in students' work, design process (data gathering, research, analysis, project plan, work with ideas, dissemination, processing and presentation) and development and the status of projects

Supervisor: Respective mentors in collaboration with Dóra Ísleifsdóttir

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MHF2-06PT MA project: thesis, research

6 ECTS – Theory

Description

In this part of the MA project the focus is on research and academic writing, where students get an opportunity to examine a topic that can inform and inspire their work on the final project. Students discuss the ideas and concepts they are interested in exploring with the MA project coordinator and other students at the beginning and end of the term. During the term they work with their theory supervisor on producing a text that explains and examines the theoretical and/or ideological context they are working within, and mediates their understanding of certain theories, ideology, concepts and/or methods they are working with.

Learning outcomes

At the end of the course students should be able to:

► work with texts in a creative and academic manner and be able to write about ideas, concepts and theories they are interested in,

► define a research project and make an independent research on a defined topic,

- ▶ using texts and other research material,
- ▶ use and cite resources according to accepted standards,
- ▶ write an academic paper.

Assessment: Thesis
Supervisor: Guðbjörg R. Jóhannesdóttir

MHF2-04DT Design, Thinking, Process, and Methods
4 ECTS – Theory

Description
This course builds on the methodologies of Design Thinking, Start-up Lean and Creative Leadership. In the course, the main concepts of these methodologies are introduced and how these can be applied on the real endeavours of designers in society. The course is divided into living lectures, studios and tests, where students work in teams and find and execute real projects, either based on their own internal world or social need. The stages of Design Thinking are reviewed and how these apply in an interdisciplinary approach with technology and business.

Learning outcomes
By the end of the course the students should:
- ▶ be able to gather information and skills to analyse the methodology of design thinking,
- ▶ be able to make a project plan,
- ▶ have gained an introductory vision in the methodologies of desgin thinking, project management, and innovation,
- ▶ be able to use creative thinking in interdisciplinary work and in collaboration in other fields,
- ▶ have the basic knowledge of creative management
- ▶ have knowledge of methodology of design thinking to solve problems and tasks and be able to use design thinking in real communal projects.

Assessment: Course participation and assignments
Supervisor: Guðrún Lilja Gunnlaugsdóttir

ELECTIVES

AA1004S Art and Identity
2 ECTS Theory

HFR234-04H Bíó Paradís (cinema)
2 ECTS – Theory

HFR232-04H Type, media, and politics
4 ECTS – Theory
Preliminary requirements:Students are expected to have basic typographic competence.

MM-F0104MS The Theoretical Dimension of Contemporary Art Practice
4 ECTS Theory

SECOND YEAR
FOURTH SEMESTER
MANDATORY

MHV20020MA MA project: Design work
20 ECTS- Artistic Practice

Description

The subject of the MA project as a whole, Thesis and Design work, is based on the initiative of the student. Here, his or her interests, feelings and intuition are paramount. A student defines and structures the project's design process in collaboration with teachers. The project must have social context; local or international. It must be considered, contested, demonstrate relevant technical abilities, aesthetic understanding and ethical awareness. The MA project may stem from research, theory, and design work created in students' Individual projects and or Design team. The Design work must be comprehensive, demonstrate technical, aesthetic and ethical ability to an international standard. Students perform situational analyses of projects, map and explain available knowledge and questions about the subject. Independent working methods and research underpin the work. Students make a project plan and project description and the work process is documented, made visible and disseminated along with gathered data and theoretical context.

Learning outcomes

At the end of the course, students should:

▶ possess skill and assurance in independent research and information gathering underpinning the relevant design project,

▶ be able to manage and organise their own work contribution, as well as work to their own project plan and goals set,

▶ possess skill to discuss ideas and design, assess criticism, formulate projects and develop independently and in an informed manner,

▶ have adopted the methodology of design and able to independently explain every step in the design process and place the subject in a wider context,

▶ possess skill in disseminating designers´ working methods and different design processes, i.e. adapting methods to different size projects,

▶ know about designers' professional working environment and be able to seek out the professional parties needed for collaboration in the design process at each stage,

▶ be able to gather information, knowledge and the skill needed to complete a design project and disseminate it,

▶ be able to assess market conditions and make a realistic plan about the presentation of a design project and products,

▶ have acquired skill in the making of financial plans,

▶ know about financing options and ways to obtain financial goodwill for a design project,

▶ have acquired skill in exhibiting their work and explain ideas, individual project parts, vision, context and final conclusion, textually and visually.

Supervisor: Respective mentors in collaboration with Dóra Ísleifsdóttir

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MA PROJECT: Thesis; Analysis and Disemination

4 ECTS – Theory

Description

In this part of the MA project the students work on integrating the theoretical and practical parts of their projects. Student's work mainly independently on their thesis analysis but will meet regularly with the MA coordinator (who will supervise their work) and other students to discuss their work and the process.

In their thesis analysis students analyse their MA work and produce a text that describes the students artistic vision, personal reasons and their design processes, as well as connecting these with the relevant knowledge base and appropriate wider context. The thesis analysis also involves discussions on promotion in relation to a design project and the interaction of designers with the different readers of their work. The aim of this part of the MA project is to make the research and thought processes behind students final projects visible and to assist them in explaining their ideas and artistic practice in an accessible way through using the tool of relational assessment.

Learning outcomes
At the end of the course, students should:
▶ be able to show and discuss their own design systematically in writing,
▶ be able to utilise sources systematically and refer to these by applying an acknowledged source documentation system,
▶ have received training in writing an academic essay,
▶ be able to gather academically recognized resources relevant to their own research subject and design, put those in academical context and be able to share their knowledge and interpretation in writing.

Assessment: Thesis
Supervisor: Guðbjörg R. Jóhannesdóttir

MHV2-02CW Creative Writing
2 ECTS – (workshop)

Description
A full day workshop, in which languaging and communicating a design project through writing is experimented with. Focusing on amplifying the designers / projects voice, honing tone, and languaging the relevant vocabulary through design practice and design methodology.

Learning outcome
At the end of the course, students should be able to:
▶ Manage teamwork in languaging design work,
▶ use the tools of languaging and design writing to expand their practice,
▶ have an understanding of the layers involved in writing as a designer.

Assessment methods: Discussions and assignments.
Supervisor: Julia Lockheart

MHV2-02CP Communication and Promotion
2 ECTS – (workshop)

Description
A full day workshop, in which students create promotional material about the MA project, develop a media strategy and timeline of dissemination. The focus is on strengthening students' ability and confidence to further develop and promote their projects. The aim of the course is to make research and ideation behind the MA project visible and accessible to a wider audience by explaining the ideas and artistic practice through chosen media in a systematic manner.

Learning outcome

At the end of the course, students should be able to:

▶   Disseminate their MA project in the appropriate language and visual form,

▶   and choose appropriate media for the dissemination,

▶   have an understanding of the design industry and publishing landscape.

Assessment methods: Discussions and produced promotional material.
Supervisor: Dóra Ísleifsdóttir

THE RELATIONAL MODEL

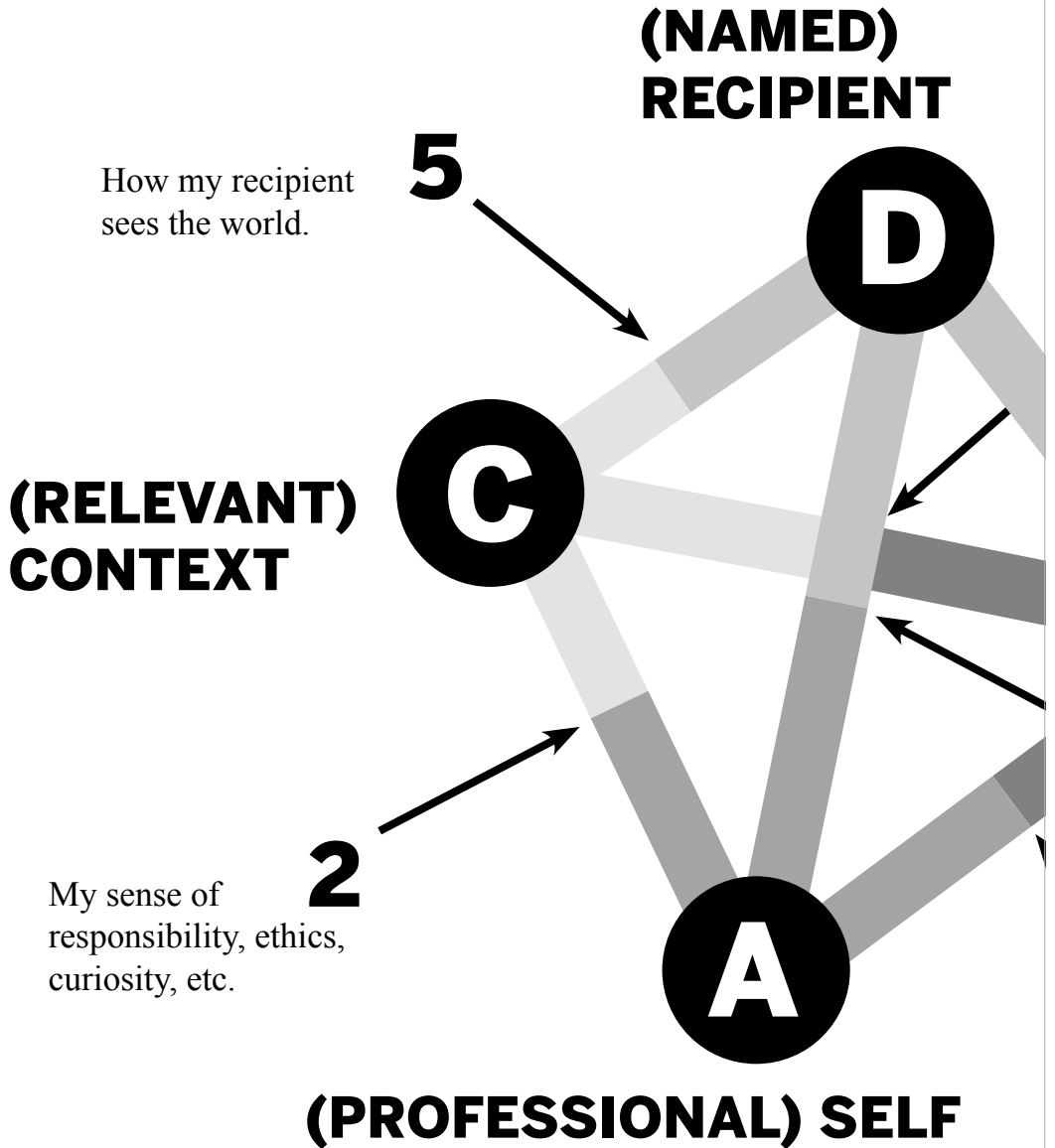## A relational assessment and dissemination method and tool for students and teachers

More information about the development of this assessment model can be found on: **metadesigners.org/Iceland-New-Assessment-System.** Courtesy of John Wood, Emeritus Professor of Design at Goldsmiths College, University of London, IAA MA programme advisor, Metadesigners and more.

This novel assessment system is intended to foster a more joined-up learning experience that gives students more responsibility for directing their aims and achieving their goals. Instead of taking the student's studio work and essays as the central focus of assessment, this system records how well students have managed their whole learning process. They are expected to map their role(s) and self-identity and to keep their own record of interests, ambitions, strategies, successes, failures and what they have learned from these. The whole process is monitored, supervised and, ultimately, assessed by staff, using a simplified, but comprehensive, model that maps four key considerations and the six relationships that hold them together.
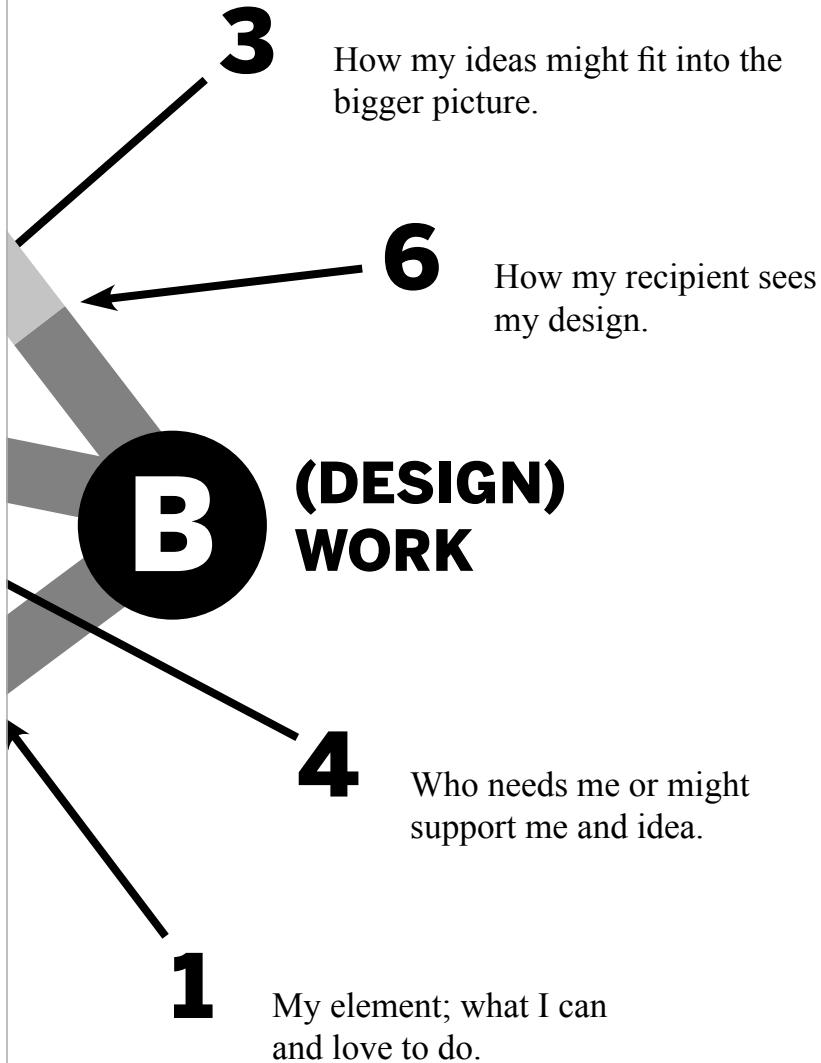
This assessment system offers a longer-term perspective (i.e. beyond the timescale of the programme) in which risk taking is encouraged. It reminds students that their studies in the MA programme may be their once-in-a-lifetime opportunity to undertake grand experiments. It assumes that learning from failure is more important than succeeding using the most facile, or conservative methods. By reducing the fear of immediate failure (grades) it seeks to enable learners to be bolder, and more ambitious. It therefore suggests that examiners might want to be less generous with students who opt for 'quick-fix' skills without reflecting upon deeper issues. It presents a larger-than-usual model of the design process and assesses how well the student manages his, or her, development within it.

NOTE Teachers, mentors, and examiners, may choose to give more weight to some criteria than others, according to the specific educational needs and aims of the relevant course / assignment / project. Teachers may also choose to use a wholly different set of criteria for assessment if appropriate, and in such instances will inform students at the beginning of a course / assignment / project).

RELATIONAL MODEL: A M

(NAMED) RECIPIENT

5

How my recipient sees the world.

D

C

(RELEVANT) CONTEXT

2

My sense of responsibility, ethics, curiosity, etc.

A

(PROFESSIONAL) SELF

ꓱETADESIGN APPROACH

3 How my ideas might fit into the bigger picture.

6 How my recipient sees my design.

B (DESIGN) WORK

4 Who needs me or might support me and idea.

1 My element; what I can and love to do.

A LEARNER-CENTRED MODEL

In the MA Design programme it is each student's responsibility to provide explicit evidence for his, or her, level of self-awareness, 'client empathy', motivation, predilections, cognitive style, learning strategies, etc. Making students responsible for more of their learning process is intended to encourage them to identify and to manage their limitations and strengths. This also helps them to identify, and to work with, other specialists, whose capabilities and interests are complementary with their own.

Some advantages of this approach

1. It encourages more self-reflexive awareness.
2. It encourages entrepreneurial resourcefulness.
3. It makes ethical aspects of practice more visible and assessable.
4. Its learner-specific nature makes plagiarism virtually impossible.
5. It encourages a more realistic (professional) approach to practice.
6. It encourages students to be more ambitious without fear of losing marks.
7. It relieves examiners from making 'absolute' quality judgements on coursework.
8. It encourages a stronger sense of student self-identity (individually & professionally).

THE STUDENT'S PERSPECTIVE

From the learner's point of view, assessment derives from how well he, or she, has aligned herself with four interdependent factors that s/he chose and managed in his, or her, own way. In generic terms, these can be imagined as:

A =   Me, and who I want to become
B =   My design; work and ideas
C =   The bigger context for **A**, **B** and **D**
D =   My work's current intended recipient
1 to 6 =   Each of the relations between **A** to **D**

THE ACADEMY'S PERSPECTIVE

Academic teachers, mentors, and examiners evaluating a student's work are be asked to evaluate how well the student explained and showed how s/he, has managed the four factors:

A =   How well the student managed her self-identity & effectiveness (etc.) as a designer
B =   The student's ideas, research, studio output, and essays etc.
C =   What the student deems to be the philosophical, ethical, environmental and professional, context behind **A**, **B** and **D**
D =   The student's nominated / potential recipient; mentor/s, collaborator/s, stakeholder/s, user/s, target group, funder/s, or employers, etc. (Key: Define, show and tell).
**1 to 6** =   Each of the relations between **A** to **D**

Assessment is based on the student's creation and development of 'players' and how well s/he has managed the relations between them The student's presentation of his, or her, creation of, and understanding of, the 10 elements (**A**, **B**, **C** and **D** and **1**, **2**, **3**, **4**, **5** & **6**) becomes the main basis upon which grades are awarded.

THE 4 KEY 'PLAYERS'	THEIR 6 RELATIONS
A = THE LEARNER as individual / private citizen / masters student / future professional designer	**1** = THE LEARNER'S ENGAGEMENT WITH HIS/HER WORK (A relating to **B**) – including finding his/her purpose / element / studentship / style / approach etc.
B = THE SUBMITTED WORK as portfolio / texts / reports that clearly include reference to **A** / **C** / **D**	**2** = THE LEARNER'S ENGAGEMENT WITH THE WORLD (**A** relating to **C**) – including curiosity management / ethics / self-identity / resourcefulness
C = THE WORLD including what we owe to it & what it can offer us as a resource	**3** = THE WORK'S DEPTH & RELEVANCE (**B** relating to **C**) – including its possible environmental, social, cultural effects and impact, within/beyond the brief
D = INTENDED RECIPIENT e.g. mentor / collaborator / nominated 'reader' / 'client' / 'end user' / on and on (Define, show, tell)	**4** = THE LEARNER'S DEALINGS WITH THE RECIPIENT **(A** relating to **D**) – including level of empathy shown / communication skills / diplomacy / ingenuity
	5 = EMPATHY WITH THE RECIPIENT **(C** relating to **D**) – including creative opportunism / ability to show new perspectives or opportunities to another
	6 = ENTREPRENEURIAL SKILLS (**B** relating to **D**) – including creative opportunism / ability to interest another in a new worldview, perspective or opportunity

LEARNING AS A RESPONSIBLE INDIVIDUAL

Assessment is different in the 1st and 2nd year of the course. This ensures that students have an extended opportunity to interrogate their personal values and ethical beliefs before they enter a more directed 'professional' phase in year two. First year students would be asked to identify a personal, and ambitious (intellectually and imaginatively) context for their assessment. This is intended to encourage *big thinking* that will inform their later, more professional, approach. It gives students a year in which to get more in touch with their personal tastes and ethical values. This enhanced awareness would form the basis of how they choose a clearer professional role (at the latest) by the beginning of year two.
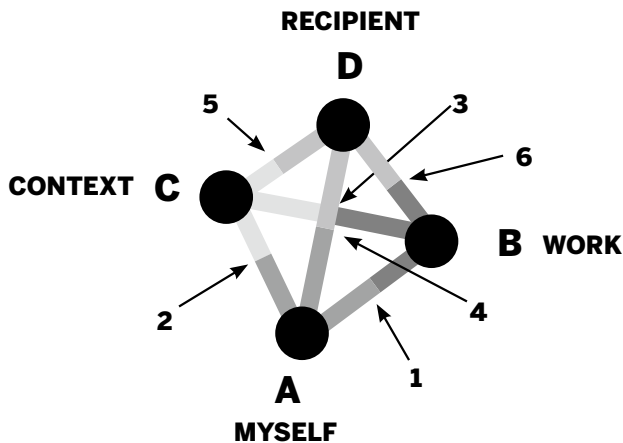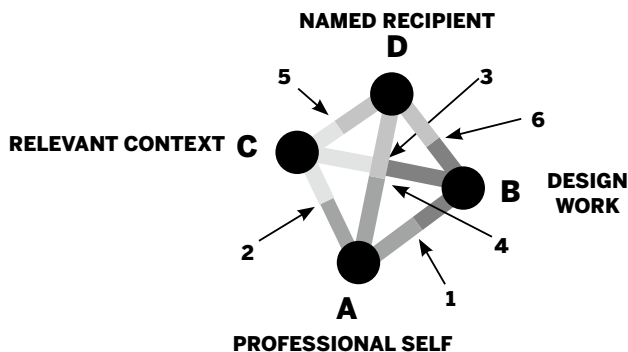

For example:

► Students are encouraged to identify themselves as individuals or **private citizens**, rather than as professional designers.
► Students are encouraged to have regular meetings with appropriate **recipient**. A recipient is chosen in negotiation with the student's teacher(s). The teacher should be willing and able to act as a 'sounding board' for ideas and progress options acting as (the) recipient.
► First year students may be encouraged to define their context as everything that is not the project in question.
   ► This would encourage the student to look for a contextual background that is big enough, extravagant enough, or imaginative enough to accommodate their current interests, no matter how idiosyncratic, or strange, they may be.

KEY	FOCUS	ASSESSABLE CRITERIA
A	Personal self	How well did I show that I self-reflexively understand, and can develop and manage, my personal interests, capabilities, career aspirations, ethical values, intellectual curiosity, style of thinking and working?
B	Designs	How well did I show that I have developed my submitted coursework sufficiently that it will make sense within its own terms? For example, does it communicate its effectiveness to others on the basis of its clarity of purpose, usability, aesthetic appeal and/or (in the case of written work) argumentation and research?
C	Context	How well did I show that my chosen context is sufficiently comprehensive and appropriate to makes sense within its own terms? For example, does it seem sensible/appropriate/obvious to all?
D	Mentor	How well did I show that I have adequately learned from, and about, my recipient? Does this understanding help me improve? Also, have I managed to impress, assist, or contribute something relevant to my recipient?
KEY	RELATION	ASSESSABLE CRITERIA
1	A with B	How well did I show that I have managed my personal capabilities, aspirations, values, interests, curiosity, style of thinking and working with what I have achieved in my coursework?
2	A with C	How well did I show that my aspirations, values, interests, curiosity, style of thinking and working is relevant to the background context I have defined for it? For example, did it give me an adequate basis for considering ethical, environmental, political and entrepreneurial aspects of my work?
3	B with C	How well did I show that my practical coursework, ideas and essays, etc. is relevant to the background context I have defined for it?
4	A with D	How well did I show that I can relate to, empathise with, and work with, a recipient who is reasonably relevant to my capabilities, aspirations, values, interests, curiosity, style of thinking and working?
5	C with D	How well did I show that I understand my recipient's perception of a context for the work I am doing?
6	B with D	How well did I show that I understand how useful my recipient would find the work I am doing?

2ND YEAR

TOWARDS A MORE PROFESSIONAL CRITERIA

Assessment in second year acknowledges continuity with the first year. All being well, second year students should have already achieved a significant level of personal and individual self-awareness and the willingness to apply radical thinking, social and environmentally responsible thinking to their design work. In comparison with the first year assessment, the second year process would normally encourage a clearer professional context for student work. While it would acknowledge continuity with the personal self-development accomplished in year one, the assessment system is designed to reward students for working within a more pragmatic framework of learning. For example, the student might choose to establish a specific professional framework that, not only, matches his, or her, aims and aspirations but, also, demonstrates a realistic grasp of the practicalities involved.

For example:

▶ Students are encouraged to aspire to, and develop, a professional role that suits their interests, career aspirations and capabilities.

▶ Students are encouraged to develop his, or her, coursework in such a way that it is appropriate to his, or her, interests and ambitions.

▶ Students choose a suitable named mentor who acts as the defined and named recipient for the design ideas, submitted texts and completed project. The mentor is chosen in negotiation with the student's programme director. The mentor responds on behalf of a recipient who should be someone who is less or unaware of the coursework and/or texts in question, and/or might benefit from them, and/or has a practical need for its outcome/s. Examples include:

▶ A potential client, who might, one day, wish to make use of the student's services.

▶ Someone who is currently unaware of the student's findings and, or, capabilities and is genuinely interested in them.

▶ A possible, or desirable, employer for the student, once he, or she, has graduated.

- ► Someone who, through their status or power, might (hypothetically) be in a position to assist the student and, or her work, either with funding or with other resources or support.
- ► Second year students may like to define their context as a narrower, more specific and, pragmatic background for their coursework in question.
- ► This would encourage the student to develop his, or her, work in a way that might be helpful to subsequent activities in the professional domain.

KEY	FOCUS	PLAYER	ASSESSABLE CRITERIA
A	Me	Professional self	How well did I show that I have learned from my work in year one, and am constantly working towards becoming an effective and responsible professional?
B	My work	What I produced	How well did I show that I have developed my submitted coursework sufficiently that it will make sense within its own terms? For example, does it communicate its effectiveness to others on the basis of its clarity of purpose, usability, aesthetic appeal and/or (in the case of written work) argumentation and research?
C	Context	Background	How well did I show that my grasp of the bigger picture is sufficiently comprehensive and appropriate to makes sense within its own terms? For example, did it give me an adequate basis for considering ethical, environmental, political and entrepreneurial aspects of my work?
D	Recipient	Who is it for	How well did I show that I found a suitable recipient for my work and ideas? For example, did directing my efforts to the recipient, make sense to my mentor? Is it credible that my recommendations and, or design works, impress, assist, or contribute something relevant to the recipient?

KEY	RELATION	INTERPRE-TATION	ASSESSABLE CRITERIA
1	**A** with **B**	In my element	How well did I show that I have acquired a suitable professional role for myself? Also, how well does it match my personal capabilities, aspirations, values, interests, curiosity, style of thinking and ways of working?
2	**A** with **C**	Depth	How well did I show that I have thought about a context that is relevant to my personal interests, yet is not too big or ambitious as to hamper my professional development?
3	**B** with **C**	Breadth	How well did I show that I am exploring and thinking about a background context that is relevant to my practical coursework, ideas and essays, etc.?
4	**A** with **D**	Rapport	How well did I show that I can relate to, empathise with, and work with a mentor who represents my recipient and is reasonably relevant to my capabilities, aspirations, values, interests, curiosity, style of thinking and working?
5	**C** with **D**	Empathy	How well did I show that I can understand my recipient's (and my mentor's) perception of the context my work?
6	**B** with **D**	Entrepreneur-ship	How well did I show that I can understand how interesting, effective, valuable and, or, useful my recipient (and my mentor) would find the work I am doing?

IAA'S GENERAL GUIDELINES FOR ASSESSMENT

Course Credits and Educational Progress
Courses at the Academy are organised in such a way that one ECTS corresponds to 25–30 hours of work for the student.

The student is responsible for her/his academic progress in courses at the Academy. The average number of credit units for each semester is 30 ECTS or 60 ECTS for a whole academic year.

Master's Degree
A minimum of 120 ECTS is required for an MA Degree. The Academy's curriculum is organised to allow for a maximum of 66 ECTS in one academic year but no more than a total of 132 ECTS for the students' whole period of study.

A student's total combined period of study must not exceed one year over and above the normal length of study. In the Department of Arts Education, a student's total combined period of study must not exceed two years over and beyond the normal length of study, with the exception of absence due to maternity/paternity leave. The Rector, at the recommendation of a Dean, may grant exemptions from this rule in special circumstances. In those cases, the respective student shall explain his/her circumstances in writing, stating his/her reasons for the application.

Attendance
As a general rule, students pursuing a Master's Degree are expected to take full part in the activities and work of the study programme and be active participants as individuals as well as in a group. However, each department sets its own rules, depending on the nature of the courses.

Assessment
The primary purpose of assessment is to provide students with information regarding their academic performance. It also provides the Academy with verification that students have gained knowledge and competence in specified areas.

Organisation and responsibility
Examinations and/or other forms of assessment shall take place during the teaching period or during the examination period at the end of each term. Teachers are responsible for the assessment of students' achievements. Each department sets policy for examinations and assignment or project deadlines within the limits of these rules.

Examinations may be oral, written or practical. Projects and assignments can include essays, reports, concerts, artistic practice and related research work. Methods of assessment and re-

quirements are determined by the teacher in collaboration with the Dean and must be stated in the course description given to students at the start of the course. Regarding responsibility and assessment of final projects, specific clauses in the Academy's Rules and policies apply.

Student obligations and course withdrawal
Upon enrolment in a course, students are automatically registered for the examination and are bound to the assignment deadlines designated by the teacher. Upon withdrawal from a course, students are no longer subject to the assessment requirements. Withdrawal from courses must be done by notifying the Academy in writing before 1/3 of the course is passed.

Student illness
A student who is not able to take an examination or is unable to meet an assignment deadline due to illness must notify the Academy before the examination begins or the deadline expires. A medical certificate must be submitted to the Academy office no later than three days after the exam date or assignment deadline in order for the absence to be recognised. If a medical certificate is not submitted, the student is considered to have taken the exam or completed the assignment. By submitting a medical certificate, the student earns the right to re-sit the exam at a later date.

Grading marks
Marks range from 0 to 10 within units of 0.5. The minimum mark necessary to pass an examination is 5.0. The Rector issues standardised assessment guidelines to the teachers. In courses of six credits or less, the Dean can permit assessments of 'S' for 'Pass' and 'F' for 'Fail'.

Assessment results and appeals
Assessment results shall be made available to the student no later than two weeks after the assessment took place. Students who have not met the set requirements are entitled to an explanation of the assessment within 15 days of the results having been announced. Students may appeal the teacher's decision to the Dean of the Department and, in cases other than final projects, an external examiner shall be consulted if possible. The examiner's decision is final.

Examination absences
A student who does not take an exam for which he/she is registered and fails to notify the Academy in advance, forfeits his/her right to a re-examination.

Re-examinations and repeating assignments
A student who fails an examination or an assignment is entitled to a re-examination or to repeat the assignment. A re-examination/repeating of assignment requires special permission from the Department Dean. The permission must be requested in writing no later than ten days after the grade was posted. If re-examination is not possible, the Dean may decide on a comparable assignment.

If the student does not pass the re-examination/assignment he/she shall repeat the course in order to fulfil the required ECTS. A student who has passed an examination/assignment may, under special circumstances, request a re-examination/repeating of assignment. Upon approval by the Department Dean, the student may retake the examination/repeat the assignment at its next regularly scheduled date. The marks from the latter exam will count.

Dates for re-examinations and repeating of assignment
Re-examinations and examinations due to illness shall be held before January 15 for the autumn semester and before June 1 for the spring semester.

The recording and posting of marks
The Academy office is responsible for recording and posting students' marks. Written examinations shall be held for six months from the examination date and then be destroyed.

MA project: Thesis and Design work
Each Department's Master Programme has a special Assessment Committee which consist of two teachers from the Department and one external specialist. The Dean appoints the Committee. The Committe has the role of assessing the position of the student in terms of study progress and preparation for final project. Before the end of the 3rd semester of the Master's Programme, the Master's student must have submitted a statement and an outline for a final project, in addition to a project plan, which has been agreed by the Assessment Committee of the relevant Department. The student has the opportunity to apply to the Assessment Committee for a re-submission of his/her plan for the final project within two weeks of the first submission but should this be rejected a second time, the student is disallowed from his/her final project for that semester.

The Programme New Audiences and Innovative Practice (NAIP), is arranged so that supervising teachers (mentors) assess the students' work regularly and assess their position in terms of study progress and preparation for final project.

A specialist external examiner or Board of Examiners, consisting of at least two specialist and external parties, assesses final projects.

The Rector appoints the Examiner or the Board of Examiners on the recommendation of the relevant Dean or Department Council. Special guidelines are issued for the duties of the Board of Examiners and the Chair of the Board. Students who wish to comment on the assessment process, may submit a written request for explanation to the Dean concerned.

Students who are dissatisfied with the outcome may appeal the Board's decision to the Dean concerned, within five days of the publication of the result, by submitting their arguments in a signed letter, requesting that the Board re-assess their verdict. The Academy shall respond

to the student's appeal within ten days of its submission. The subsequent Examiners' decision is final.

Special guidelines apply for each Programme's final projects and Master's defences. MA Design programme applies the Relational Assessment System described on pages 36–43.

Graduation

The Academy's main graduation ceremony is held in the spring, in late May or the beginning of June. Students intending to graduate in the spring need to apply for graduation at the Academy office before March 15. A student who lacks ECTS credits to graduate can apply to graduate in autumn or in mid-winter. Autumn graduation is held in mid-September and winter graduation takes place in mid-January. Applications for graduation in autumn shall be submitted no later than August 15 and for winter graduation no later than November 15. In order to graduate, students need to have paid all outstanding fees and other debts to the Academy.

Students' course evaluations

At the end of each course, students are asked to evaluate the course. Students can access the online evaluation forms with a password. Student evaluation of courses is an important part of improving the quality of education provided by the Academy. The evaluations are anonymous, quick to complete and give students the chance to express their feelings about courses and make suggestions for improvements. It is important to keep in mind that the evaluation focuses primarily on the course content and the teaching and not the teacher. The Director of the Academy office compiles the evaluations and passes them on to the Rector and Deans. When they have reviewed the results, the evaluations are made accessible to the respective teachers within the MySchool system. The course evaluations are handled with the strictest confidentiality.

Administration's meetings with students

Students are invited to meet with the Rector at special meetings held to discuss educational issues of concern to Academy students. Meetings are planned for the latter part of the autumn semester between deans and students of the relevant Department, to discuss various business concerning the Department.

Copyright

The author of a given work is the person who creates it, whether alone or with others. In instances where the work is created by a group/more than one individual, that work may only be used (performed, exhibited, published) with the permission of the other authors. The copyright of a work may be transferred through financial remuneration – i.e. someone buys the rights to use a copyrighted work after signing a special agreement to that effect. Another side of copyright concerns fair use, which forbids the altering or disfiguring of a work. This right is not transferable. This includes the responsibility of publishers to credit the author and publish the title of the work. Fair use applies to all work and there is no time limitation.

(From www.myndstef.is) Students at the Iceland Academy of the Arts hold the copyright to any work that they create within the Academy. Ideas are not subject to copyright.

Art presentations, performances, and publications
The Academy is authorised to use the work of all students, in whatever form, to promote the its operations. This applies from the time students enrol until five years after they have graduated. Fair use shall always be respected in such circumstances. In information/promotional material relating to graduation projects that may go on public display, the Academy requests that it be specially mentioned that the work was created as a graduation project at the IAA. The Academy does not place restrictions on students appearing under their own names or publishing their work while they are enrolled as students but it does request that such instances be reported to the relevant Programme Director.

Website publication
The IAA website is the Academy's information gateway. Information on study programmes, services, members of staff, main events and news may all be found there. On the website, each student and academic faculty has his/her own area where works can be displayed. Graphic works, photographs or sound files may all be entered. (A function for videos is also planned). If the work in question is Academy work, students should make note of the course where the work was created and the course teacher(s). If the work is a collaboration with other students, their names should also be noted.

IMPORTANT DATES 2015–2016

AUTUMN SEMESTER 2015
August 24   Classes begin
August 14   Tuition fee first due date
September 24   Autumn Graduation
November 2–6   Project week
November 13   Open House at the Academy
December 11   Last day of classes
December 14–18   Review and exam week
December 21   The Academy office closes

SPRING SEMESTER 2016
Januar 4   The Academy office opens
Januar 11   Classes begin
January 29   Winter Graduation
February 15   Tuition fee second due date
February 15–19   Project week
February 26   Hugarflug Seminar
February 27   Open House at the Academy
March 10–13   DesignMarch
March 10   DesignTalks
March 21–30   Easter vacation
May 12   Last day of classes
May 15–20   Review and exam week
June 17   Spring Graduation