
**DEPARTMENT OF
DESIGN AND
ARCHITECTURE**
INSTITUTION-LED
REVIEW

SEPTEMBER 2014



LISTAHÁSKÓLI ÍSLANDS
Iceland Academy of the Arts

FOREWORD

The following report describes the Department of Design and Architecture, one of five departments of the Iceland Academy of the Arts (IAA), and the recent institution-led evaluation carried out by the IAA.

The Department of Design and Architecture self-evaluation work took place during spring semester and autumn semester 2013. The work was divided into two parts, commencing with the Programme in Architecture and then moving on to the Department's other design programmes. This report focuses on the three design Programmes; Fashion Design, Visual Communication and Product Design. The two parts discuss the programmes within the context of the Department and share aspects of the departmental environment and structure. The self-evaluation work of the programmes of Fashion Design, Visual Communication, and Product Design at the Iceland Academy of the Arts, has been on-going from March 2013 to November 2013.

The self-evaluation was conducted on the occasion of the five-year cycle of the quality enhancement framework for higher education in Iceland, created by the national Quality Board in 2011.

(See the QEF Handbook for Icelandic Higher Education for further information on the framework http://www.rannis.is/files/Handbook_complete_1558767620.pdf)

Two institution-led reviews on the subject level had been undertaken at IAA prior to the self-evaluation process in the Department of Design and Architecture (Department of Music in 2012, Department of Fine Art 2013). The Review of the Department of Music was the first review undertaken at the IAA, administrated in cooperation with the AEC (The European Association of Conservatoires). In developing the process of institutional review at IAA, the different departments have shared experience and references with the aid of AEC guidelines and developed further internally. In addition to the AEC guidelines, the Department of Design and Architecture has been supported by self-evaluation guidelines developed by the KTH Royal Institute of Technology in Stockholm, and other self-evaluation guidelines.

(The guidelines are available on the AEC website <http://www.aec-music.eu/userfiles/File/en4b-aec-framework-document-quality-assurance-and-accreditation-in-higher-music-education.pdf>).

(See the Self-Evaluation Manual for the Education Assessment Exercise (EAE) https://www.kth.se/search/search?filter=%257B%2522collection%2522%253A%2522intra_collection%2522%252C%2522filterlabel%2522%253A%2522KTH%2BINtran%25C3%25A4t%2522%257D&q=self-evaluation+manual)

At the beginning of the work, a Review Committee was formed, with the Dean, the three Programme Directors of each individual design programme in the Department, one student from each programme, and two independent international experts.

The Review Committee:

Anne Boddington, Dean, Faculty of the Arts, University of Brighton

Birkir Sveinbjörnsson, 2nd year student in Fashion Design

Birna Geirfinnsdóttir, Assistant Professor and Programme Director of Visual Communication

Búi Bjarmar, 3rd year student in Product Design

Daníel Stefán Þorkelsson, 2nd year student in Visual Communication

Garðar Eyjólfsson, Assistant Professor and Programme Director of Product Design,
Review Committee Deputy Chairman

Katrín María Káradóttir, Adjunct and Programme Director of Fashion Design

Sigrún Birgisdóttir, Dean of the Department of Design and Architecture, Review
Committee Chairman

Tine Kjølseen, Head of School of Design, Det Kongelige Danske Kunstakademis
Skoler for Arkitektur, Design og Konservering

All departmental staff and the representatives of the Student Council of the Department of Design and Architecture were introduced to the working plan and procedure and select group participated in meetings during the process.

The principle task of this first evaluation procedure was to provide a forum for discussion, initiating a process for self-reflection and to develop a shared understanding of the programmes and structures with the aim of strengthen the general vision and future strategy of the Programmes and improving the quality enhancement in department.

The methodology comprised of self-evaluation with participation by stakeholders and other specialists together with visits by external experts summarised in a review committee report.

The process was organised around weekly meetings with the review committee.

Additional meetings were held with invited specialists and stakeholders: part-time lecturers, current and graduated students, representatives of design associations, practicing designers, employers of past graduates, and other stakeholders to discuss various aspects of the programmes.

Meetings were held on the 4-6th September with the review committee and invited specialist and stakeholders, departmental academic staff, IAA support staff, IAA senior management staff, and the review committee external experts, Tine Kjølseen and Anne Boddington.

A principle challenge entailed the shaping and structuring of this first cycle of evaluation, identifying methods of evaluation and gathering of key data and documentation. Great emphasis was laid on describing the programmes and the environment that they are located within, and to formulate a clear picture and shared understanding of the current status of the programmes and the Department. The main emphasis in the report is on describing the current state of the programmes, with the specific agendas and reflections on enhancement that the self-evaluation process has brought about, written in the highlighted section of Comments and Action plans in each chapter. Data is based on the academic year 2012-2013 with any later developments occurring during evaluation process added to Comments and Action plans.

The process concluded with a summary of aims and strategies for further enhancement and development of the Programmes in chapter 8, supported with the production of a five year Action Plan the Department of Design and Architecture revises annually.

Since the writing of this report the Department has acted on many of the findings the self-evaluation process raised. In autumn 2014 a Follow-up chapter has been added outlining the principle development and enhancement been made in the period since the writing of this report.

In this report the Icelandic Academy of the Arts will be referred to as the IAA, the Department of Design and Architecture as the Department.

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1. INTRODUCTION

The Iceland Academy of the Arts (IAA) was founded in 1999. It is a self-governing institution providing higher education in fine arts, performance art, music, design and architecture, and art education.

The IAA is the only higher education institution in Iceland accredited in the field of arts. It operates in a global environment and measures itself against academies that excel in arts education in neighboring countries.

The IAA consists of five departments: the Department of Art Education, the Department of Design and Architecture, the Department of Fine Art, the Department of Music, and the Department of Performing Arts.

The role of the IAA is to principally train students in progressive thinking in the fields of arts through teaching and to stimulate development and innovation in diverse artistic fields. Three principal value criteria guide the focus and general direction of the Academy in all of its work: Curiosity, Understanding, and Courage.

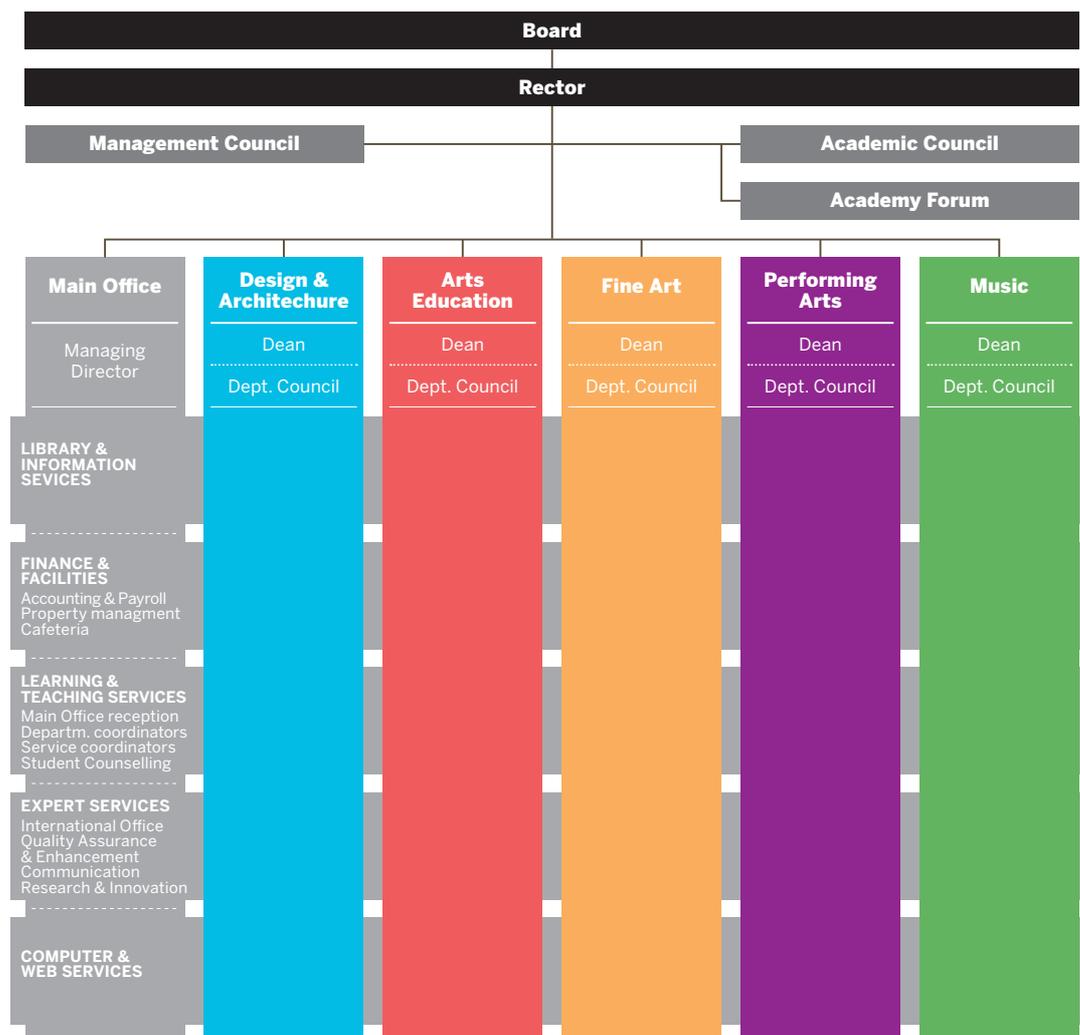


Figure 1 - IAA Organisational Chart

Close cooperation prevails between the different departments. Through the sharing of resources, staff, equipment, library and other facilities, the Academy strives to ensure efficiency and diversity of educational opportunities.

(See Appendix 1. Charter for the Iceland Academy of the Arts)

THE DEPARTMENT OF DESIGN AND ARCHITECTURE

Design education in Iceland at university level was launched formally with the establishment of the Department of Design and Architecture at the IAA in 2001. The Department offers four three-year 180 ECTS programmes leading to BA degrees in Architecture, Fashion Design, Product Design and Visual Communication, and one two-year 120 ECTS MA programme, launched in 2012, leading to a MA degree in Design.

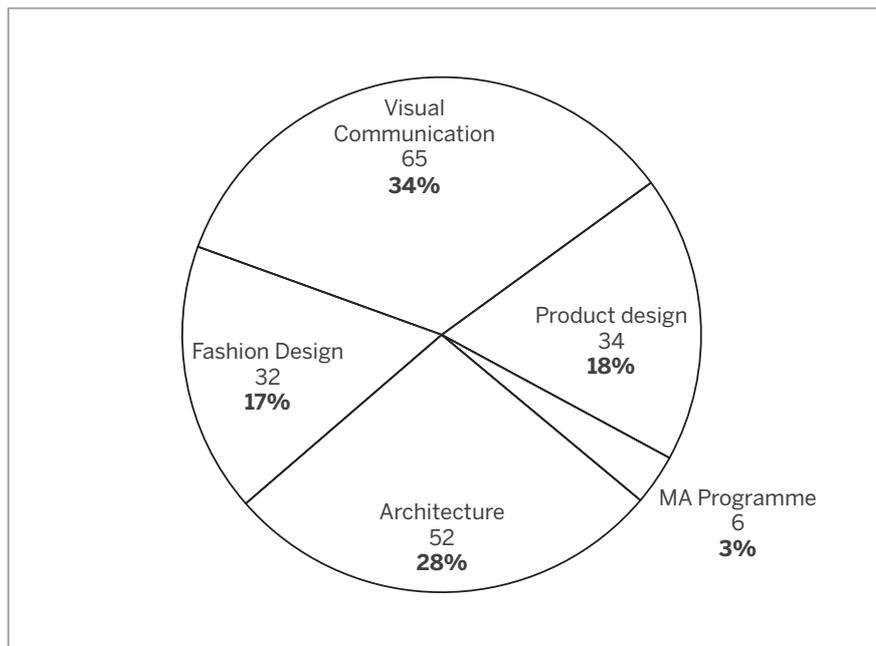


Figure 2 - Students at the Department 2012-2013, divided by the programmes.

During the academic year of 2012-2013, 178 students were enrolled in the department consisting of 170 students in BA programmes and 8 students in the MA Design programme. In addition, 15 exchange students from abroad joined the programme during the year. The 178 students enrolled in the various programmes at the Department account for 38% of all students enrolled at the IAA. Since the establishing of the Department, 360 students have graduated in design and architecture in the period of 2000-2013.

The five departments of the IAA are located at three different sites across the city. In the spring semester of 2012 the Department moved to a new location together with the IAA

academic offices and some of the communal facilities. The academic year of 2012-2013 was the first year in the new accommodations entailing the inherent adaption of an established culture of learning to a new environment, which called for the revising of the symbiotic relationship of spatial arrangements and that of teaching and learning.

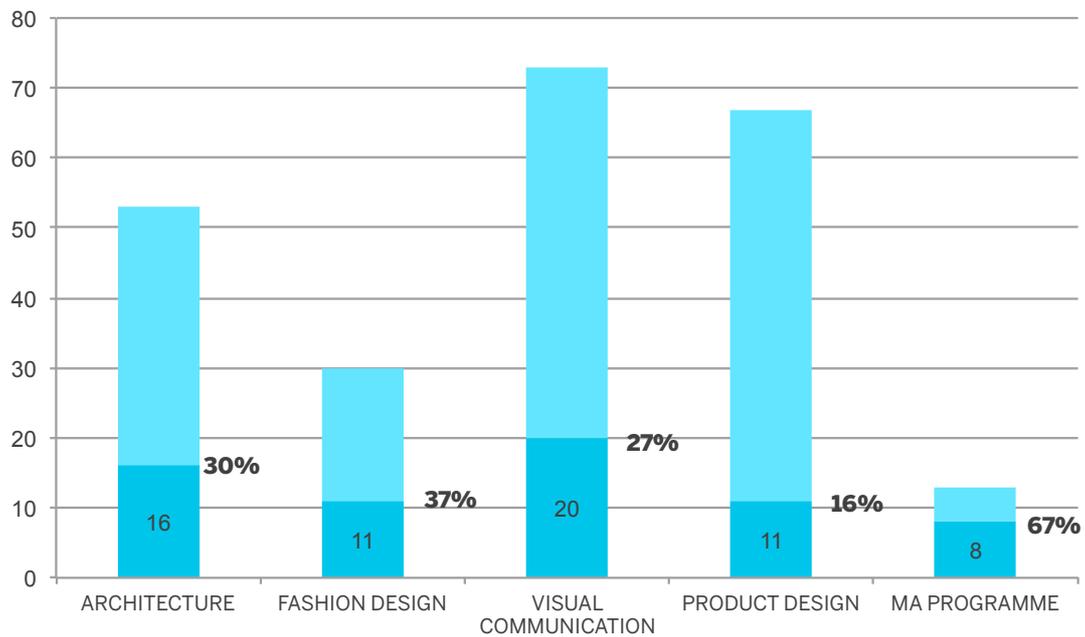


Figure 3 - Admissions in 2012-2013, divided by the programmes.



Figure 4 - Graduates from the Department since 2005.

THE DEPARTMENT'S MISSION AND VISION

The aim of the department is to provide an ambitious level of teaching and learning and to promote a culture of design as an agent of change. The department strives to empower students with a practical and theoretical education built on design practice and skills. The aim is to provide students with the experience and ability to contribute to society in a proactive, positive and constructive way and to enter further university education of a high international standard.

Being the only higher education institution in design in Iceland, the Department is an important agent in the development and shaping of design culture in the country. Emphasis is placed on building a community of teaching, learning and design practice in close contact with numerous practicing designers creating a diverse multi-disciplinary discourse on design and its application in society. The Department appoints up to 150 part-time lecturers each year to teach in the numerous studio practice and theoretical courses throughout the programmes along with the full time departmental academics.

The department regards design as methodology to explore reality with a curious and critical outlook promoting creativity and innovative thinking to effect change by addressing important issues of our times. Thus emphasis is on placing design within a clear and comprehensive context within critical current issues of our times. The inherent interdisciplinary methodology of design has been a contributing factor in the development of various collaborative projects outside of the realms of the IAA. A significant number of courses engage with or collaborate with external agents through live projects, being it associations, public institutions, companies or other groups. The Department continually develops and explores models of collaborations.

The department requires a good range of contacts and networks internationally as well as nationally. The aim is to continually develop and challenge the educational programme and research questions. The department takes part in the Cirrus Network, a Nordic-Baltic network of Art and Design education and NordArk, a Nordic network between Scandinavian and Baltic Schools of Architecture, as well as being a member of the international Cumulus Association of Universities and Colleges of Art, Design and Media. The IAA is a member of ELIA the European League of Institutes of the Arts. Approximately 5-10% of students from the Department take part in mobility programmes through the Nordic networks or the Erasmus programme. Nine students in the Department's BA programmes participated in student exchanges abroad during the academic year 2012-2013, while the Department received 15 students from abroad. A number of guest lecturers are invited to teach and lecture at the Department each year with nine guest lecturers teaching in the past academic year year from Britain, France, Holland, Norway, Russia and the USA..

Huge strides have been taken in design education nationally since the founding of the department with tangible effects visible throughout society. The Department aims to uphold a critical discourse on design education and development together with building a research culture about the co-creation and production of knowledge. An emphasis is placed on exploring design and models of collaboration in the context of the smallness of the society in a vast country. An important step has been taken with the launching of a MA degree providing exciting possibilities for furthering curricular development both at BA and MA level and offers greater opportunity to develop collaboration within the department and to build departmental research strategy.

The Mission of the Department of Design and Architecture is:

- To provide an ambitious level of teaching and learning.
- To develop a community of learning amongst students and staff.
- To develop collaborative and interdisciplinary processes in design.
- To promote systemic co-sustainability.
- To apply design methodology in addressing current issues in society.
- To build a research culture supporting the co-creation and production of knowledge.
- To promote the culture of design as an agent of change.
- To effect positive change.

DEVELOPMENT

The two programmes of Visual Communication and Fashion Design can trace their origins to previous programmes at the The Iceland College of Arts and Craft (ICAC) and IAA's predecessor. Graphic design was launched at the ICAC as early as 1962 and in 1993 the course was first considered an equivalent to a BA degree. Textile Design had been taught for years at the ICAC and was to become programme in Fashion Design at the IAA in 1999. During the period 1999-2001 the Visual Communication and Fashion Design programmes were taught in the already established Fine Art Department at the IAA. The programmes in Product Design and Architecture were new and commenced in 2001 and 2002 respectively. In its formative years Product Design hosted both fashion and products as a programme under the banner 3D Design, but later these became individual programmes with their own named awards. Thus, the establishing of the Department of Design and Architecture created a new and unprecedented environment of culture of design in Iceland. The MA Programme in Design is the latest introduction to the portfolio of programmes. In this report the focus is on the BA Programmes and their enhancement as the MA Programme is recent and has not yet run its first cycle at the time of writing this report, allowing for limited opportunity for reflection and revision. Nevertheless, the introduction of the MA Programme influences and contributes to the development of all programmes in the Department, and will be discussed accordingly in context of the revision of study programmes at the BA level, which is the subject of this report.

The Department was founded on the idea of providing core disciplinary programmes, whilst simultaneously building and creating a multi-disciplinary culture of design with the aim of establishing a platform for the discourse of design practice and education. The ethos was to provide an environment of cross-fertilisation of ideas and design methodologies, allowing for co-education and collaboration across the programmes. Initially, numerous courses were communal across programmes but with time programmes have become more independent, focusing and developing teaching and learning models for subject specific skills and issues. A greater synergy in timetabling and module scheduling across programmes would allow for new opportunities for interdisciplinary activity within the Department.

In the Department's formative years, students in each year group shared a studio space, making students from all programmes work along side each other within the same space. This provided for cross-fertilisation across disciplines, but limited the building of subject specific cultures and knowledge transfer across year groups. With the relocation of the Department to new premises a decision was made to focus on building programme cultures and so allowing for greater transfer of knowledge and learning across year

groups. This rearrangement calls for a revision of how to stimulate cross-disciplinary activity and collaborations across the Department. This is currently under review with the introduction of new courses for all programmes.

The number of students has been stable throughout the years with a limited cohort of students accepted onto each programme in line with agreement between the IAA and Ministry of Education, Science and Culture. The Visual Communication Programme accepts most students, with an average of 20 students admitted into the first year, the Architecture Programme admits 15 students, and Fashion Design and Product Design 10 students each. Eight students were admitted to the MA Programme. The retention rates are high, with an average of 80% of students completing their studies.

With a new Department established, new knowledge and experience is created. At the time of setting up the Department, those educated in the field of design had all been educated abroad, primarily in Europe and USA, at different universities and colleges. Thus, the first lecturers in the Department had a broad pool of experience to share with the challenge of translating experience from foreign cultural and critical context to local conditions and environment. The challenge of the Department was to establish a common yet diverse culture of design and education, and to create a coherent critical and creative discourse amongst lecturers as well as students. New teachers gained experience and training within this environment. To this day, the Department reflects the broad range of experience and training of lecturers from a range of countries, with faculty educated in countries like Denmark, France, Switzerland, Italy, England, Holland, and Canada.

LONG TERM STRATEGIC PLAN FOR THE DEPARTMENT

The Department's strategic plan evolves in close collaboration with the overall IAA strategic plan, together with a continued critical dialogue within the Department among academic staff, part-time lecturers, and students.

The Department's principal strategic priorities are:

- To provide an ambitious environment for teaching and learning, and to support innovative teaching methods with progressive thinking.
- To enhance the design curriculum with further educational opportunities in design and introduce new programmes in design.
- To establish a strategy for public engagement and support for models of collaboration through education with an emphasis on the social role of learning.
- To ensure active international relations and the contribution of teaching on programmes by international designers and academics.
- To build a longer-term framework and aim for departmental research strategy creating a formal structure for research activity.
- To support the academic staffs' continuing design practice and research activities.
- To offer an MA programme in Architecture.
- To create a long term vision for the Department whilst encouraging a responsive and critical educational and research environment.

2. EDUCATIONAL PROCESS

BA PROGRAMMES

EDUCATIONAL AIM

All the programmes emphasise a practice based learning environment with the aim to develop student skills to formulate and solve problems, to think critically and creatively, to analyse, evaluate and devise innovative solutions and propositions in design and theoretical projects.

Design being an agent of change to enhance quality of life, great emphasis is placed on addressing topical issues in contemporary society.

A critical factor is to focus attention on the local condition within a global context, and address the extremes of this country with such a small population but a vast and expansive nature, and how lessons can be learned by contributing to solutions for a larger whole.

Emphasis is on understanding and reflecting on the traditional and historical context of the disciplines that the programmes are rooted in, whilst simultaneously asking new questions of applicability, making and production processes relevant in contemporary context.

All disciplines must address the issues of access to resources. Limited industrial manufacturing makes the nation heavily dependent on the import of goods. Thus innovation in terms of utilising resources, manufacturing processes and consideration of lifecycle of materials are considered, and placed in the context of systemic sustainability.

Models of collaboration are explored in design projects within the context of the Department, as well as initiating engagements with different sectors in society. Engaging with different agents allows for the placing of dialogical exchange at the heart of experimental methods of co-creativity and interdisciplinary thinking.

PROGRAMME STRUCTURE

All BA design programmes in the Department are 3-year programmes leading to a BA degree and a named award in each discipline. Each programme follows a subject specific curriculum providing students with critical and creative training in their chosen fields.

Study modules are organised as practice based studio courses, theoretical studies, technical studies, and workshops with the following ECTS credit weighting.

Practice based studio	108 ECTS (60%)	All Mandatory)
Theoretical studies	54 ECTS (30%)	34-38 ECTS Mandatory
Technical studies and workshops	18 ECTS (10%)	12-16 ECTS Mandatory
Total	180 ECTS	

The academic year consists of 2x15 week-long semesters, with the autumn semester beginning in late August, running through the second week of December, and the spring

semester starting early January, running through mid-May. Each semester is organised in 5-week sessions. Theory and technical courses are scheduled along this 5-week rhythm, but studio modules vary in length according to the aims and objectives of each discipline ranging from 2-15 weeks in length.

Students complete 30 ECTS each semester, with 18 ECTS in practice based studios that can be made up from 2-5 consecutive studio modules. Students complete an average of 2-4 theoretical modules each semester that range from 2-6 ECTS each, adding up to 8-10 ECTS per semester. Technical studies are generally 1-2 ECTS with one module per semester. All practice based studio modules are mandatory, approximately 70% of theoretical studies are mandatory, and the remainder are electives. The majority of technical studies are mandatory with a few electives. Some theoretical modules are offered every other year, delivered to two student year-groups at a time.

The application rate to the Department average was 27% in 2012. The average intake per programme is: 10 students in Fashion Design, 10 students in Product Design, and 20 students in Visual Communication (plus 15 students in Architecture). The number of BA graduates from the whole Department from establishment is 417. 80% of enrolled students have graduated with a BA degree.

FIRST YEAR

The first year of study involves the introduction to subject and design methods leading to the first design projects. The autumn term is initiated with a communal three-week course for students of all programmes to open up the field of design, with an introduction to design concepts, methods and authorship in design. The first and second semester focus on skill building and addressing different topics and methods in the field, leading to the first comprehensive design proposals being made in the spring semester where students explore their own authorship in design further.

Communal theoretical courses in design place emphasis on Design Theory and Cultural Theory, and Culture and Communication with the introduction of subject specific courses in each field.

Technical courses introduce students to software skills, technical skills in a specific medium and workshops, like woodworking or photography studios.

SECOND YEAR

Engagement with societal issues and different actors in society becomes an increasing element in second year of study. Modules address more complex entities in society and students reflect on their participation within a larger context. Creative practice and interdisciplinarity is addressed in a cross-departmental course in January each year with students from all departments of the IAA. Students engage in cross-disciplinary work with business and marketing students from the Reykjavik University School of Business.

All students enter a Material Culture module, with additional modules on subject specific issues, sustainability, and critical theory.

Technical courses focus on either learning about specific software or skill specialisation in the different disciplines.

THIRD YEAR

In the third year students focus on the integration of learning and skills, developing increasing independence in their own project management and design. Students reflect on own learning by making portfolios, design report writing, and in professional practice.

The 3-year programme concludes with a semester-long final project, exhibited and examined at the graduation exhibition at the Reykjavik Art Museum, which is open to the public.

All students attend a module on Designers' Social Responsibility, Theory and Academic Practice, in addition to writing a thesis in the autumn semester. Students write a design report in the module, Design Process, Research, and Communication, in conjunction with the final project in spring semester.

COMMENTS AND ACTION PLANS:

- A conceptual map of Programmes is needed. The communication of the Programme structure must be improved, to allow students to have greater understanding of their study progression and introduction of subjects and projects throughout the course of studies.
- Framework and mission of the Programmes need clarifying and their relationship to the Department's aims and objectives.
- Remapping and restructuring of modules and programmes will allow for further revision of the general structure and sequencing of modules in all programmes.
- Modules should be lengthened and allow for integrated learning of practice, theory and technique.
- Shared perspectives on design and the relationship to disciplinary fields should be clarified.
- Programme structures are to be reviewed to enhance dialogical exchange and collaboration across programmes and address issues of interdisciplinarity.
- The discourse of interdisciplinarity needs expanding and goals set in terms of expectations to be gained in interdisciplinary work.

BA FASHION DESIGN

DEVELOPMENT

The application rate to the Fashion Design programme was 27% in 2012. A group of 15-20 applicants are typically selected for interviews, and generally 10 students are offered a place in the first year. In 2012 only 8 students were considered qualified to enter programme and were offered a place. The Department has awarded 93 students with a BA degree in Fashion Design. 80% of enrolled students have graduated with a BA degree.

AIMS OF THE PROGRAMME

The Fashion Design programme at the Department of Design and Architecture has a progressive focus and emphasises professionalism and quality in design, technique, and craftsmanship, within the profession, training students to aim for a long term career in the field.

The three-year programme leading to a BA degree focuses on innovation in the field and collaboration within the sector. Students participate in, and work on actual projects for companies both in Iceland and abroad. The whole world is thus defined as the field of

operation. The programme follows traditions in European avant-garde fashion design and models itself on the best schools in Britain, which are leading educational establishments for the training of fashion designers worldwide.

The programme emphasises the need for students to develop their own world of ideas, personal vision and style, encouraging new ways of thinking in the field with the aim to become a leading force within their discipline. Primary emphasis is placed on the design of clothing, supported by historical and theoretical knowledge and the technical skills necessary to understand the quality and the making of clothes. The programme has a unique position as the only programme in the Nordic Countries teaching draping, or three-dimensional tailoring.

Importance is placed on the international context of design and thinking. Students do internships in Paris for 5 weeks during the course to work for different companies in preparation for the largest trade fair in the world in fashion, Paris Fashion Week.

As fashion is a marketing product dependent on the seasons, it is of primary importance to understand that design, production and marketing is based on a disciplined and advanced system. Students are encouraged to follow the development of the market and changes in society that can influence the design of fashion.

The Iceland Academy of the Arts focuses on designers participating responsibly in creating the future, setting a good example, having responsible vision and respecting both individuals and society.

PROGRAMME STRUCTURE

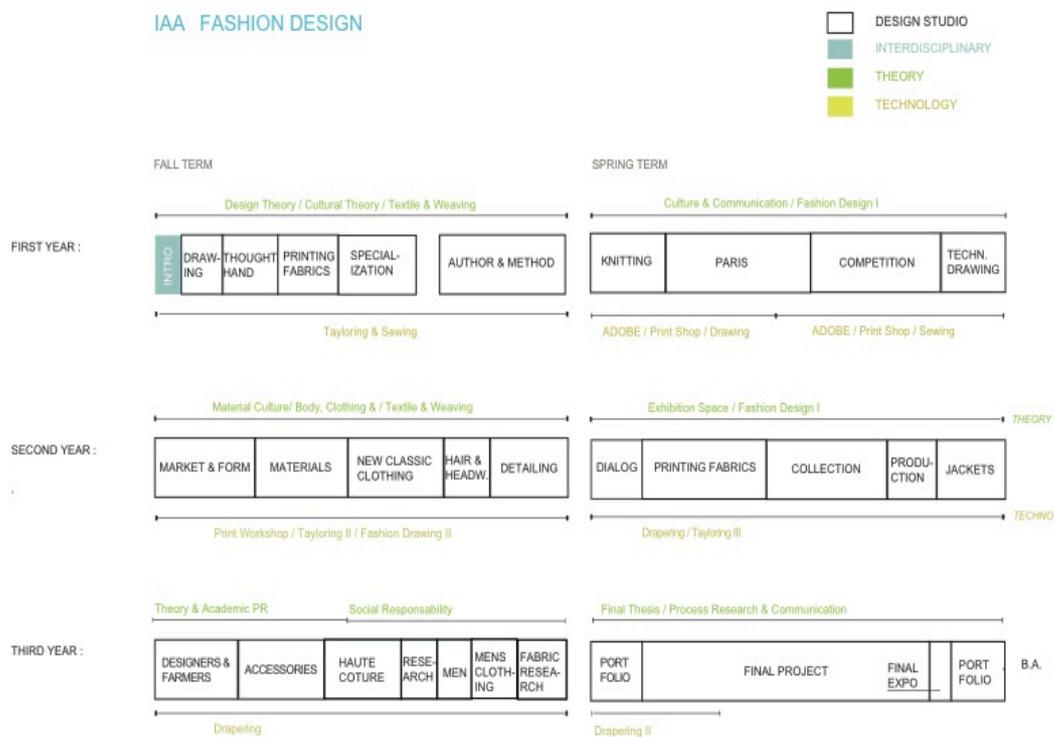


Figure 5 - Programme structure, fashion design

FIRST YEAR

Studio Practice

First year students are introduced to basic concepts and methods of fashion design. The first semester lays the foundation of practice and working methods used in fashion design and the development of ideas in the sector.

In the second semester of the first year the students get an opportunity to go abroad and do a 5 week internship in a reputable french company operating in fashion, preparing for Fashion Week.

The emphasis in the first year is on history and research methodology to explore how the effects of social development, economics and politics have on the way we dress.

Theoretical and Technical Modules

Design theory, Cultural Theory and Culture and Communication are mandatory modules in the first year for all programmes.

Subject specific theoretical modules are Textile & Weaving: Theory and Fashion Design.

Technical modules are Tailoring and Sewing, and Sample Sewing – Finishing/Detail.

SECOND YEAR

Studio Practice

In the second year the emphasis is on developing the students' individual talents. Students are introduced to diverse design projects and working methods, and are encouraged to develop their own vision.

Students explore their designs and communication whilst identifying areas that may require further attention or focus. In the fourth semester the students design and make a small collection during a 5-week course, and present it in the form of a fashion show at a public venue.

Theoretical and Technical Modules

Material Culture is a communal module in the second year for all programmes.

Subject specific theoretical modules are in Body, Clothing, and Society, Textile & Weaving: Theory and Fashion Design, and Exhibition Space: The Role of the Curator.

Technical modules are Introduction to Printworkshop, Tailoring II, Fashion Drawing, Draping, Tailoring III, Illustrator, In-Design and Photoshop.

THIRD YEAR

Studio Practice

During the third year students develop further their personal vision and style. Students are encouraged to develop a variety of approaches with developing personal processes whilst developing the discipline demanded by professional practice.

During the sixth and final semester at the school the students complete their final degree project and present it in the form of a fashion show at the Reykavik Art Museum or another public venue. They are encouraged to display professionalism, innovation and creativity in their work.

Theory and Technical Modules

In the third year students write their final thesis on a chosen subject in fashion or fashion theory, as well as completing common modules across all programmes such as, Designers'

Social Responsibility and Theory and Academic Practice. In conjunction with the final major project, students write a design report, in Design Process, Research and Communication, a written and illustrated theorisation and reflection of their own design process.

COMMENTS AND ACTION PLANS:

- Expose students to increasingly diverse ways of creating clothes, ranging from mass market industrial to low-tech craft.
- Continue to deepen contextual understanding of students in order for them to create a big picture visions and develop own authorship, especially in relation to history.
- Greater emphasis needs to be placed on collaboration with industry and to bring local companies and students together.
- Aim is to build a knowledge network on local manufacturing, both current and historical manufacturing that emphasise local materials and processes.
- Formulate larger projects that are a critique on current economic and manufacturing systems, focusing on ethics and logical material use.

BA VISUAL COMMUNICATION

DEVELOPMENT

The Visual Communication programme is the largest within the Department of Design and Architecture with an average of 20 students enrolled every year. The application rate to the Visual Design programme was 26% in 2012. A group of 40 applicants is typically selected for interviews for places in first year. In 2012, 19 students were offered a study place. The department has awarded 201 students with BA degrees in Visual Communication. 80% of enrolled students have graduated with a BA degree.

AIMS OF THE PROGRAMME

The essence of graphic design is the visual communication of information with the goal of maximising understanding. The technology, tricks, and tools are numerous and diverse, going through constant change and development. Visual communication can be described as a field that influences the community by communicating information between the mediator and reader. Within the methodology are visual media where text, symbols and images are connected.

The main emphasis of the programme has become the development of a mentality and critical awareness, a way of thinking and understanding history rather than focusing on methods and technical ability. Most importantly, creativity, artistic implementations and understanding are valued above practical skills.

What makes visual communications unique in the Icelandic community is the emphasis on the rediscovery of our visual national heritage, which can be found in our manuscripts and printed publications from the beginning of printing in Iceland in the 15th century, including not only latin type, but also runes and various mystical or magical symbols, patterns, the art of decoration, as well as the imagery found in woodcarvings, weaving, and handwritten and printed material.

Students are encouraged to increase their awareness of this heritage, together with different ways of production, the latest technology, and ways of manufacturing, preparing them to become pioneers and develop independent and critical outlook as creative practitioners.

The goal is to prepare students to adapt easily to change, to bring about change themselves, to solve complex design problems, and direct large and small projects that may either involve their own or someone else's ideas. It is important that students develop a keen eye with regard to understanding visual information and form, learn to work independently as well as in a group, and initiate creative thinking.

Students are encouraged to enhance their independence and work together so that a professional perspective/view is elevated within the field of visual communication and given ample flexibility to offer specialised knowledge.

PROGRAMME STRUCTURE

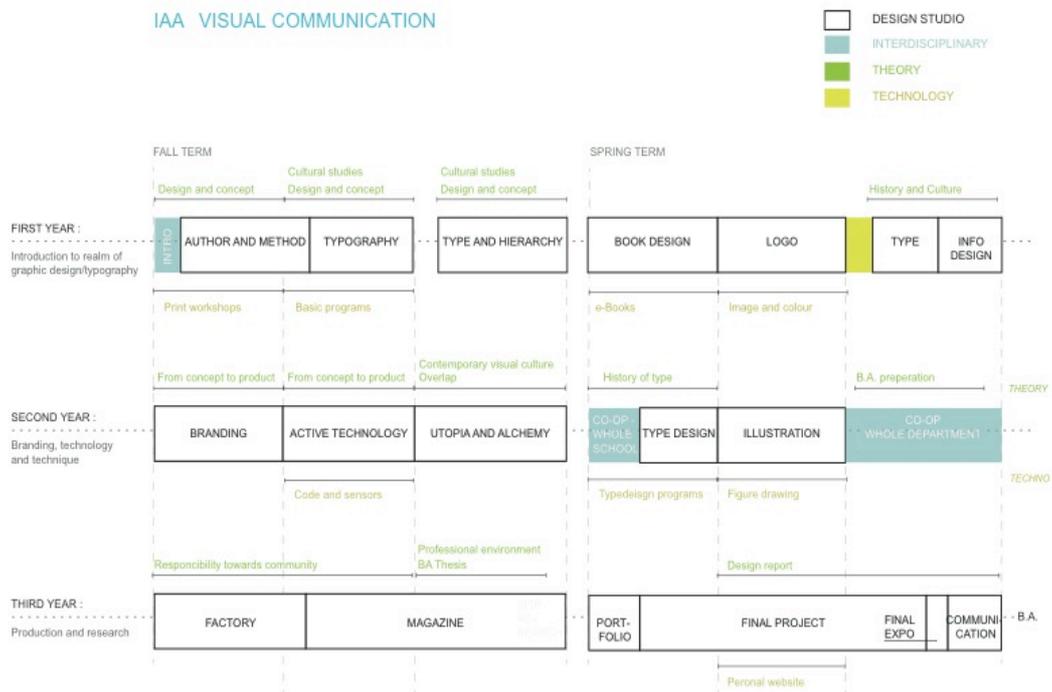


Figure 6 - Programme Structure, Visual Communication

FIRST YEAR

Studio Practice

In their first semester, students are introduced to typography, the importance of detail typography and the fundamental aspects of visual communication, including the importance of research and contextual studies. This focus continues into the second semester where students continue to familiarise themselves with typography in addition to being introduced to branding, identity, and logo design.

Theoretical and Technical Modules

Design Theory, Cultural Theory, and Culture and Communication are shared modules in the first year for all programmes.

Subject specific theoretical modules are Design, a Creative Force for Reform and Graphic Design in Iceland.

Technical modules are Illustrator, In-Design and Photoshop, Photography I, ebooks and Electronic Media, and Image Processing and Colour Management.

SECOND YEAR

Studio Practice

The third semester is largely dedicated to branding and marketing where students collaborate with Reykjavik University. Students also continue to study future possibilities

in technology. In the fourth semester students gain a deeper understanding of typography and printed work, as well visual language.

Students familiarise themselves with the importance of working across disciplines. Students get better acquainted with programming and interactive design.

Theoretical and Technical Modules

Material Culture is a shared module in the second year for all programmes.

Subject specific theoretical modules are on From Idea and Design to the Market, Contacts, Typography: A History, Graphic Design in Iceland II, Comics.

Technical modules are Code and Sensors, Modeldrawing, Type Design Tools.

THIRD YEAR

Studio Practice

During the fifth semester students familiarise themselves with working within the design environment by getting to know the process of establishing a design studio. A critical study of the field is examined with regard to exploring future possibilities in an ever changing and unconventional environment.

Students get better acquainted with production and editorial work when working on a publication of a yearly visual communication magazine, Mæna, as well as working on their personal portfolios. After the fifth semester the students' time is dedicated to their graduation projects.

Theory and Technical Modules

In third year students write their final thesis on a chosen subject on visual communication practice or theory as well as completing communal modules across all programmes such as, Designers' Social Responsibility, and Theory and Academic Practice. In conjunction with the final major project, students write a design report, in Design Process, Research and Communication, a written and illustrated theorisation and reflection of their own design process.

Subject specific technical modules are on Web Site Construction and Typographics.

COMMENTS AND ACTION PLANS:

- Aim is to build more collaborations with external agents and develop projects in the public realm.
- A concerted effort is needed to enhance public understanding of the value the IAA is creating.
- Consider having internship intergrated in curriculum and build up relationships with local industry.
- To develop more material based projects focusing on technology and material.
- Long term strategic plan:
 - Build up technical – interactive studies.
 - Build up advertising based studies.
 - Build up graphic design input.

BA PRODUCT DESIGN

DEVELOPMENT

Since the programme was established in 2005, alumni have steadily contributed to the sector and practice, forging new and innovative products and processes at home and abroad.

The application rate to the Product Design programme has risen in recent years, and now only around 13% of applicants can be offered a place while it was around 25% a few years ago. A group of 15-20 applicants are typically selected for interviews and generally 10 students are offered a place in first year. The department has awarded 95 students with a BA degree in Product Design. 80% of enrolled students have graduated with a BA degree.

AIMS OF THE PROGRAMME

The role of the BA programme in Product Design is to provide a foundation in the studies of product design with an integrated theoretical and practice based programme encouraging critical and creative thinking.

The programme in Product Design should meet international standards and reflect the ambitions of a wide range of practices in the field. The programme provides a platform for a critical discourse on issues concerning product design in a wide context.

The objective of the BA programme is that students enhance their knowledge and experience, through a studio based learning environment, acquire critical skills and independent working methods, becoming able to carry out diverse assignments in a creative manner and are prepared for further studies at the MA level.

The programme provides an opportunity to focus attention on the local condition in a global context, addressing the extremes and particularity of a small population with limited industrial capacity but vast possibilities with the flexibility of small workshops, excellent knowhow and technical skills.

The programme emphasises understanding of processes ranging from high-tech industrial to low-tech craft in specific context. New opportunities are sought within the extremes of the local context. Social engagement and social issues are addressed through numerous collaborations with institutions, museums, and different professions. The projects aim for creating catalysts for innovation especially in relation to local material and processes. Students should become cultural and technical analysts who go beyond critique, pushing solutions forward, and creating new relevant value.

PROGRAMME STRUCTURE

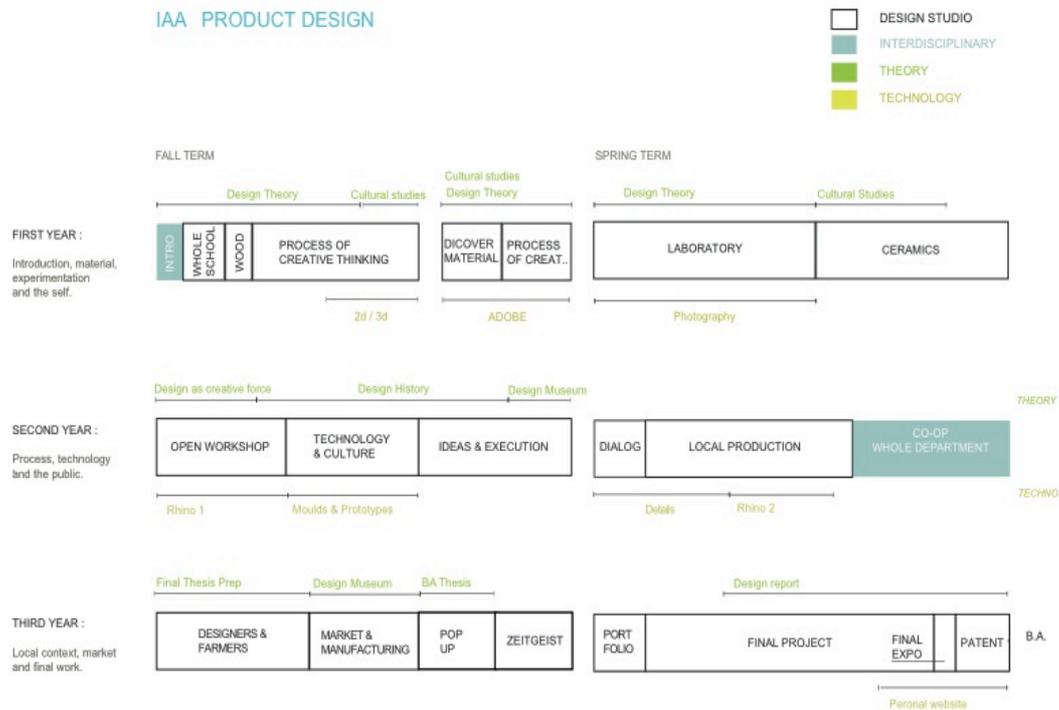


Figure 7 - Programme structure, Product Design

FIRST YEAR

Studio Practice

Students in their very first semester are introduced to the basic concepts of the design process involving concepts and materials, with an emphasis on observing the process of creative thinking. They are introduced to verbal presentations, editing projects, visual communication, core searching, critical thinking, originality and critical debates.

This is explored even further over the second semester, introducing various methodologies in design thinking with an emphasis on critical debates, both conceptually and materially.

At the end of the first year students should have a good understanding of different materials, such as wood, plastics, and ceramics through actual making as well as various mock-up techniques / prototyping. They should also have good insight into the design process and analytical and critical thinking.

Theoretical modules

Design Theory, Cultural Theory, and Culture and Communication are shared modules in the first year for all programmes.

Subject specific theoretical modules are Icelandic Furniture Design and Design History.

Technical Modules

Technical modules are From 3D to 2D and a module on the use of Illustrator, In-Design and Photoshop.

SECOND YEAR

Studio Practice

The second year is in most part devoted to making contacts with the local community. The third semester focuses on introducing methodology of user approach and experience design, where the students work in teams with different organisations, such as Landspítalinn (the University Hospital), Icelandair, and the prosthetics company Össur. During the fourth semester students work independently but in cooperation with various local workshops and production companies whose aim it is to look for new and unexpected manufacturing processes, based on critical analysis.

Theoretical Modules

Material Culture is a shared module in the second year for all programmes.

Subject specific theoretical modules are Design and Society, Design History, Urban Studies, Icelandic Furniture Design, and Exhibition Space: the Role of the Curator.

Technical Modules

Technical modules are Moulds and Prototypes, Rhino I, Rhino II, and Details.

THIRD YEAR

Studio Practice

The autumn semester of the third year consists of 2 equally long workshops where the focus is on execution. Analytical and critical methodology is taken further and extra focus placed on planning and management. During this term the students work both in teams and on their own. One of the courses is in cooperation with farmers in Iceland where the students are paired with farmers with the purpose of creating unique regional products with a cultural appeal.

The sixth and final semester at the Academy is largely focused on the graduation project.

Theory and Technical Modules

In third year students write their final thesis on a chosen subject in design, in addition to completing shared modules across all programmes such as, Designers' Social Responsibility, and Theory and Academic Practice. In conjunction with the final major project, students write a design report, in Design Process, Research and Communication, a written and illustrated theorisation and reflection of their own design process.

Subject specific technical module is on Web Site Construction.

COMMENTS AND ACTION PLANS:

- Emphasis needs placing on building up understanding and involvement from the industry and the public, for the creation of networks in order to create additional value for students during their education.
- It is necessary to reconsider the name of the programme in Icelandic and English, as it may not accurately reflect the current emphasis of programme.
- Build up a strong relationship with selected schools worldwide that share common educational grounds.
- Develop and plan ways to document selected projects within the programme for an archive, public interaction, and marketing, in addition to building up a more professional working practice in the program.
- Improve relationships with local schools in Iceland, in addition to the current relations with Egilsstaðir Upper Secondary School and The Reykjavík School of Visual Arts.
- Consider making the graduation project longer to heighten the quality of outcome.
- Seek out grants for longer and more complex projects.

DESIGN THEORY

Theory forms an important part of IAA students' study programme. The Department of Design and Architecture offers about 30 theory courses every year and students must complete a total of 54 ECTS in design theory during their study programme. Theory therefore makes up about 30% of students' total study programme at the Department.

The aim of the study of design theory is to strengthen students' skills to engage with design and artistic practice; theoretically, creatively, and responsibly. The study programme is intended to increase students' awareness of the social responsibility of designers, i.e. with regard to the environment, human rights, and globalisation.

The theory courses are either common to all programmes or subject specific to a particular programme. The emphasis in theory is on:

- History and design theory
- Critical theory
- Academic studies and professional practice

The shared courses are primarily in the first year and third years, while the second year focuses on subject specific courses, as well as critical theory across all programmes. The first year focuses on design theory, cultural theory, and culture and communication. Subject specific courses are introduced during the second, third and fourth semesters. The fifth and sixth semesters involve academic research methodology, thesis writing, design report writing, and professional ethics and practice. Mandatory theory modules total 34-38 ECTS, while the remaining 16-20 ECTS are electives. Elective modules can be modules that are available as electives for all students, or are mandatory modules from other programmes or departments offered as electives to students outside their programme.

An important part of the study programme is the final thesis in the third year. Students engage in independent research under the guidance of a tutor. The thesis reflects the students' skills in critically approaching the subject of design and architecture and placing it in the context of aesthetics, art theory, society, culture, and ethics. The final thesis has proven an important part of the study programme with many students continuing working on aspects raised in their thesis through writing, research and design after completion of studies. Customarily, the thesis relates to some aspect of Icelandic culture. Theses are published and made accessible on a national library archive. Nearly 300 entries, addressing partly local concerns, are accessible on this archive.

The programmes in design aims to provide integration of theory and the development of technical skills contributing to that of critical and creative practice/agency.

(See Appendix 2a. The Department of Design and Architecture Curriculum Overview, and Appendix 2b. Course Descriptions)

COMMENTS AND ACTION PLAN:

- Structure and emphasis of theoretical courses needs revising and to make comprehensive with studio practice.
- Too many theoretical courses are short, a revision will entail lengthening and making more comprehensive and to be of minimum 4 ECTS.
- Aim is to reconsider and develop more shared theoretical course across all programmes to reinforce shared discourse in design amongst the different design subjects.
- Place greater emphasis on integrated learning of theory and practice.

BA LEARNING AND TEACHING

The learning outcomes for the Department of Design and Architecture correlate to the learning outcomes for the first and second cycle, according to the National Qualification Framework (published in May 2011). The curriculum of all programmes has been in continuous development since its inception with complete rewriting of modules in the year 2011-2012.

The educational principle of the programmes is focused on project based learning. The design programmes are thus largely based on project-based instruction through tutorial guidance in studio, and supported with more targeted teaching in specific academic and skill-based areas.

STUDIO SPACE

Students are delegated a work area in a studio and they are expected to use it as their home base in the school. The studio-based teaching is fundamental to departmental pedagogy, allowing students to learn from each other through peer learning, whether through collaboration, team work, exposure to work or casual discussions.

COURSE LENGTH

The number of courses is relatively high and the length of studio courses varies from intensive 1-4 week workshops to more comprehensive longer courses running over 8-12 weeks. This changeable rhythm is considered important in the light of the smallness and remoteness of the Academy; where the challenge lies in providing students with a diverse and comprehensive learning experience.

COLLABORATION

There are 10-20 students in each studio course. Students conduct their work both individually and in pairs and groups, ranging from groups of 3-4 to the whole class, collaborating on a research or design project. Thus students are vividly encouraged to draw knowledge and skills from each other and disseminate for future collaboration.

In individual projects students develop their abilities, vocabulary, techniques and approach to creative working. In the group-work the aim is to enable students to develop their projects through informed conversation where students learn to both give and take in

the development of a creative work, and to be prepared for active participation in the working environment of design, characterised by teamwork.

TEACHING METHODS

Various tutorial methods are practiced within the studio. The main forms of teaching include lectures (internal/external), regular tutorial in studios (individual tutorial between a teacher and a student), pin-ups (tutorial between a teacher and a small group of students), interim crits (phase related), and final review (always attended by an external expert in addition to studio teachers).

TEACHING TEAM

A course leader is in charge of every studio course but the formation of studio teaching teams may vary. A time for studio-work is allocated every day of the week, but tutors / teaching teams are free to organise their studio visits accordingly, but should meet each student at least once a week. Teaching varies from being a single tutor on a course to a larger team composed of multi-disciplinary members with different roles of engagement with students, e.g. tutorials at the table, lecturers, experts at reviews, etc. The size of the school and the small number of students is reflected in attentive tuition often resulting in close tutorial relationships.

TIMETABLE

The IAA revision of the week timetable in 2012 divides the timetable at noon, with morning sessions for theory and technical courses and studio courses in the afternoon. This was done to align schedule of theory course allowing students greater flexibility in attending theory courses at other departments and universities. This is proving beneficial for studio teaching and reviews that take place in afternoons. Furthermore, this action has led to concentrating activities and all day reviews in the department on Fridays, allowing students to attend final critiques across years and disciplines.

DISSEMINATION

Throughout the programme, students present and argue their work individually or in teams, within a small known group of peers or in front of a partly public audience. The aim is for students to establish a confidence in presenting their work and at the same time, through discussions, gain a deeper general understanding and critical awareness.

COMMENTS AND ACTION PLANS:

- The teaching strategies and teaching methods used need to be clarified and communicated more explicitly and good and/or innovative teaching celebrated.
- Emphasis needs placed on teaching collaboration in teaching and learning and team-work. A new communal module to be implemented in 2013-2014 for all 2nd year students together with 1st year MA students will focus on collaboration and research.
- The Department takes part in a Pan-Nordic research project into teaching practices with regard to including more education on sustainability in the curriculum and how to encourage more student initiatives in education.
- Research needs to be part of the culture of learning and the creative process and research understood as the systematic development of knowledge in the field. The research methods taught need to be made more explicit in course descriptions.
- The emphasis on interdisciplinary studies, the relevance of the study programme to society and training for collaborative work and teamwork needs to be further clarified and developed within the Department.
- With the remapping of modules and programmes, and the lengthening of modules together with restructuring of the programme, pedagogical methods will be clarified.
- Reading lists and key texts underpinning modules and programme to be introduced.

BA INTERDISCIPLINARY STUDIES

One of the principle goals of the Iceland Academy of the Arts is to provide a place where students can explore and engage in interdisciplinary studies in the arts.

Opportunities for inter-disciplinary studies or multi-disciplinary studies may be organised in different ways, as mandatory courses or electives, in studio or in theory, at an inter-departmental level or within departments, with some courses being a collaboration with other universities.

All departments at IAA make some theoretical classes available as electives to students across all departments.

One two week-long practice based course is mandatory for all 2nd year students across the IAA. This is the course, *Dialogue*, a multi-disciplinary course allowing for the possibilities of the various arts to be explored through a dialogue based on a shared theme. The students are able to mediate their own knowledge and experience, learn from other students while also finding commonality between different forms of arts and creatively taking advantage of these. The supervision of this course rotates between the departments.

INTERDISCIPLINARY COURSES WITHIN THE DEPARTMENT

A number of studio courses at BA level are common for all students in all study programmes at the Department of Design and Architecture, totaling 14 ECTS.

1st year

The first year commences with a week long introductory workshop to studio practice for the year cohort, *Kynning og samhæfing* (1 ECTS).

At the end of the first term all programmes collectively take part in a course called *Höfundur og verk* (6 ECTS), where students research, analyse and explore the inherent design methodology of individual designers/architects. Students work in research groups organised along study programmes followed by an individual design project.

2nd year

A second year five week course for year cohort, *Markaður og Form* (5 ECTS), addresses innovation and marketing in design, a course which has proved a foundation for many further innovative design and research projects. This course for many years was an inter-disciplinary course with marketing students at the Reykjavik University.

Dialogue (2 ECTS), mandatory multi-disciplinary course across departments

COMMENTS AND ACTION PLANS:

- The course *Markaður og form* has run for 10 years. It is complex and has undergone numerous revisions. Various teaching methodologies have been explored with multi-disciplinary or subject-specific design teams. This course has been important for the co-operation and shared focus on educational discourse within department but will be completely revised and rewritten in terms of course content and learning outcomes. It will retain focus on multi-disciplinary teamwork, relevance to society, design activism and active research but emphasis will be on social impact and research, as opposed to business initiatives and growth driven agenda. The new course is called *Together* and will be based on a different theme each year. The course will focus on collaboration between MA and BA with MA students leading projects the 2nd year design students can select to take part in. The course is furthermore an instrument to define the different levels of BA and MA studies together with framing research interests of departments. The course may be a platform to invite outside agents to participate being public or private bodies or other university courses.
- Further rigour needs to be applied in terms of the concept of inter-disciplinarily, whether courses are defined along subject-specific lines, inviting other disciplines to join the discourse or if new fields and methodologies are being explored with all participants joining on an equal footing.

BA LEARNING ASSESSMENTS

The learning outcomes for the Department of Design and Architecture are correlating to the learning outcomes for the first and second cycle, according to the National Qualification Framework (published in May 2011).

(See Appendix 2c. The Icelandic Academy of the Arts – Rules, Chapter VII, article 25 and Appendix 2d. The Departments Learning Outcomes).

COMMENTS AND ACTION PLANS:

- It would be beneficial to develop the learning outcomes further, with learning outcomes for the end of each semester/year, in relation to greater in depth mapping and restructuring of programmes.

ASSESSMENT OF STUDENT WORK IN THE DEPARTMENT OF DESIGN AND ARCHITECTURE

Students' work is assessed according to the IAA's rules listed in Art. 23 of the Academy Rules. Special attention is drawn to the responsibilities of the instructor regarding assessment and that "Forms of assessment and requirements are determined by the tutor in consultation with the Dean" (Article 23). In addition, the department and the instructors are required to inform students how assessment is determined and carried out.

ASSESSMENT METHODS IN DESIGN PROGRAMS

The general rule in the department is that assessment in studio courses is led by individual studio tutors in consultation with Programme Directors and the Dean. Alternately, assessment can be carried out by a team of examiners, particularly in the case where numerous instructors take part in teaching a course. Students must be informed of assessment policy at the beginning of courses when they receive the course study plan, and the information should also be included in the course description found in the Academy Curriculum Guide.

The assessment methods in the programme of architecture reflect the teaching methods. There are three principal forms of assessment of students' work:

- a) Reviews and crit. Students present their work in an open forum within in the school, in front of a panel, where tutorial dialogues are generated, involving lecturers, students and often guest critics (guest critics are always present at a final review). Students hand in material such as drawings, sketches, models, etc. as stated in the course brief. Great emphasis is on the oral presentation, where students exercise their verbal arguments supporting and describing their work and thus helping the jury to evaluate the project presented. Students are urged to take part in the discussions with peers during reviews.
- b) Submitting a portfolio. Students receive written feedback from staff. This is a frequent submission especially when students have worked in teams on communal projects focusing on design or research. This submission may be in

conjunction with a presentation in a review or crit. Portfolios with students' work may be catalogued in library.

- c) Exams, home assignments, essays (mostly in theory courses).
- d) An external examiner is invited from abroad to ensure impartiality in assessment and grading. The panel during the examination consists of the external examiner, the Programme Director, and supervisors of the project and Dean may be present. The external examiner leads the assessment and writes a review of each individual project. Each year there are different external examiners. The official grading scale, or rubric, used at the Academy is published in the student handbook and the Handbook for International Students and Teachers. The grading scale is from 0-10 with 5 as the minimum grade to pass a course.

An scoring rubric used as a guideline for grading:

IAA	Comment	Kind	UK	USA
10.0	Excellent	Excellent grade	1 st	A+
9.5	Excellent	Excellent grade	1 st	A
9.0	Excellent	Excellent grade	1 st	A-
8.5	Very good	1 st grade	2i	B+
8.0	Very good	1 st grade	2i	B
7.5	Very good	1 st grade	2i	B-
7.0	Good	2 nd grade	2ii	C+
6.5	Good	2 nd grade	2ii	C
6.0	Good	2 nd grade	2ii	C-
5.5	Adequate	3 rd grade	3 rd	D
5.0	Adequate	3 rd grade	3 rd	D
4.5 (and lower)	Failed	Failed	Fail	F

Figure 8 – Guidelines for grades

(See the Handbook for International Students and Teachers http://english.lhi.is/files/2008/09/lhi_handbook_2012_web.pdf and Appendix 2f. Reykjavik External Examiner Report 2011 and Appendix 2g. Review Assessment Form and Review Self and Peer).

COMMENTS AND ACTION PLAN:

- All programmes wish for for the grading system to be reconsidered to a simpler version from numerical grading of 0-10 to text grading with fail, pass or distinction. This is being reconsidered at the institution level.
- References to benchmarking of standards need clarifying.
- Assessment criteria and assessment processes need clarifying (e.g. integrative assessment, portfolio reviews, self-assessment, peer assessment) in alignment with remapping of programmes.
- A process is currently being formalised, allowing a fuller and more comprehensive student reflection of progress with self-assessment and self-evaluation for students being developed, both for individual design work and teamwork.
- External examination processes to be revised and coordinated to include preparation, examination and report of reflection on program.

BA PROGRESSION

A number of students complete their studies in four years due to either failing a module and thus not progressing to the next year, or due to taking time off on cause of illness or other reasons e.g. maternity/ paternity leave. Reflecting the age of students, many students have families and take time off for maternity leave. The majority of the students complete their BA in the prescribed period of three years.

MASTERS PROGRAMME

PROFILE AND OBJECTIVE OF THE MA DESIGN PROGRAMME

The MA Programme in Design creates a platform to deepen knowledge and enhance competence to undertake complex design projects concerning the pressing issues of our times. Emphasis is placed on the integration of ingenuity and aesthetics, technology, science and ethics for the creation of tangible and intangible values, and on tackling unusual circumstances in light of the smallness of Iceland society, with the aim of shaping solutions that may be of use to a bigger whole. The Programme creates a platform for students to develop methodologies and processes to implement ideas where the effects of design increase quality of life.

MA DEVELOPMENT

MA in Design is in its first year. It was launched in autumn 2012. The programme was in development the previous three years. In the spring semester 2012, the IAA had one person working 50% co-ordinating the planning of the MA programmes within the IAA with the aim to develop an integrated and shared culture of learning. The MA in Design was developed in close collaboration with the MA programme in Fine Art. A common structure with some shared courses was developed for MA programmes at the IAA including the MA in Composition. The initial funding from Ministry of Education to prepare for MA studies at the IAA was confirmed in December 2011 with the final confirmation of funding to launch the MA programmes in May 2012. The effects of this short timeframe are still felt.

Several experiments have been conducted during the development phase of preparing for the MA Programme in Design ; *The House of Ideas* (Hugmyndahús háskólanna) was a platform for collaboration for the initiation of projects by recent graduates, *Prisma* (an interdisciplinary programme centered on the creative) was an IAA collaboration with Bifröst University, extensive talks and preliminary negotiations with Reykjavik University School of Business focused on establishing an MA programme in rapid prototyping with an emphasis on utilising technology, in addition to creating and discussing various models of an MA in design within the IAA. Through this period there have been extensive talks, concerning possible collaborations and expectations with people in the design profession, as well as with individual companies and institutions within the creative industries.

There are currently eight students in total in the programme, thereof two are exchange students. Seven students have been accepted for the next autumn, plus two exchange students. This will bring the total student count to 15, given that there will be two exchange students each semester participating in the first years' schedule. Applications were 12 in summer 2012, and eight in spring 2013. IAA has advertised a prolonged continuum for applications until August. The applications are, about 50/50 from

international students and Icelandic applicants. The programme may admit up to twelve students, plus two exchange students per year, a maximum of 26 students.

AIMS AND EMPHASIS OF THE MA PROGRAMME

Integration of design disciplines and theory

The programme is based on the idea that the fundamentals of design apply regardless of a student's previous specialisation, and that Masters in design can work on, or lead, any kind of project that includes, or is based on, design matters. Design theory is an integrated part of the programme and its wide perspective.

Emphasis of the programme:

- Collaboration: To develop collaborative processes and integration of design, technology and science in collaboration with the business community, universities, institutions, and other groups in society.
- Society: To effect positive change on society by using the methodology of design to increase quality of life, efficiency, and create value.
- Sustainable development: To research and develop sustainability by using the methodology of design and thereby promote improved coexistence of humans and nature.
- Research: To create synergy between theory, research and design through practice based writing and informed critical dialogue.

MA LONG TERM STRATEGIC PLAN

In the long term the aim is to raise designers' participation in decision-making processes in society and business. To increasingly divert the role of design in society away from service and to a more participatory, influential and inspiring place in the grand scheme. Knowledge building based on experimentation and design, thinking both within and outside the Academy through the research and theorising of graduating students and teaching staff is therefore imperative.

The aim is to build a network of designer-theorists and/or academics who have emphasised design writing and practice in their careers, as well as those who are seen to be globally at the forefront of change making on a grand scale. IAA will use the unique position of the location and the smallness that the school gives the programme.

MA LANGUAGE POLICY

MA in Design is conducted in English, but with a flexible attitude towards instances when only Icelandic speaking students are in attendance. Students are encouraged to develop their communication abilities in English, although leeway is given in deciding which language is suitable to projects and communicating them. MA projects and thesis are required to be completed in English, but may be written in another language and translated into English.

MA STUDENT QUALIFICATIONS

The MA Programme in Design offers a platform for individuals who want to work across disciplines with an open and critical mind. Applicants will have completed BA/BS Degree or equivalent and have acquired work experience in a field related to the occupational sphere of designers. Interviews are conducted with applicants where attention is paid to how well the relevant individual is likely to absorb the teaching and the methodology of design.

MA RESEARCH STRATEGY

Research Labs

Students' Individual Projects may be developed with regard to specialised knowledge creation of individual discipline areas within the Department, with the guidance of teachers in research labs in relation to research interests of academic staff.

Role of research in the curriculum

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

Design Theory & integration of Research, Theory and Practice

Through communal departmental seminars within the Academy of the Arts, regular discussions take place between students and teachers, where special emphasis is placed on research in the arts and the integration of art creation and research.

MA STUDIO SPACE

Students have work facilities in a communal studio for Masters 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 that encourages creative thought and critical view on the challenges of the current times.

MA PROGRAMME STRUCTURE

The MA Programme in Design is a full-time two-year course, 120 ECTS, which culminates 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 the Design Team, a thematic group workshop, and Individual Project(s) in connection with Research Lab(s) that may lead to the MA project. Theoretical courses are divided into design-related courses, seminars and elective courses.

MA Design

	Artistic practice (studios + seminars + theory) (mandatory)	MA Seminar (mandatory)	MA Theory (mandatory/ elective)	BA Theory (mandatory/ elective)	ECTS Total
2013-2014					
1 st semester Autumn	DEALING, 2 ECTS ALCHEMY Design Team Seminar I, 2 ECTS Design Team I, 8 ECTS RESEARCH LAB Individual Project I, 10 ECTS	MA Students' Seminar I: Research in the Arts and Academic Working Methods, 4 ECTS	Design Thinking, 4 ECTS	Body, clothing, society, 2 ECTS <i>elective</i> Contemporary visual culture, 2 ECTS <i>elective</i> Points of Contact, 1 ECTS <i>elective</i>	= 30 ECTS
2 nd semester Spring	ALCHEMY Design Team Seminar II, 2 ECTS Design Team II, 8 ECTS RESEARCH LAB Individual Project II, 10 ECTS	MA Students' Seminar II: Research in the Arts and Communication, 2 ECTS	Perception and Artistic Practice, 4 ECTS,	Urban Studies, 3 ECTS <i>elective</i> History of Type 1 ECTS <i>elective</i> Japanese Design, 1 ECTS <i>elective</i> Graphic Notation, 2 ECTS <i>elective</i> Visual Language and Politics, 1 ECTS <i>elective</i> Art and Identity 1 ECTS <i>elective</i>	= 26 ECTS = 4 ECTS <i>elective</i>
2013-2014					
3 rd semester Autumn	ALCHEMY Design Team Seminar III, 2 ECTS Design Team III, 8 ECTS RESEARCH LAB Individual Project III, 10 ECTS	Writing Workshop MA Project 2 ECTS	Contemporary Art Theory 4 ECTS, <i>elective</i>	Body, clothing, society, 2 ECTS, <i>elective</i> Contemporary visual culture, 2 ECTS <i>elective</i> Points contact, 1 ECTS <i>elective</i>	= 22 ECTS = 8 ECTS <i>elective</i>
4 th semester Spring	MA Project		Master's Seminar III: 4 ECTS <i>elective</i>		= 30 ECTS

Figure 9 - MA Studies, Programme Structure

MA ASSESSMENT OF STUDENTS' WORK

The assessment is based on the students' progress each term. The entire design process is reviewed; gathering of data, research, analysis, project plan, idea development, dissemination, processing and presentation, and how all parts of design are undertaken; from the initial idea to implementation.

Communal reviews and critique of students' projects take place during and at the end of courses, with lecturers and external specialists.

The following is an excerpt from the proposed MA in Design assessment criteria / study contract.

The criteria for assessment within the Masters Programme in Design is based on the programme's intended learning outcomes.

The intended learning outcomes and assessment criteria emphasise a self-reflexive approach to learning that focuses less on the perceived standard or quality of completed design work and more on how the students have managed and recorded their own learning processes and development.

Successful students should understand that the assessment process is intended to encourage them to seek, clarify, develop, combine, and review the necessary resources that enable them to enhance their chances of success on at least three levels:

- As thoughtful, independent, ethically responsible citizens.
- As professional practitioners in a relevant (e.g. design-related) field.
- Within the context of his, or her, own career aims and ambitions.

Successful students would have understood that the assessment process is also intended to encourage an ambitious and/or creative risk-taking approach.

The eight primary assessment criteria are:

- 1a) an appropriate level of personal and professional self-awareness
- 1b) an appropriate level of reader sympathy
- 2a) an appropriate level of curiosity-management
- 2b) an appropriate level of critical thinking and research skills
- 3a) an appropriate level of studentship
- 3b) an appropriate level of communication skills
- 4a) an appropriate level of professional ambitions.

(See Appendix 2e. Iceland Academy of the Arts' MA Students' Guide to Assessment).

COMMENTS AND ACTION PLANS:

- References to benchmarking for quality and standards need clarifying to establish key criteria.
- The teaching strategies and teaching methods used need to be clarified and communicated more explicitly.

IAA RESEARCH STRATEGY

The aim of the IAA is to establish connections with various sectors of society and professional bodies through project work and research. Collaborative research projects are encouraged in the curriculum.

The Department's goal to focus on innovation and research through collaborative and inter-disciplinary team-work reflects in a successful record among students in obtaining funding from the Icelandic Student Innovation Fund. This is has been supported by the IAA Research Service Centre. Out of the 250 projects receiving funds annually from

across all universities in Iceland, a select number of awards and prizes have been awarded to students of the Department.

ROLE OF RESEARCH IN THE CURRICULUM

Students at the BA level receive training in research methods in studio practice modules and theoretical courses. As a part of theoretical studies, students receive guidance and tutorials in academic writing and are made aware of different research techniques using academic methods. The BA Programme requires that all students write a final dissertation. In the formative years of the Programme, students were required to address or make reference to the Icelandic context in their BA theses. All BA theses are accessible as hard copies in the IAA library and made public digitally through the National Library. The 300 BA theses from the different programmes have been a valuable contribution material on design both with regards to writing in Icelandic and writing about the Icelandic context.

(See Appendix 2h. Examples of research projects in the Department).

COMMENTS AND ACTION PLANS:

- The remapping of programmes and restructuring of modules aims to ensure that research, learning, and teaching becomes more integrated, increasing efficiency and allowing for more flexibility in management.
- Currently the Department is facilitating further staff exchanges and residencies for visiting research fellows and professors, enabling a greater cross-cultural dialogic exchange.
- With the development of programme greater emphasis is placed on supporting collaboration with Programmes abroad.
- Greater emphasis needs placing on integrating research with teaching, making research become part of all work.
- Teachers research time needs to be planned in relation to teaching to ensure development and focus on research work.
- The Department aims to build a research culture in relation to the institutional aims and to contribute to the hosting research seminars and research methodology workshops.
- It is of paramount importance to develop a system to archive research work and projects developed in faculty to make new knowledge accessible and to contribute to new knowledge creation in the field.

IAA INTERNATIONAL STRATEGY

The IAA International Strategy includes the following objectives: To increase mobility, to broaden and deepen the Academy's curriculum through international cooperation, to increase awareness of cultural differences, to provide opportunities for collaboration in international projects and partnerships, and to create a learning environment that is governed by equality and respect.

The Academy has been awarded the Diploma Supplement by the European Commission, LLP for higher education. The Diploma Supplement accompanies a higher education diploma, providing a standardised description of the nature, level, context, content, and status of the studies completed by its holder.

The IAA is actively engaged in international cooperation through programmes such as Erasmus, a programme for higher education in Europe, and Nordplus, which is a similar programme in the Nordic and the Baltic area. The IAA has bilateral agreements with over 200 institutions. These agreements concern student, faculty, and staff exchanges, mobility funds, and the possibility of further collaboration, e.g. in the form of joint intensive courses, research and/or curriculum development. The Department of Design and Architecture has around 60 exchange agreements with schools in Europe through the Erasmus and the Nordplus programmes. Additionally, the Department has made bilateral agreements with schools in the US, China, Mexico, and Israel.

The IAA was granted the Erasmus Quality Award in 2012. The Erasmus Quality Award stands for accomplishment in the Erasmus programme. This award is a recognised European “kite mark” for best practice and innovation, a joined approach to institutional support, monitoring, and promotion of student and staff mobility. Additionally, the Academy received the Leonardo Quality Award in 2012. This is a best-practice award with regard to placements, and the Academy has carried out five placement projects through the Leonardo programme since 2007, offering close to thirty graduates support for making internships abroad in their specialised area of study.

The Department received fifteen exchange students during the academic year 2012-2013, while the number of outgoing students from the Department was seven.

The Department is a member member of Cirrus, the Nordic-Baltic Network of Design Schools. This network enhances a close cooperation between the member schools in terms of student and teacher exchanges, curriculum development, and research and quality assurance.

(See Appendix 2i. The IAA International Policy).

IAA LANGUAGE POLICY

The language of instruction at the Academy is Icelandic for BA Programmes. Foreign students must be prepared to meet this challenge. However, most of lecturers, students, and staff have a good command of English. The Department receives a number of visiting lecturers from abroad every semester, in which case the language of instruction is English. Exams and final projects may usually be submitted in English. Exchange students are expected to command a good level of English. Special arrangements are made in order for them to benefit from the Programme on an individual basis.

The MA in Design is an international programme with teaching conducted in English. This is to attract an international student cohort and to enhance collaboration and networking with peer groups and educational establishments in other countries.

The IAA recently published a Language Policy where the importance of the development is stressed.

(See Appendix 2j. IAA Language Policy).

FORMAL ARRANGEMENTS FOR STUDENTS TO RECEIVE GUIDANCE

When admitted to the IAA, students receive information about the Academy. They meet with the Dean of the Department, Professors/Programme Directors, and other faculty and staff. They receive the *Student Handbook* with detailed information on the IAA and information about structure of school, rules, support services, the facilities available to them, and how to use the IT system. Students are introduced to their learning environment and the Student Union meets with incoming students.

3. STUDENT QUALIFICATIONS

ENTRANCE QUALIFICATIONS

All applicants to the Department must meet both general and specific requirements. The number of applications to different study programmes has varied from year to year, but admission places have been fixed. Twenty students are admitted to Visual Communication, 10 to Fashion Design, and 10 to Product Design (and additional 15 accepted in Architecture).

(See Appendix 2c. The Iceland Academy of the Arts – Rules, Chapter VI).

COMMENTS AND ACTION PLANS:

- Discussions are underway to accept a larger number of applicants to programmes, with only a limited entry of students proceeding to the 2nd term or 2nd year. This would allow a greater number of students to test their abilities, be exposed to studio culture, and experience university level design education. It would also create a more competitive culture. This may be interesting educationally due to the fact that there is limited access to foundational or preparational studies in design and architecture in Iceland.

GENERAL REQUIREMENTS

Basic qualification for acceptance into the IAA is the matriculation examination (Icelandic: stúdentspróf) or the completion of an equivalent programme. Applicants who do not fully meet these general requirements may be assessed on an individual basis and must demonstrate knowledge, experience, and maturity for the standards necessary for academic work. The school rules allow for students to enter programme if they have fulfilled minimum requirements and completed 105 credits of upper secondary level education.

(See Appendix 2c. The Iceland Academy of the Arts – Rules, Article 17).

SPECIFIC REQUIREMENTS FOR EACH PROGRAM

Applicants must show a detectable ability to think independently, critically, and preferably abstractly in their creative processes. This can be demonstrated through any creative expression in a portfolio.

Portfolio

The portfolio is a collection of the applicant's work to date presented (on paper). The works should give insight into the student's personality and shed light on his/her main areas of interest. The collection of works should illustrate the student's potential for creativity and expression of ideas.

Admission Procedures

An Admission Committee is appointed by the Rector based on a proposal by the Dean. Committees consist of two members of academic staff and one external evaluator. Admittance is based on general admission requirements and prior qualifications; evaluation of submitted portfolios of works, interviews, and in some cases an examination. Separate applications must be submitted for each programme of study at the academy. The application deadline is generally in late March.

THE ADMISSIONS PROCESS

Following the evaluation of general admission requirements, the Admission Committee reviews the submitted portfolios.

Applicants are assessed with regards to suitability to future professional practice, artistic and creative expression, and in how their abilities could benefit from the programme of study offered by the Department. Special emphasis is placed on evaluating applicants' independent work and initiatives, which should be developed on their own terms.

The interview sessions as a forum of consultation, is essential to assess and consult committed applicants. The interview is to evaluate the applicants' interest in the potential study programme, their views and thoughts on design and architecture, and to reflect on their own work. The Department believes a diverse group of students is beneficial to enrich and enhance the professional culture within the school.

All applicants to the Department receive admission notifications simultaneously. The decision of the Admission Committee is final.

The average age of the 1st year intake ranges from 24-28 year old. The students come with various experiences with regards to preparation for studies in the field of arts. Most applicants have completed some kind of preliminary art and design courses. Some applicants apply a number of times prior to being accepted to a programme. The interview process may act as a forum to guide the interested applicants who lack guidance or preparation for the given programme, often due to limited access to art and design courses nationally. A number of admitted students each year have other academic qualifications.

COMMENTS AND ACTION PLANS:

- To develop ways of assigning prospective students with a specific task or projects defined by each programme leader, during application process to support the portfolio of works.
- The interview process may act as a forum to guide interested applicants who lack preparation for the given programme, often due to limited access to art and design courses nationally.

DATA COLLECTING FOR ALUMNI

The IAA has conducted annual surveys among its alumni community for the past three years. The IAA General Alumni Survey provides information on the IAA alumni. Due to

the commencement of the departmental review, the Department of Design and Architecture conducted a separate online survey among the 2005-2011 Alumni.

(See Appendix 3a. The IAA Department of Design and Architecture Alumni Survey 2005-2011 and Appendix 3b. The Architecture Programme data from the Alumni Survey).

The survey was conducted during a 14 day period in January 2013. The Director of Quality Assurance and Enhancement at the IAA sent an email to 271 of the 500 students who had graduated from the Department over the seven year period.

The survey cast light on employment rates, with 87% students graduated for Visual Communication employed in the field of design, and 76% of Product Design students, and 65% of Fashion Design students in the field of design.

With regards to further education, 17 % of Product Design students had received a degree in the field of design, as opposed to 33% who had gained further education in other unspecified subjects. This compared to 6% of graduates in Fashion Design completing a degree in the field of design, and 53% gaining further education in other fields. 7% of Visual Communication graduates had received a degree in the field of design and 37% had gained a degree in other fields.

EQUAL OPPORTUNITY

The IAA has an Equal Rights Policy that aims to ensure the equal rights of men and women within the academic community through specific actions and by encouraging an active debate on equal rights in all areas of the Academy's activities. The Academy strives to ensure that its human resources – the talents of its employees and its students – thrive.

The Admissions Committee, on behalf of the Department, aims to accept students with varied backgrounds and experience. The Admission Committee considers gender equality together with the equal opportunity of access to art education in preparation for further studies in art and design, with special consideration to where applicants live in Iceland. Thus, equality between urban/rural areas is taken into consideration.

(See Appendix 3c. The IAA Equal Rights Policy).

COMMENTS AND ACTION PLANS:

- Greater gathering of data on alumni is necessary. It is important to understand better how students develop in terms of furthering their education as well as in their career, and how they develop professionally, whether in Iceland or abroad.

4. ACADEMIC FACULTY

ARTISTIC AND SCHOLARLY QUALIFICATIONS

In accordance with the overall policy of the IAA, all faculty academic staff and part time lecturers at the Department are active creative practitioners and researchers.

ACADEMIC FACULTY

Academic faculty in the Department consists of five people in 4.5 full positions; Dean, three Professors and Design theory Assistant Professor. Seven Adjuncts are employed in positions ranging from 60-100%. Part-time lecturers are around 155 each schoolyear, teaching across all four programmes (equivalent to around 6.4 full positions). This year, there are six foreign visiting guest artist/lecturers/theoricians.

The student – teacher ratio is 37/1 (including the Dean, Professors and Assistant Professor). The student – teacher ratio is 15/1 (including the Dean, Professors, Assistant Professor, Adjunct and Adjuncts in workshops, 1.9 posts). If Part-time lecturers are also included (6.4 positions) the student – teacher ratio is 9/1.

The smallness of the department is a determining factor when it comes to the composition of its academic staff.

ACADEMIC STAFFING

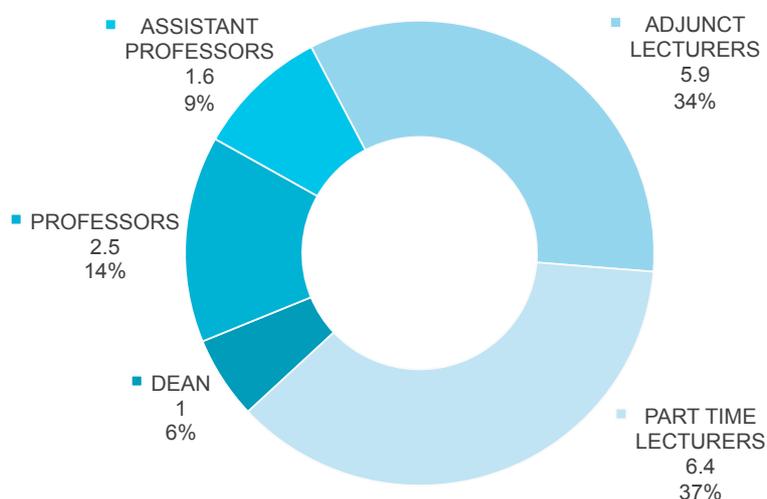


Figure 10- Academic staff in the Department

During the year 2012-2013 the following academic posts in the Department were allocated to the different programmes:

Fashion Design: One Adjunct in 100% post as the Programme Director, and one Adjunct in 78% post being also the manager of workshops for fashion studios.

Visual Communication: One Adjunct in 100% post as the Programme Director, two 100% posts as Professor in Visual Communication (one of whom became Programme Director in MA in Design in January 2013).

Product Design: One Adjunct in 70% post as the Programme Director. In addition an Adjunct was appointed in January 2013 in a 60% position.

The majority of studio teaching is conducted by part-time lecturers. The very small number of faculty members reflects the longstanding policy of the Academy to base its teaching largely on part-time lecturers, a majority of whom are practicing and respected professionals. Every year, between 80-100 practicing designers teach studio courses across the department (as part-time lecturers), with students being taught by numerous other specialist in theoretical and technical courses; philosophers, historians, cultural theorists, artists, and more.

When possible, the Programmes invite foreign visiting lecturers to teach courses at the school. The Department also seeks to engage other professionals, artists, designers, and relevant agents to lecture, give desk tutorials, and be present at critiques. The Department places great emphasis on inviting professionals and specialists from outside the Academy to course presentations, to ensure a steady and fresh critical dialogue with the profession. Counteracting the scarcely populated student group, this provides a particular potential for the students, who get an unusual amount of professional exposure so early in their studies.

(See Appendix 2c. The Iceland Academy of the Arts – Rules, Chapter IX).

COMMENTS AND ACTION PLAN

- The duration of employment contract for faculty is currently under review with the suggestion of extending it to two five-year periods as per discussion across the IAA.
- A continuous revision of employment and staff / student ratio within the Department must be ensured.
- Much of the part-time staff may teach only one course a year, with some teaching a number of courses. It is necessary to put in place a framework for the hiring of visiting staff, assuring they have appropriate qualifications as educators and that they are properly inducted to the Academy environment and procedures.
- It is important to make sure that visiting and part-time lecturers feel a part of the larger academic vision. The dissemination of departmental goals, education structure and conceptual map of programme would be beneficial.
- Part-time lecturers deliver a large number of course at the IAA. A comprehensive programme for the inclusion of part-time lecturers within the Academy would benefit the sharing of learning and teaching experience.

QUALIFICATIONS AS EDUCATORS

The Iceland Academy of the Arts employs academic faculty and part-time lecturers. There is a clear protocol for the hiring of academic staff at the IAA. The institution's document, 'Rules on Appointments at the Iceland Academy of the Arts' clearly specifies the advertisements, application process, committee evaluation procedures, and final decision protocols for all academic staff (on long-term contract) at the Academy. Academic staff is hired for a three year period with the maximum extension of employment being eight years. The Academy emphasises an equal opportunity process in staff recruitment.

Faculty, with titles of Deans, Professors, Associate Professors and Assistant Professors, is appointed in accordance with regulations on the appointment of academic lecturers, who have been deemed qualified by a special committee, for the posts of Professors and Assistant Professors. Adjuncts are excluded from this requirement and are appointed directly by the Rector without going through the qualifying process, in consultation with the relevant Dean.

(See Appendix 4a. Rules on Academic Appointments at the IAA).

The 'Rules on Appointments at the Iceland Academy of the Arts' do not apply when part-time lecturers are hired to the Department. The hiring process is informal and educators are often handpicked within the professional community. The choosing of educators reflects the expertise required in relation to specific course content, and in relation to the practice output the Department is aiming for. The hiring of part-time lecturers is therefore first and foremost based on their artistic and/or research activity and the quality of their work.

The informality of hiring part-time staff is in line with the size of the Department and the society, offering room for a valuable level of spontaneity. In the past, emphasis has been placed on allowing study programmes to respond to urgent and topical issues in society with the flexibility of writing new course descriptions, thus continually evolving the curriculum and introducing new tutoring staff in the programmes.

COMMENTS AND ACTION PLAN

- A criteria needs to be established in the 'Rules on Appointments at the Iceland Academy of the Arts' to evaluated the different levels of Academic posts in terms of Professor, Associate Professor and Assistant Professor. This has been unclear for many years but work is currently under way within the Staff Development Committee, which is reviewing all contracts at the IAA.
- A framework for progressions needs clarifying. Currently there is now framework of progression from Assistant Professor, Associate Professor and professor.
- Currently Deans do not have an academic title e.g. Professor. This is being reviewed in the Staff Development Committee to better reflect role and responsibilities.
- The informality of hiring part-time staff is in line with the size of the Department and the society, offering room for a valuable level of spontaneity. In the past, emphasis has been placed on allowing study programmes to respond to urgent and topical issues in society with the flexibility of writing new course descriptions, thus continually evolving the curriculum and introducing new tutoring staff in the programmes.

IAA RESEARCH STRATEGY

The IAA implements a strategy for research and innovation, which is meant to enhance and encourage R&I activities across the institution. The R&I ratio varies between individuals, depending on their post and experience.

All academic staff with R&I component in their employment contract, document their artistic and scholarly activities in the Academy's online database. Academic staff update their profiles regularly and meet annually with the respective Dean and Rector for an annual assessment. Formal evaluation criteria for R&I output is currently being developed, estimated completion is December 2013. The database portrays faculty members' artistic practice, research activities, publications, and participation in conferences, public discourse, memberships and overall outreach to the professional environment in the respective fields.

THE RESEARCH SERVICE CENTRE

The formal and systematic integration of R&I into the IAA's overall aims and activities was initiated in September 2007 with the establishment of the Research Service Centre. The centre's aim is to support research activities at the Academy, as well as to encourage and enhance the production of knowledge and understanding in various fields of art. It oversees the writing of research proposals, both among students and staff, in addition to serving as a general consulting platform for the development of research projects and their dissemination.

INTERNAL FUNDING AND SUPPORT

Faculty members have access to one support fund, the Professional Development Fund (ISK 1.5 million annually across all departments). Planned establishment of a Research Fund has been suspended for now due to budget cuts. On the other hand, a new Publication Fund has been launched with its first deadline January 6 2014 (ISK 2 million).

The Dean allocates funding for professional development (travel grants) in relation to specific projects (See Appendix 4b. The Iceland Academy of the Arts Research Strategy and Appendix 4c. Regulations of the IAA Research fund).

RESEARCH AND INNOVATION AT THE DEPARTMENT

The aim of the Department is to create and support a vibrant research culture. The Department has had a total 76 entries on the R&I database since the database was launched in 2009.

Academic staff at The Department of Design and Architecture has 13-30% of contracted hours dedicated to R&I. The Department invests approximately 15% of total working hours of the 11 members of faculty, ranging from Adjunct, Programme Directors, Assistant Professors and Professors, in R&I time.

(See Appendix 4d. Examples from the Department of Design and Architecture research profile and Appendix 4e. IAA Ethics Policy).

PLATFORMS FOR DISCUSSION AND DISSEMINATION

The Research Service Centre organises regular platforms for discussion on research and innovation where staff members present their professional career and personal practice in their respective fields (not public). It also organises public events for discussion on R&I, such as in conferences, seminars or symposia, sometimes in collaboration with other cultural or higher education institution. A yearly symposium is organised by the Centre where staff and MA students present their research projects (Hugarflug).

The IAA also contributes financially to a self-organised network consisting of staff members who are also PhD students or working on formal research projects. Three members of the Department's staff participate in this initiative. The group meets every three weeks to discuss each other's projects, occasionally inviting guest lecturers to the forum.

RESEARCH & INNOVATION ACTIVITY: DOCUMENTATION AND REVIEW

Academic faculty is appointed with a specific percentage of working hours for R&I activities, ranging from 13-30% depending on each academic post. The Department invests an average of 15% of total working hours in R&I time (across the Department). This time is distributed between faculty members, who hold the positions of *Adjunct Lecturer* (13% R&I), *Assistant Professor* (20%) and *Professor* (part time position, 30% R&I).

All faculty members with contractual R&I time document their artistic and scholarly activities in an online database for R&I output at the institution. The database portrays each faculty member's artistic practice, research activities, and publications, as well as participation in conferences, public discourse, memberships, and overall outreach to the professional environment in his/her field. A peer review meeting is held every September on the basis of this documentation where each faculty member presents a summary of his or her activities over the past academic year, with the opportunity to highlight main projects. All faculty members, the Dean, the Rector, and the Director of Research Service Centre. Evaluation criteria for R&I output is currently in development and is estimated to be ready at the end of this academic year.

COMMENTS AND ACTION PLAN

- The IAA is currently enhancing/re-constructing its strategy to support long-term activity of academic faculty by developing an improved support system and framework for research activity. This may include improved time-planning for research, providing research workshops and additional support with funding applications.
- Accessing funds for research in the field of arts and design is a problem nationally with limited number of competitive funds designers have access too. Furthermore funding for research to the IAA is restricted allowing for limited support for research projects by staff. This is a continuing problem limiting the growth of research conducted within Department. Long term strategies to collaborate in European and other networks need to be improved for the building and developing of research and build up knowledge systematically as well as gaining monetary funds for bigger research projects.
- The 2012 annual research assessment was developed as a collective seminar (as opposed to an individual review with the Rector, as it had previously been), with presentations of all academic faculty with the aim to further develop departmental discourse on research interests and projects.
- R&I activity should be higher, especially in the light of the relatively high number of instructors when including part-time lecturers. There is no policy for the evaluation of the research of part-time lecturers. This should be revised. Part-time lecturers play an important role within the Academy and they should be encouraged to develop their interests further.
- Research database is proving beneficial but does not have a high profile and does not appear on search engines. This needs improving and to link to Departmental staff profile pages.
- Department must support to greater extent individuals research and project applications with the aim to further research activities.

5. FACILITIES, RESOURCES AND SUPPORT

The five departments of the IAA are located at three different sites in the city, all within 2-3km distances of each other. The Department of Music and the Department of Performing Arts are located in the city centre at Sölvhólgata, the Departments of Fine Art and Art Education are located in Laugarnes, and the Department of Design and Architecture is located in Þverholt along with the IAA's main office.

At each location there is a subject specific section of the main library and a student and staff canteen.

It has been the IAA's aim and urgent request since its inception that its diverse activities be accommodated in one location. In 2008, a competition proposal was introduced for a new building in the city centre. The economic crash put that idea to rest. All departments are in urgent need of improved accommodation and facilities.

COMMENTS AND ACTION PLANS:

- It is vital to solve the accommodation for the IAA as a whole if there is to be a comprehensive infrastructure for the education of the arts.
- The new accommodation at Þverholt for the Department of Design and Architecture is a great improvement from the previous accommodation at Skipholt. But, flexible space for the multiple activities at the Department is needed, to give space, prominence and visibility to the myriad of projects happening throughout the year e.g. collaborative projects, workshops, exhibitions and research activity.
- Communal allocated space for students and student union should be considered within the premises.

ACCOMODATION AND FACILITES

In spring 2012, the Department of Design and Architecture moved to a new location along with the IAA main office. The relocation and inhabiting of the space is still under way, but the improved facilities have had an immediate effect on the learning and teaching environment.

The Department of Design and Architecture is now accommodated in 3650 m² facilities in Þverholt. With 184 students enrolled in Department the average square metres per student are 20 m². The Main Offices occupies 477 m² in the same building.

Studios are housed over three floors. Students from each study programme share a studio space. All students have a personal workspace with a desk. There are lecture and pin-up spaces within the studio spaces. Communal lecture spaces are on each floor and basement. Students have access until 1am daily. These spaces allow for a flexibility of working, conducting seminars, and various models of collaboration. The move and accommodating of each programme in a separate studio has strengthened programme identity, but at the

cost of interaction across programmes. Further lecture space is still needed for theory and technical classes.

FACILITIES AND EQUIPMENT

The Department of Design and Architecture runs four workshops in Laugarnes together with the Department of Fine Arts; print-making, photography, video, and wood/metal workshops. Numerous technical courses take place in the workshops. Instruction takes place in the workshops and supervisors of workshops provide both students and instructors with technical assistance for the realisation of projects. The workshops are satisfactory and much of the equipment has recently been renewed. It is policy to offer open access allowing students to enter facilities outside scheduled class.

The Department of Design and Architecture has two workshops in Þverholt, one model-making workshop for plastics, wood, and metal, and one textile print workshop. These workshops are currently being established and constructed. It is necessary to secure staff to supervise these workshops and to establish the access policies and security procedures.

The fact that the workshops are located in two different sites can cause problems; students can experience trouble transporting half-built projects between locations, and can cause difficulties in developing satisfactory relationships among staff.

COMMENTS AND ACTION PLANS:

- It is necessary to gain easy access to up-to-date technology/processes for students and staff to support their work and research. The current situation is simply not stimulating for a progressive arts university.

THE LIBRARY, ASSOCIATED EQUIPMENT AND SERVICE

The IAA Library is divided into three sections located at each of the three IAA sites. The majority of the Design and Architecture section is found in the Þverholt, where the Department of Design and Architecture is located. The Library now lists just over 53,000 copies in print or other media.

The Design and Architecture section counts 13,700 copies in print or other media, with 4500 signed loans in a given year by approximately 1000 persons. Users can access around 35 journal titles in print in Þverholti, in addition the Library's electronic subscriptions to various titles in online databases.

The Library facilities are much used for informal teaching, examinations, and tutorials. Due to financial constraints, each library section is closed one day of the week.

FINANCIAL RESOURCES

The IAA is a self-governing institution and it operates on a contract with the Ministry of Education, Science and Culture, receiving 80% of its funding from the Ministry and 20% from students fees. The contract allows for a minimum of 385 students and a maximum of 600 students. The number of students is a calculated number from three years prior to

the funded year. Number of full year students funded in 2012 = 20% of full year students 2009 + 60% of full year students 2010 + 20% of full year students 2011. This method acts as a buffer for the number of students funded each year. For the calendar year of 2013 this number was 355 BA students, 20 diploma, and 19 MA students

In 2012 the funds per student were ISK 771,000 to ISK 3,145,000 depending on the department. Additional funds are then granted for each graduated student, and finally there is a contribution towards MA studies.

Only 6% of funds granted to the IAA are for research. The percentage for UI is 35% and for RU 21%. It is on the IAA's agenda to increase funding for research considerably in the upcoming negotiations with the Ministry for funds in the future.

From 2008-2012, the Government has cut down funds to the IAA by 19,2% due to the difficult economic situation in Iceland – but there were no further cuts for 2013.

The IAA budget for the school year 2012-2013 was finalised in August 2012 and sent to the Ministry for approval. The budget planning takes place during March-June and is a co-operative effort of the Deans, the Managing Director, and the Rector.

Additional cuts were made in the summer of 2012 when it became clear that the IAA was heading for a ISK 85 million debt, the first debt in its 12 year history, mostly due to the relocation of the Department of Design and Architecture and the main office. The cuts to the budget, plus a ISK 35 million extra contribution from the Ministry in December, has helped, but still the budget is tight.

The budget for the Department of Design and Architecture for the academic year 2012-2013 in ISK:

Payroll	94,886,632
Office and administrative costs	2,641,000
Tools and equipment	1,714,000
Other operating costs (travel, materials, student costs)	6,863,000
Total	106,104,632

In addition to these costs, the Department's share of IAA operating costs* could be calculated as a percentage of IAA students attending the Department (40%) and this then gives some idea of total costs.

40% of IAA operating costs = ISK 200,800,000.

COMMENTS AND ACTION PLAN

- Research funding on behalf of Ministry of Education to Academy needs clarifying. This is being followed through by rector and administration.
- The conceived low salary is of continuing concern of staff, with there being no options for additional payment for research points and committee work as is customary in some other Universities in Iceland. The low salary has been a hindrance to hiring staff to the Department. Salary and compensations for additional work must be revised to attract quality staff to posts.

6. QUALITY ASSURANCE SYSTEM

ORGANISATION AND DECISION-MAKING PROCESSES

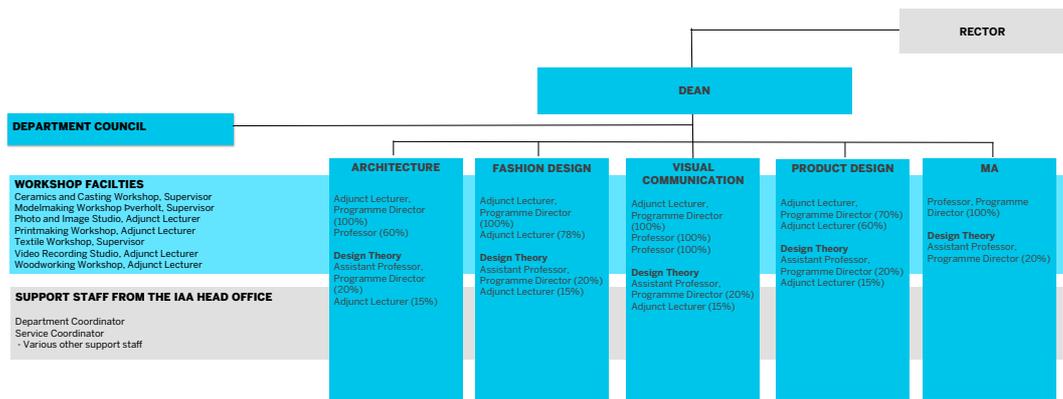


Figure 11 - Department of Design and Architecture organisational chart

The running of the four study programmes and the MA Programme in Design is supported with a range of workshop facilities and administrative support from the main office. The organisational structure is reflected in figure 11.

The Dean is responsible for academic delivery and management of the Department. The Dean leads the professional and artistic development of the Department and has final authority over matters concerning studies and students' academic progress. He/she acts as an arbitrator in case of ruling on student matters.

Programme Directors are responsible for the administering of each subject specific academic programme, and supervising the curriculum development along with the Dean, direct the hiring of part-time lecturers and supervise students' educational development. Programme Directors also generate and lead collaboration and relations with the professional bodies and societies, generating projects and contributing to the dissemination and discourse in design.

The allocated support staff members from the main office, The Department Coordinator, and the Service Director work solely for the Department of Design and Architecture.

DEPARTMENT COUNCIL

The Departmental Council is a consultative forum for departmental staff and serves to advise the Dean on academic matters. Members of the council are the Dean, permanent Academic staff and Programme Directors, student representative (and departmental support staff). The Dean submits recommendations to the Rector about the composition of the Council for approval if different from the above. The Dean presides over the work of the Council and serves as its Chair. Meetings are held at least twice per semester.

MANAGEMENT COUNCIL

The Management Council is a consultative forum for the senior staff and managers (administrators) of the IAA. The Council addresses issues shared by all departments and support service, together with administering of core agenda, i.e. teaching, learning environment, and delivery of programmes.

Members of the Management Council are the Rector, the Deans, and Managing Director. The Rector presides over the work of the Council and acts as its chair.

THE ACADEMIC COUNCIL

The Academic Council is a consultative and information-sharing forum for administrators, academic staff and students. The Academic Council addresses the professional aim of the IAA, reflects on quality and performance and provides the Rector and Board support with decision-making processes regarding academic matters.

Members of the Academic Council are the Rector and Managing Director, the five Deans, academic representatives from each department, student representatives from each department, and two representatives for part-time visiting lecturers at the IAA. The Rector presides over the work of the Council and serves as its chair.

VARIOUS COMMITTEES AT THE IAA

The Dean and/or other members of the Department take part in various departmental and interdepartmental working groups or committees, e.g. the IAA's Research and Innovation Committee, the Quality Assurance and Enhancement Committee, Continuing Professional Development, Web Page Development, Programme development, Environmental Committee, Ethics committee, and others.

DECISION-MAKING PROCESSES FOR CURRICULAR AFFAIRS

The Programme Directors lead the development of the curriculum for each study programme in collaboration with the Dean. The Curriculum is under constant development, reflecting the aim of the Department to participate in and address current and urgent matters in contemporary society. The Dean chairs all curriculum work within the Department.

In 2011-2012, all modules for all study programmes were rewritten, along with learning outcomes, in accordance to national guidelines. The IAA framework allows for spontaneity and the introduction of new modules within the framework as and when needed.

The recently established Curriculum Committee oversees the entire curriculum of the IAA, ensuring conformity in presentation, required work load of courses and evaluating teaching and assessment methods, as well as making suggestions to the departments. When new modules are written they are sent to the Curriculum Committee for guidance and reflection, as and when needed.

With the appointment of a new Dean in autumn 2012, new procedures for the planning of the curriculum and schedule are in development, with curriculum finalised and timetables organised by spring semester prior to the next academic year.

INTERNAL QUALITY ASSURANCE SYSTEM

The IAA has an organised system of quality management for teaching and research, based on internal evaluation procedures in accordance with the Higher Education

Institution Act No. 63/2006. As a means to control the quality of instruction and research, the Academy is developing a quality system that provides an overview of all the key aspects of the operation and a Quality Assurance Handbook containing information on the policy and organisation of the Academy as well as all major work procedures.

QUALITY ASSURANCE HANDBOOK

Main work procedures are described in the Academy's Quality Assurance Handbook. The rights and obligations of students and staff, proceedings and requirements are included in the Handbook.

(See Appendix 6. IAA Handbook for Quality Assurance and Enhancement - Index).

STUDENTS' INVOLVEMENT IN THE QUALITY SYSTEM

COURSE EVALUATION

At the end of each course, students partake in course evaluation. The evaluation is conducted electronically at the end of a module. The evaluation addresses the course content and teachers' delivery and role. The Rector and the Dean examine the evaluations and subsequently the relevant evaluations are reviewed by the Programme Directors and individual lecturers. If problems arise, the Dean discusses the matter with the relevant lecturer.

(See Appendix 5. Students Course Evaluations).

STUDENT MEETING WITH THE IAA ADMINISTRATION

Once a year, the Rector, Managing Director, and the Director of Academic Affairs, meet with all students. At these meetings general matters of concern and educational issues are discussed with students. These include the organisation and content of study programs, instruction and roles of the instructors or facilities, services, social activities and interaction between students, teachers, faculty, and administration. The results of these meetings are brought to the Dean and Rector before being sent to all departmental members and students of the Department. The main purpose of the meetings is to provide students with a forum to interact with the senior management team including the Rector and the Academy's administrative team, and discuss how the learning environment, teaching, and services reflect the needs of the students.

The Rector and Student Council also have regular consultation meetings.

STUDENTS REPRESENTATION IN COUNCILS AND COMMITTEES

Students are represented in a number of councils and committees across the IAA. Student representatives have participated in the self-evaluation processes at the subject level and the formation of the Strategy Policy.

Students have representatives in Academic Council, Department Councils, Equal Rights Committee, and Committee on Environmental Sustainability, Quality Assurance and Enhancement Committee and Grievance Committee on Student Rights.

STUDENT COUNCIL

Student unions are run within each department at the IAA, each forming its own student council. The Student Council in the Department of Design and Architecture consists of three people chosen by students in the Department. The chair has a place on the IAA Student Council together with chairpersons from each student union within the IAA.

Representatives of the Student Union bring forth proposals and concerns to the Department Council meetings.

DATA COLLECTING FOR ALUMNI

The IAA has conducted annual surveys among its alumni for the past three years. The IAA General Alumni Survey provides information on IAA alumni but not on each individual department. Due to the commencement of the departmental review, the Department of Design and Architecture conducted a separate online survey among the 2005-2011 Alumni.

(See Appendix 3a. The IAA Department of Design and Architecture Alumni Survey 2005 – 2011 and Appendix 3b. The Architecture Programme data from the Alumni Survey).

The survey was conducted during a 14 day period in January 2013. The Director of Quality Assurance and Enhancement at the IAA sent an email to 271 of the 500 students who graduated from the Department during the seven year period, and 45 of 71 (63%) graduated students from the Architecture Programme responded to the Survey. The response rate was 136/271 (50%).

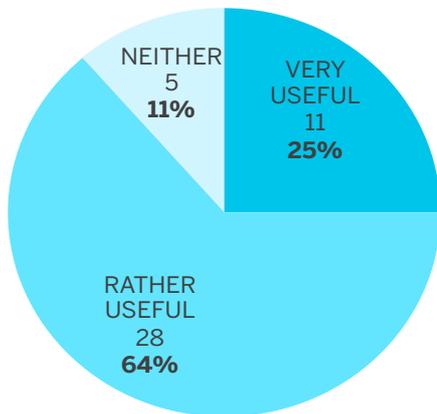


Figure 12 - How useful do you think the studies in the IAA Department of Design and Architecture have been with regard to your work and career?

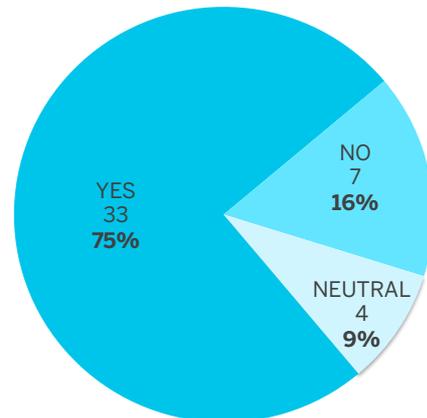


Figure 13 - Would you recommend the studies?

COMMENTS AND ACTION PLAN

- Management workload and information flow within Department and Programme needs revising.
- Internal communication strategy is being developed for 2013-2014 following the hiring process of more academic staff to the Department in the year 2012-2013. Increased number of staff allows for greater teamwork to occur and spreading of management workload.
- Aim is to hire a Departmental project manager to assist in administrative tasks in department.
- The decision-making process needs to be more formally realised and its structure improved by implementing a set frame for work procedures, including a joint to-do list in the meeting minutes.
- The terminology used in identifying structure, environment and role of staff needs clarifying, reflecting the effective operation of the Department.
- Questions regarding terminology are posed on issues regarding academic structure, management, and how IAA structure reflects the culture of universities and academia in general. This arises from the general custom of teachers and students calling programmes within the Department 'departments' ie. Department of Architecture, Department of Product Design etc.
- The Academic Council has an unclear role in the IAA and thus relevance to the Department. This role of the Council will be revised with participation of Departmental representatives.

7. PUBLIC INTERACTION

INFLUENCE ON CULTURAL LIFE

From its foundation, the general policy of the IAA has been to forge, emphasise, and strengthen the connection with the various sectors of society.

THE DEPARTMENT OF DESIGN AND ARCHITECTURE'S MAIN RESEARCH AND COLLABORATIVE PROJECTS

The Department of Design and Architecture has initiated several collaborative projects with other universities and art institutions in the country. Students in design participate in a range of diverse cross-disciplinary projects with students in the Department or from other departments as well as from other universities and public or private establishments.

All programmes place emphasis on students working across disciplines and through teamwork. Students have the opportunity to work on multidisciplinary projects addressing artistic practice, innovation and marketing as well as research projects.

The different programmes enable collaborations with public and private institutions in Reykjavík and in the countryside. Many projects are part of the course structure and are organised in collaboration and with the support of private companies or public institutions. Other collaborative processes can lead to summer research projects or workshops funded by the Icelandic Student Innovation Fund. Projects in the field include:

Rendez Wood

Rendez-wood? is a series of projects realized by third year students in the Product Design Department in a course called Rendezvous, where students and farmers are paired to work together with the aim to develop new products and value. The collection originated in a workshop called "A Design Rendezvous with the Forestry Association of Reykjavík" that was based on exploring the potential of locally produced wood. The Rendez-wood? workshop projects are about exploring the current value of Icelandic wood and its possibilities as a production material in the near future.

The students took inspiration from the qualities and abilities of the Icelandic outdoors. The ideas derive from the urge to use the material world to make something new and to experience the joy of creating, using simple and honest methods. It is a back to basics and primitive concept focusing on the modern man's need to reconnect with nature.

Local Production

Second year students in Product Design are asked to work with local companies in order to create new value through co-operation. Each student researches two companies and analyses their history, materials and processes. The student then acts as connector in mixing the potential of the two companies in order to create new values, it being a product or a process. The course ends with an exhibition that communicates the possibilities of the cooperation. Numerous companies and manufacturers in Reykjavík are collaborators on this project.

Farmers and designers

The Designers and Farmers Project was an innovation project by The Iceland Academy of the Arts where product designers and farmers are given a platform to work together with the aim of developing unique food products. The course was running for five years in the Product Design Programme and proceeded as a research project funded by the National Technology Development Fund resulting with several products being introduced to the market.

Mæna

In 2009 the Department of Design and Architecture launched an annual publication, *Mæna – Graphic design in Iceland*. The objective is to create a medium to develop an academic forum for discussion, encourage critical discourse and foster connections between Department and other academic and theoretical disciplines as well as the professional environment.

Mæna is designed by third year students from the BA programme in Visual Communication. The peer-reviewed *Mæna*, is an academic magazine published in both print and online versions by the IAA and published in co-operation with Oddi, Iceland's leading printer.

Fashion Design

The aim in Fashion Design is to engage with the world of fashion in a proactive way. Fashion Design students go on internship to the fashion houses in Paris in their second semester to assist with the annual fashion shows. Students produce their first collection and fashion show in second year and exhibit during the Reykjavík Fashion Festival and the graduation collection takes place in the Reykjavík Art Museum.

FORMAL AND INFORMAL INTERACTION WITH THE PROFESSION

The Dean, academic staff and Programme Directors of the Department of Design and Architecture are all active members in practice and professional discourse, communicating and interacting with various sectors of the professional body in an ongoing dialogue through both official and informal meetings, conferences, committees, various organisational panels, selection committees and jury panels. The majority of both academic faculty and part-time lecturers are professionally involved with organisations outside the IAA.

THE DEPARTMENT OF DESIGN AND ARCHITECTURE OPEN LECTURE SERIES

Section – In View

This is a new lecture series introduced in 2013-2014 to provide a forum for the academic staff of the Department to talk about their work and design in relation to research and the expansion of the knowledge field in design, and in relation to teaching and developing educational programmes in design in Iceland.

Guest Talks

A number of designers and academics give lectures and presentations on their work and ideas in a mid-day lectures series at the Department of Design and Architecture. The lectures are intended to introduce and encourage discussion about a range of issues

regarding artistic practice, design, architecture and contemporary culture as well as foster and provide stimulation for cross-disciplinary discourse. The lectures are an important part of the Academy's public relations as well as being an open platform for a connection between students and the world of ideas and experience of artists and academics.

Lecture series with the Iceland Design Centre and Reykjavík Art Museum

The Department of Design and Architecture runs a monthly evening lecture series at the Reykjavík Art Museum with the Iceland Design Centre and the Museum. The lectures focus on topical issues in design inviting Icelandic and international designers as speakers. All lectures are advertised and open to the public.

INFORMATION TO POTENTIAL STUDENTS

The Department of Design and Architecture and its study programmes are introduced on the IAA website in Icelandic and English. Potential students can access information on the Department and admission procedures through the website.

Printed material is published with information for potential students. A brochure about the IAA and its individual departments is published regularly. Printed material and web material is consistent with the educational programmes offered by the Department.

COMMENTS AND ACTION PLAN

- With the founding of the Department a culture of Academia is being established in Iceland.
- The critical role of design needs to be supported.
- The role and relevance of the Programmes to the profession's discourse needs strengthening and clarifying.
- The aim of the Department has been, since its founding, to be current and connect with society in tandem with the overall aim of the IAA.
- Numerous modules, projects, research projects, and exhibitions have been developed and realised with agents outside the Academy structure. It is increasingly important to form a framework around public outreach projects. This would enable:
 - Formalising of collaborative projects and partnership projects.
 - Support with project management.
 - Support with follow-up of projects and continuity.
 - Support with contractual matters regarding copyright and finances
 - Support with archiving and dissemination of projects, currently this is lacking and much knowledge and information being lost.
 - Support with funding for projects.
 - Clarification of intent and role of outreach projects for Department and IAA.
 - Emphasising the social role of learning and role of Academy in education of design and architecture at all educational levels.

8. SUMMARY

The aim of the IAA is to provide quality education providing graduates with the experience to contribute to society in a pro-active, constructive and positive way and the ability to enter high quality MA level programmes in Design internationally.

A major challenge has entailed the shaping and structuring of the process of evaluation, identifying methods of evaluation and gathering and producing data and documentation. Great emphasis was put on describing and creating a clear picture of the current status of the programmes and the Department.

The self-evaluation process has proved beneficial in identifying the challenges that need to be addressed within the programmes and the departmental structure of the IAA; highlighting various aspects regarding the educational process in terms of learning experiences and pedagogical strategies, administrative structures, and how to develop outreach strategies and embed research within the departmental culture.

The whole process has helped shape the structure and aims for the future development of the programmes and the Department. As a result, an action plan has been drafted for the Department to address the principle aims and objectives for the next five years. This plan will be assessed every autumn semester and re-evaluated at the end of each spring term. (See Appendix 7. Action plan 2013 - 2017). One of the aims of the action plan is to construct archives and processes for the systematic gathering and analysis for the continuing enhancement of programmes and departmental aims and objectives.

The following is a summary of principle reflections and objectives that have risen out of the evaluation processes in the Department, both in evaluating the three design programmes, Fashion, Graphics, and Product, as well as in the programme in Architecture.

MISSION

Clarify and communicate framework and mission of programmes and clarify positioning within society as the only university level design programmes in Iceland.

EDUCATION

Clarify and simplify curricular structure of the programmes:

- Produce conceptual map of the entire programmes
- Clarify design and structure of the programmes, introduction of subjects and skill mapping, and learning outcomes across programmes
- Clarify module structure, consider lengthening modules to 6-10 ECT, and further develop more integrative learning models of theory and practice, identify how the 180 ECTS balance across curricula of studio practice, theory and technical modules.

TEACHING AND LEARNING

Clarify and communicate more explicitly the teaching strategies and teaching methods employed, in addition to celebrating good and/or innovative teaching:

- Clarify and communicate more explicitly the teaching strategies and teaching methods employed, in addition to celebrating good and/or innovative teaching.
- Clarify teaching methods and strategies and student contact; one-to-one tutorials, seminars, lectures, teamwork, etc.
- Train students for teamwork
- Revise assessment criteria and assessment process (e.g. integrative assessment, portfolio reviews, self-assessment, peer assessment)
- Issue reading lists and indicative key texts underpinning modules and programmes
- Archive work for the dissemination of knowledge

TEACHING STAFF

Improve staff support and training and celebrate good teaching:

- Provide staff training workshops and peer review
- Improve induction and support for part-time lecturers
- Create framework for core part-time lecturers
- Develop faculty profile
- Identify and clarify workloads

RESEARCH

Research is about the currency of the intellectual debate. Make the research culture about the co-production and the creation of knowledge:

- Introduce departmental research seminars
- Host artistic research methodology workshops
- Plan research time in relation to teaching
- Integrate research with teaching
- Improve access to funds
- Develop Research LABS
- Make research part of all work
- Archive work

QUALITY ASSURANCE / ADMINISTRATION

Develop a culture of trust and transparency. Create an environment to support shared development of learning. Make reflection and re-evaluation an integral part of work. Create a framework for the discussing of mission and continuing development of programme and departmental aims:

- Create a framework around what we are already doing

- Plan time and improve time control
- Improve and clarify decision-making processes
- Improve collaborative processes within the Department
- Improve transparency of information flow staff/students
- Write mission, use key targets, action plan, key indicators
- Foster an inclusive community of learning developing co-authorship of work

PUBLIC INTERACTION

Identify relationship of programmes and academia to the profession and how the Academy can further stimulate discussion and knowledge creation in the field.

- Clarify role of international relations to the programmes of the Academy:
 - Support culture of design as being the agent of change
 - Formalise collaborative projects and partnership projects
 - Initiate and engage in interdisciplinary projects
 - Clarify contracts for collaborative projects and copyright issues
 - Archive work

9. FOLLOW-UP

The self-evaluation process has proved beneficial for the reviewing of the development of the educational programmes of the Department. Since the writing of this report the Department has acted on many of the findings the self-evaluation process raised. For the issuing of the report in autumn 2014 this Follow-up chapter has been added outlining the principle developments and enhancement being made in the period since the writing of this report. The enhancement is in line with the aims and reflections described within the sections of Comments and Action plans throughout this report, the summary in Chapter 8 and the Departmental Action Plan.

EDUCATIONAL PROCESS

The aim for the academic year 2013-2014 was to review and revise the educational programmes within the Department. In autumn 2014 new curriculum guides for all BA programmes and one for the MA programmes were published and delivered to all students and staff. The work involved the reviewing and rewriting of all modules with the restructuring of programmes, emphasising integrative learning of practice, theory and technique and clarifying aspects of interdisciplinarity.

The rewriting of curriculum entailed the following:

- Creating a conceptual map of framework for all programmes, specifying emphasis of each semester.
- Creating a communal module structure with parallel subject specific modules and shared modules.
- Emphasise integrative learning of studio practice, theory and technique and structuring modules to reflect this.
- Focus on shared values in design and create communal theoretical courses for all programmes, in addition to subject specific modules supporting studio practice courses.
- Identify and structure interdisciplinary communal modules across programmes.
- Review learning outcomes for Department and all programmes.
- Write learning outcomes for each year of programme along with the description of emphasis of study of each year.
- Rewriting scoring rubrics for studio practice and theory.
- Publish schedule and timetables for all programmes.

(See Appendix 8A. Conceptual Framework, Appendix 8B. Programme Curriculum and Appendix 8C. Programme Schedules).

ACADEMIC FACULTY

During the writing of this report, faculty appointments and other staff appointments have been made to ensure the appropriate level of qualifications of faculty and academic posts and to improve the staff/student ratio and services. Faculty have been appointed following the required process of advertising posts publicly.

From autumn semester 2013 the Departmental faculty profile is:

- Fashion Design: Adjunct Lecturer in 100% post as Programme Director, and Assistant Professor in 80% post.
- Previously in Fashion Design: Adjunct Lecturer in 100% post as Programme Director, and Adjunct Lecturer in 78% post with the role of manager of textile and sewing workshops for.
- Visual Communication: Assistant Lecturer in 100% post as Programme Director, Adjunct Lecturer in 100% post, one 100% post as Professor in Visual Communication.
- Previously in Visual Communication: Adjunct Lecturer in 100% post as Programme Director, two 100% posts as Professor in Visual Communication (one of whom became Programme Director in MA in Design in January 2013).
- Product Design: Assistant Lecturer in 100% post as Programme Director. Adjunct Lecturer in 50% post.
- Previously in Product Design: Adjunct Lecturer in 70% post as Programme Director. Adjunct appointed in Jan 2013 in 60% post.
- Architecture: Adjunct Lecturer in a 70% post as Programme Director, Professor in 60% post and Assistant Professor in a 80% post. Total of 210% for 47 students of architecture.
- Previously in Architecture: Adjunct Lecturer in a 100% post as Programme Director and Professor in 60% post. Total of 160% posts for 47 students of architecture.

Since autumn 2013 technicians have been appointed to workshops:

- A technician was appointed to a 50% post to administer and manage the wood, metal and plastics workshop. Additionally the same person teaches CAD /CAM course as part of programmes to enable use of 3D printers and Laser cutting machines in workshop. This post was created for the new workshop established on the new premises of Øverholt.
- A technician was appointed in autumn 2014 to a 20% post to administer the textile and print workshop. Additionally the same person teaches textile print to Fashion Design Students. This post was created for the new workshop established on the new premises of Øverholt.
- A technician was appointed in spring 2014 a 20% post to the ceramics and casting workshop located in Laugarnes. This workshop is run by the Department of Design and Architecture and Fine Art.

ORGANISATIONAL STRUCTURES

During the year 2013-2014 a new internal communication and management has been revised:

- Time has been allocated and scheduled within the Department to support cross-programme dialogue and collaboration.
- Programme Directors meet with the Dean and administrative staff every two weeks to support the educational and management discourse across the Department and other organisational tasks.

- Programme team meetings happen three times per term with the Dean to develop continuing reflective evaluation of the programmes.
- Project co-ordinator was appointed in spring 2014:
 - Project co-ordinator assists with general administrative tasks within department and ensures the improvement of information flow between different members of staff.
 - The main task of the project co-ordinator during spring 2014 was to project manage the revising of the curriculum.

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APPENDIX 1

CHARTER FOR THE ICELAND ACADEMY OF THE ARTS

CHARTER

FOR THE ICELAND ACADEMY OF THE ARTS

Article 1

The Iceland Academy of the Arts is a self-governing institution with a special administrative board. Its domicile and venue are in Reykjavík.

The self-governing institution's starting capital is its own capital of 500,000 ISK as of September 21st, 1998.

Article 2

The Iceland Academy for the Arts is a university institution offering higher education relating to the various fields of art that satisfies demands made of instruction and research at a university level. In addition, the Iceland Academy of the Arts shall work towards the furthering of art education in this country and convey information regarding arts and culture to the public.

Article 3

The Academy board is composed of 5 members appointed for a three-year term, none of whom shall earn her/his livelihood working for the Academy nor be student at the Academy. The Minister of Education appoints two members of the board, and three are to be elected at the annual general meeting of the Society for the Support of the Iceland Academy of the Arts (Félag um Listaháskóla Íslands). The board elects a chair and vice-chair from among its members. The board's working year begins April 1st.

Article 4

The Academy board shall keep watch over the function played by the Academy and ensure that its activities serve set objectives. The Academy board is responsible for operations, finances and assets and determines tuition rates. In addition, the board appoints the Rector.

Article 5

The Rector is appointed for a term of five years. The position shall be advertised for applicants when vacant. The incumbent Rector may be re-appointed once for a five-year term without the position being advertised for applicants as vacant. At the end of this term, the position must be advertised.

The Rector handles the Academy's administration and operation on behalf of the Board, to which s/he is responsible. S/he is responsible for staff arrangements being in keeping with the Academy's role, objectives and quality requirements regarding curriculum, organization of instruction and so on. The Rector is responsible for the hiring of staff. The Rector shall appoint top management at the Academy in consultation with the Academy Board.

Article 6

The Academy's activities shall be divided into departments by field of art. The Academy Board determines department divisions. The Academy Board sets operating procedures for the departments. The Academy Board sets rules for the Academy in accordance with Act no. 136/1997. The management of each department is assigned to the Dean. The position of Dean shall be advertised for applicants when vacant for up to three years at one time. The Rector appoints Deans in consultation with the Academy Board.

Article 7

A curriculum shall be set for each department within the Academy, stipulating objectives, content and main subject of the course of study. Deans are responsible for curriculum preparation, but it is the Rector who approves the curriculum. On the basis of the curriculum, a course catalogue shall be given out yearly, where the structure of study programmes, methods of instruction, course assessment and so on are to be outlined. The Rector is responsible for the preparation of the course catalogue. Stipulations regarding semester/term division, hours of instruction, examination periods, leave and other issues pertaining to study and course organization shall furthermore be made in the course catalogue or other organizational plans of individual departments.

Article 8

The Academy Forum is a cooperative platform for Academy departments and institutions, and the Academy Board and Rector can refer any matter regarding the Academy's work and development to the Forum for consideration. An Academy Forum meeting shall be held a minimum of once each academic year. The Rector calls Academy Forum meetings. The Academy Board sets further rules regarding the activities of the Academy Forum.

Article 9

A Grievance Committee makes final decisions in matters concerning discipline and the rights of students. Two Deans, two long-term Academy instructor representatives and two student representatives sit on the Grievance Committee, in addition to the Rector, who chairs the Committee. The Academy Board sets further regulation regarding nominations to the Grievance Committee and its activities in other respects.

Article 10

In every instance where a Dean or tertiary instructor is to be appointed to the Academy, the Rector shall, at the nomination of the Board, name a three-member selection committee for the purpose of evaluating the ability of applicants to act in the position of tertiary instructor or Dean. No one may be appointed as tertiary instructor or Dean unless s/he has been deemed qualified by the majority of the selection committee.

Article 11

The financial year for the Academy is the calendar year, and the Rector shall, within three months of the close of the financial year, submit the financial statement, as well as a report on Academy activities, to the Academy Board. The Rector shall, prior to May 1st of each year, submit the operating budget for the next financial year to the Academy Board to be passed.

Article 12

Should the Academy be shut down as a self-governing institution, a winding-down committee, comprised of one representative from every nominated party in the Academy administration, is to determine how this process will take place.

Article 13

The Ministry of Education, Science and Culture guarantees financial support for the Academy, resting upon an agreement for those services the Academy provides. Furthermore, the Minister of Education, Science and Culture guarantees that a special agreement be made with the Academy regarding use of the premises at Laugarnesvegur 91, Reykjavík.

The Academy is permitted to enter into agreements regarding financial or other forms of support with whom ever wishes to grant the Academy financial support or make use of its services. The Academy is responsible for its commitments.

Article 14

The Academy board shall, prior to the end of November of each year, hold an annual open meeting to present the finances and principal core operations of the Academy. The Board determines policy regarding the organization of annual meetings.

Article 15

The Academy Board may make amendments to this charter with unanimous consent.

Amendments to this charter may only be approved in meetings of the Academy Board called following correct legal procedure where a proposal for amendment to the Academy Charter has been introduced at the time of the meeting's announcement.

Passed at the inaugural meeting, Monday, September 21, 1998.

With amendments unanimously consented to at the Academy Board meetings of October 3, 2002 and November 25, 2003.

APPENDIX 2A

**THE DEPARTMENT OF DESIGN AND ARCHITECTURE
CURRICULUM OVERVIEW**

BA Fashion Design curriculum 2012-2013

1.år/ year 1						
Haust /Autum 2012						
	Number	Name	Mandatory credits			ECT Total
Studio	ALL100-01H	Introduction and Integration	1	ECTS		
Studio	ALL100-06H	Research: Authors and their works	6	ECTS		
Studio	FAT100-02H	Drawing	2	ECTS		
Studio	FAT101-02H	Thought and Hand	2	ECTS		
Studio	FAT102-02H	Printing on Fabrics	2	ECTS		
Studio	FAT100-05H	Introduction to specializations	5	ECTS		
					vs Alls	18
	HFR203-02H	Textile and Weaving: Theory	2	ECTS		
Theory	HFR100-06H	Design Theory	6	ECTS		
Theory	HFR104-04H	Cultural Theory	4	ECTS		
					F Alls	12
Technical	VER100-04H	Tayloring and sewing	4	ECTS		
					T Alls	4
		Haust /Autum 2012 TOTAL				34
Vor /Spring 2013						
Studio	FAT100-04H	Knitting Design	4	ECTS		
Studio	FAT100-06H	Study trip to Paris or Final Collection	6	ECTS		
Studio	FAT102-03H	Competition	3	ECTS		
Studio	FAT103-03H	Illustration	3	ECTS		
Studio	FAT103-02H	Technical Drawing	2	ECTS		
					vs Alls	18
Theory	HFR105-02H	(Culture and communication)	2	ECTS		
Theory	HFR216-02H	Fashion Design I	2	ECTS		
					F Alls	4
Technical	VER107-02H	Sample sewing - finishing/detailing	2	ECTS		
Technical	VER101-02H	Illustrator, In-Design and photoshop	2	ECTS		
Technical	VER106-02H	Introduction to printworkshop	2	ECTS		
Technical	VER110-02H	Fashion drawing I	2	ECTS		
					T Alls	8
		Spring semester 2013 TOTAL				30

2.år/ year 2						
Haust /Autum 2012						
Studio	ALL205-05H	Market and form	5	ECTS		
Studio	FAT200-04H	Materials and their influences	4	ECTS		
Studio	FAT200-03H	New classic clothing line	3	ECTS		
Studio	FAT201-03H	Hair and headwear	3	ECTS		
Studio	FAT202-03H	Detailing	3	ECTS		
					vs Alls	18
Theory	HFR230-04H	Material Culture	2	ECTS		
Theory	HFR202-02H	Body, clothing and the society	2	ECTS		
Theory	HFR203-02H	Textile and Weaving: Theory	2	ECTS		
					F Alls	6
Technical	VER106-02H	Introduction to printworkshop	2	ECTS		
Technical	VER201-02H	Tailoring II	2	ECTS		
Technical	VER205-02H	Fashion drawing II	2	ECTS		
					T Alls	6
Haust /Autum 2012 TOTAL						30
Vor /Spring2013						
Studio	SAT000-02S	Dialogue	2	ECTS		
Studio	FAT203-03H	Printing on Fabrics II	3	ECTS		
Studio	FAT200-06H	Collection	6	ECTS		
Studio	FAT201-04H	Production	4	ECTS		
Studio	FAT204-03H	Jackets	3	ECTS		
					F Alls	18
Theory	HFR216-02H	Fashion Design I	2	ECTS		
Theory	HFR210-02H	Exhibition space. The role of a curator.	2	ECTS		
					vs Alls	4
Technical	VER212-02H	Drapering	2	ECTS		
Technical	VER214-02H	Tailoring III	2	ECTS		
Technical	VER101-02H	Illustrator, In-Design and photoshop	2	ECTS		
					T Alls	4
Vor 2014/Spring2014 TOTAL						26

3.år/ year 3						
Haust /Autum 2012						
Workshop	FAT300-02H	Foreign Teacher	2	ECTS		
Workshop	FAT302-04H	Accessories	4	ECTS		
Workshop	FAT300-03H	Haute Couture	3	ECTS		
Workshop	FAT301-04H	Research	2	ECTS		
Workshop	FAT300-04H	Men's clothing	4	ECTS		
Workshop	FAT303-03H	Fabric Research	3	ECTS		
					vs Alls	18
Theory	HFR302-02H	Designer's social responsibility	2	ECTS		
Theory	HFR304-02H	(Theory and academic practice)	2	ECTS		
				ECTS		
					F Alls	4
Technical		Draping	2	ECTS		
					T Alls	2
		Haust /Autum 2014 TOTAL				24
Vor /Spring2013						
Workshop	FAT305-02H	Portfolio	2	ECTS		
Workshop	FAT301-04H	Preparation for final project	4	ECTS		
Workshop	FAT300-12H	Final project	12	ECTS		
					vs Alls	18
Theory	BAH300-04H	Final thesis	4	ECTS		
Theory	HFR332-02H	Design process, research and communication	2	ECTS		
					F Alls	6
Technical	VER300-02H	Draping II	2	ECTS		
					T Alls	2
		Vor /Spring2014 TOTAL				26

		Electives				
2. år / year 2						
Theory	HFR202-02H	Body, clothing and society	2	ECTS	elective	
Theory	RFS0102T	The History of Electronic Music I	2	ECTS	elective	
Theory	HFR203-04H	Icelandic furniture design	4	ECTS	elective	
Theory	HFR210-02H	(Curating)	2	ECTS	elective	
Theory	HFR120-02H	(History of Product Design II)	2	ECTS	elective	
Theory	HFR221-02H	(Graphic novel)	2	ECTS	elective	
Theory	LIS3134Mv	(Photography and contemporary art)	4	ECTS	elective	
3.year / year 3						
Theory	SK0004Mv	Creative writing	4	ECTS	elective	
Theory	HFR202-02H	Body, clothing, society	2	ECTS	elective	
Theory	HFR230-04H	Material culture	2	ECTS	elective	
Theory	RFS0102T	The History of Electronic Music I	2	ECTS	elective	
2.-3. år / year 2-3						
Technical	VER208-02H	Bookmaking	2	ECTS	elective	
Technical	VER209-02H	Animation	2	ECTS	elective	
Technical	VER217-02H	Rhino II	2	ECTS	elective	

BA Visual communication curriculum 2012-2013

Type	Number	Name	Compulsary credits		ECT Total
1.ár/ year 1					
Haust /Autum 2012					
Studio	ALL100-01H	Introduction and Integration	1	ECTS	
Studio	GRA104-06H	Research: Authors and their works	6	ECTS	
Studio	GRA103-06H	Typography&Hierarchy	6	ECTS	
Studio	GRA100-05H	Type and form	5	ECTS	
					vs Alls 18
Theory	HFR100-06H	Design Theory	6	ECTS	
Theory	HFR100-04H	Cultural Theory	4	ECTS	
					F Alls 10
Technical	VER106-02H		2	ECTS	
Technical	VER101-02H	Illustrator, In-Design and photoshop	2	ECTS	
					T Alls 4
		Haust /Autum 2012 TOTAL			32
Vor /Spring2013					
Studio	GRA106-06H	Readables	6	ECTS	
Studio	GRA102-06H	Logo	6	ECTS	
Studio	GRA107-07H	Typography I	6	ECTS	
					vs Alls 18
Theory	HFR219-02H	(Design - a creative force for reform)	2	ECTS	
Theory	HFR105-02H	(Culture and communication)	2	ECTS	
Theory	HFR104-02H	Graphic Design in Iceland	2	ECTS	
					F Alls 6
Technical	VER211-02H	Photography I	2	ECTS	
Technical	VER111-02H	eBooks & Electronic Media	2	ECTS	
Technical	VER108-02H	Image Processing & Color Management	2	ECTS	
					T Alls 4
		Spring semester 2013 TOTAL			28

2.år/ year 2						
Haust /Autum 2013						
Studio	GRA201-06	Immanent technology	6	ECTS		
Studio	ALL200-05H	Market and form	5	ECTS		
Studio	GRA200-07H	Branding	7	ECTS		
					vs Alls	18
Theory	HFR201-04H	From idea and design to the market	4	ECTS		
Theory	HFR303-02H	Contacts	2	ECTS		
					F Alls	6
Technical	VER216-02H	Code and sensors	2	ECTS		
					T Alls	2
		Haust /Autum 2012 tOTAL				26
Vor /Spring2013						
Studio						
Studio	SAT000-02S	Dialogue	2	ECTS		
Studio	GRA200-06H	Illustration	6	ECTS		
Studio	GRA200-04H	Research and Design I	4	ECTS		
Studio	GRA202-06H	Collection/Research Material	6	ECTS		
					F Alls	18
Theory	HFR213-02H	Typography: A history.	2	ECTS		
Theory	HFR104-02H	Graphic Design in Iceland	2	ECTS		
Theory	HFR221-02H	Comics	2	ECTS		
					vs Alls	6
Technical	VER115-02H	Modeldrawing	2	ECTS		
Technical	VER112-02H	Type Design Tools	2	ECTS		
					T Alls	4
		Vor 2014/Spring2014 TOTAL				28

		Electives				
2. år / year 2						
Theory	HFR202-02H	Body, clothing and society	2	ECTS	elective	
Theory	RFS0102T	The History of Electronic Music I	2	ECTS	elective	
Theory	HFR203-04H	Icelandic furniture design	4	ECTS	elective	
Theory	HFR210-02H	(Curating)	2	ECTS	elective	
Theory	HFR120-02H	(History of Product Design II)	2	ECTS	elective	
Theory	HFR221-02H	(Graphic novel)	2	ECTS	elective	
Theory	LIS3134Mv	(Photography and contemporary art)	4	ECTS	elective	
3.year / year 3						
Theory	SK0004Mv	Creative writing	4	ECTS	elective	
Theory	HFR202-02H	Body, clothing, society	2	ECTS	elective	
Theory	HFR230-04H	Material culture	2	ECTS	elective	
Theory	RFS0102T	The History of Electronic Music I	2	ECTS	elective	
2.-3. år / year 2-3						
Technical	VER208-02H	Bookmaking	2	ECTS	elective	
Technical	VER209-02H	Animation	2	ECTS	elective	
Technical	VER217-02H	Rhino II	2	ECTS	elective	

BA Product Design curriculum 2012-2013

1.ár/ year 1						
Haust /Autum 2012						
Type	Number	Name	Mandatory credits			ECT Total
Studio	ALL100-01H	Introduction and Integration	1	ECTS		
Studio	ALL100-06H	Research: Authors and their work	6	ECTS		
Studio	VÖR100-02H	Discover the material	2	ECTS		
Studio	VÖR100-09H	Process of creative thinking	9	ECTS		
					vs Alls	18
Theory	HFR100-06H	Design Theory	6	ECTS		
Theory	HFR104-04H	Cultural Theory	4	ECTS		
					F Alls	10
Technical	VER101-02H	Illustrator, In-Design and photoshop	2	ECTS		
Technical	VER105-02H	From 3D to 2D	2	ECTS		
					T Alls	4
Haust /Autum 2012 TOTAL						32
Vor /Spring2013						
Studio	VÖR100-10H	Laboratory	10	ECTS		
Studio	VÖR101-08H	Ceramic: material/tools	8	ECTS		
					vs Alls	18
Theory	HFR219-02H	(Design - a creative force for reform)	2	ECTS		
Theory	HFR105-02H	(Culture and communication)	2	ECTS		
Theory	HFR203-04H	Icelandic furniture design II	2	ECTS		
Theory	HFR120-04H	Design history II	2	ECTS		
					F Alls	8
Technical	VER211-02H	Photography I	2	ECTS		
Technical	VER103-02H	Introduction to woodworkshop	2	ECTS		
					T Alls	4
Spring semester 2013 TOTAL						30

2.ári/ year 2						
Haust /Autum 2012						
Studio	ALL200-05H	Market and form	5	ECTS		
Studio	VÖR200-07H	Experimental lab	7	ECTS		
Studio	VÖR200-06H	Ideas and execution	6	ECTS		
					vs Alls	18
Theory	HFR230-04H	Material Culture	4	ECTS		
	HFR217-02H	Design and society	2	ECTS		
					F Alls	6
Technical	VER302-02H	Rhino	2	ECTS		
Technical	VER202-02H	Moulds and Prototypes	2	ECTS		
					T Alls	4
		Haust /Autum 2012 tOTAL				28
Vor /Spring2013						
Studio	SAT000-02S	Dialogue	2	ECTS		
Studio	VÖR200-11H	Local Production	11	ECTS		
Studio	VÖR200-05H	Experience Design	5	ECTS		
					F Alls	18
Theory	HFR200-04H	Urban studies	4	ECTS		
Theory	HFR203-04H	Icelandic furniture design	4	ECTS		
Theory	HFR210-02H	Exhibition space. The role of a curator.	2	ECTS		
Theory	HFR120-02H	Design history II	2	ECTS		
					vs Alls	12
Technical	VER215-02H	Details	2	ECTS		
Technical	VER217-02H	Rhino II	2	ECTS		
					T Alls	4
		Vor 2014/Spring2014 TOTAL				34

3.ár/ year 3						
Haust /Autum 2012						
Workshop	VÖR300-08H	Production	8	ECTS		
Workshop	VÖR301-08H	Designers and farmers united	8	ECTS		
Workshop	VÖR300-02H	Portfolio presentation	2	ECTS		
					vs Alls	18
Theory	HFR302-02H	Designer's social responsibility	2	ECTS		
Theory	HFR304-02H	(Theory and academic practice)	2	ECTS		
					F Alls	4
					T Alls	
		Haust /Autum 2014 TOTAL				22
Vor /Spring2013						
Workshop	VÖR300-06H	Preparation for final project	6	ECTS		
Workshop	VÖR300-12H	Final project	12	ECTS		
	VÖR300-00H	Patent office	0	ECTS		
					vs Alls	18
Theory	BAH300-04H	Final thesis	4	ECTS		
Theory	HFR334-02H	Design process, research and communicat	2	ECTS		
					F Alls	6
Tecnicl	VER303-02H	Web site construction	2	ECTS		
					T Alls	2
		Vor /Spring2014 TOTAL				26

		Electives				
2. år / year 2						
Theory	HFR202-02H	Body, clothing and society	2	ECTS	elective	
Theory	RFS0102T	The History of Electronic Music I	2	ECTS	elective	
Theory	HFR203-04H	Icelandic furniture design	4	ECTS	elective	
Theory	HFR210-02H	(Curating)	2	ECTS	elective	
Theory	HFR120-02H	(History of Product Design II)	2	ECTS	elective	
Theory	HFR221-02H	(Graphic novel)	2	ECTS	elective	
Theory	LIS3134Mv	(Photography and contemporary art)	4	ECTS	elective	
3.year / year 3						
Theory	SK0004Mv	Creative writing	4	ECTS	elective	
Theory	HFR202-02H	Body, clothing, society	2	ECTS	elective	
Theory	HFR230-04H	Material culture	2	ECTS	elective	
Theory	RFS0102T	The History of Electronic Music I	2	ECTS	elective	
2.-3. år / year 2-3						
Technical	VER208-02H	Bookmaking	2	ECTS	elective	
Technical	VER209-02H	Animation	2	ECTS	elective	
Technical	VER217-02H	Rhino II	2	ECTS	elective	

APPENDIX 2B
COURSE DESCRIPTIONS

Studio Mandatory

BA All Programmes

Course name: Author and works

Course number: ALL100-06H

Course type: Mandatory in studio

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 6

Language: Icelandic

Preliminary requirements (or precursors):

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

- Have the ability to use historical research as a method for gathering professional knowledge with the aim of analysing the elements in the works of known designers/architects which may be important for their own artistic practice,
- Have a general understanding of the works and characteristics of a certain designer/architect,
- Have adopted an understanding of the phases of the design process, which span from the formation of an idea to its presentation,
- Have the ability to familiarise themselves with, analyse and explain the characteristics of a designer/architect,
- Have the ability to work on and take an independent stance toward their own design,
- Have acquired an ability to present research conclusions.

Description: The aim of the course is that students demonstrate knowledge of the relationship between a designer, his environment and his working methods. The methodology of historical case study is introduced as a method for gathering professional knowledge. The aim is to analyse those elements in the works of known designers/architects that may be of importance to each and every one's artistic practice as one of the most important quality of all designers is also to be able to put themselves in other people's shoes. At the same time, the work is about increasing everyone's knowledge by beginning careful research of important designers/architects which have had a decisive influence on design.

Assessment: Lecture, short lecture, portfolio, drawings, attendance and productivity.

Supervisor: Haraldur Agnar Civelek

Teachers: Steinþór Kári Kárason, Sæunn Þórðardóttir and Tinna Gunnarsdóttir

**Studio Mandatory
BA All Programmes**

Course name: Dialogue

Course number: SAT000-02S

Course type: Mandatory in year 2

Course level: Baccalaureate 1.2

Semester: 4th

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): none

Learning outcomes: The students shall be able to mediate their own knowledge and experience; learn from other students while also finding commensures between different forms of arts and creatively taking advantage of these. The possibilities of the various arts will be explored through a dialogue based on one shared themes.

Description: In this two weeks period, small groups of students will work towards different kind of projects leading to final results in the form of a performance, lecture or any kind of happening, where different ideas and methods will be the focus point. Each small group will have a leader (teacher), who will lead the discussion within the group and the working process. During this period there will also be lectures and introductions to methods of different artists. The theme of the Dialogue course is "New Iceland". It is interesting to explore the new ground following the economic crash in 2008 - where does Iceland stand amongst other nations? Art and culture is the root of every nation's creativity/productivity, - both as a mirror and also as an important feature in general criticism and evaluation of any kind.

Assessment: Attendance, participation and assignments

Supervisor: (Departements take turns running the course)

Teacher:

Studio Mandatory

BA in Fashion Design

Course name: Detail and fabric

Course number: FAT202-03

Course type: Mandatory in year 2

Course level: Bacculaureate 1.2

Semester: 3rd semester

Number of units: 3

Language: Icelandic

Preliminary requirements (or precursors):

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

- Have adopted new work procedures in their research of materials and patterns,
- Have acquired an insight into how ideas of form can be worked out on a mannequin,
- Have developed a skill to experiment with combinations of materials and different types of fabric,
- Have received an insight into creative pattern work and be able to utilise this in the design of clothing and accessories,
- Have acquired skill in designing clothing and accessories,
- Have become acquainted with a new way of communicating their ideas.

Description: Students begin the course with research work. Then, there is an emphasis on deciding the ambience of the fabrics and form and acquiring materials. Experiments will be made with silhouette, form, texture and graphics. Students photograph their work and use the photographs in their choice of ideas for further development and sketch work and finally the development of ideas in the designing of a clothes collection.

Assessment: Analysis, assignment, colour palettes, presentation, short lecture, productivity and attendance.

Supervisor: Katrín María Káradóttir

Studio Mandatory BA in Fashion Design

Course name: Material and its influence

Course number: FAT200-04H

Course type: Mandatory in year 2

Course level: Baccalaureate 1.2

Semester: 3rd semester

Number of units: 4

Language: English

Preliminary requirements (or precursors): Year 1 studios

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

- Have acquired understanding and knowledge of the factors that matter when designing patterns for clothing,
- Have acquired knowledge of what possibilities there are with regard to the repetition of patterns,
- Have acquired knowledge and skill to analyse different pattern structures by their use,
- Have the ability to analyse and look at how patterned materials are cut for clothing,
- Have the skill to independently assess methods in pattern-making in fashion design and be able to communicate their ideas and knowledge in the design of clothing,
- Have developed independent working procedures in the design of clothing with pattern-making as an aim.

Description: The aim of the course is to design a pattern collection for fashion clothing. The course begins by looking at graphics and students are encouraged to seek inspiration from their immediate environment. They need to collect interesting graphics and colour combinations and thereby find out what kind of patterns they want to design. Students then use graphics, form and colour to develop their own patterns. It is important to be able to distinguish between patterns and motives. The patterns need to be flowing so that all cut pieces for a piece of clothing have the same pattern.

Assessment: Project, presentation, short lecture, productivity and attendance.

Supervisor: Linda Björg Árnadóttir

Studio Mandatory BA in Fashion Design

Course name: Haute Couture

Course number: FAT300-03H

Course type: Mandatory in year 3 in Fashion Design

Course level: Bacculaureate 1.2

Semester: 5th semester

Number of units: 4

Language: Icelandic

Preliminary requirements (or precursors): Year 2 studios

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

- Have basic knowledge of the origin and history of Haute Couture,
- Have knowledge of the rules which companies working within the sector are set and the exceptions which have been granted,
- Have gained an insight into the working culture and artistic benchmarks of Haute Couture,
- Have knowledge of the difference there is between Haute Couture, general sewing, *Pret-a-porter* and other style types in the making of clothes,
- Have knowledge of the technical knowledge and skill of those that work on the creation of Haute Couture clothing,
- Have an insight into what kinds of materials are the norm within the sector,
- Have the skill and proficiency to place themselves in the shoes of a fashion designer at an Haute Couture establishment in the design of a clothes collection.

Description: At the beginning of the course, various elements are reviewed with regard to Haute Couture; history, methods, companies, etc. Students begin research work to prepare the design of a Haute Couture collection based on their own personal vision. Having completed sketch work, quality drawings are made which demonstrate the collection well and students are encouraged to seek ways of communicating their ideas as well as possible, whether with computer technology, collage, special drawings of needlework or in other ways. Assessment: Assignment, colour palettes, presentation, short lecture, productivity and attendance.

Supervisor: Katrín María Káradóttir

Teacher: Hildur Björk Yeoman

Technical Course Mandatory BA in Fashion Design

Course name: Tailoring and sewing

Course number: VER100-04H

Course type: Mandatory in year 1

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 4

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Enhanced their own skills in using the basic techniques of tailoring and pattern-making in the development of ideas,
- Have acquired understanding and knowledge of techniques and possibilities of the equipment in the textile workshop,
- Have the ability to use sewing techniques and pattern-making to support ideas in studios,
- Have acquired knowledge of the characteristics of the materials used in tailoring and sewing.

Description: Students are taught pattern-making with the aim of being able to work with different forms and proportions for clothing based on basic patterns. They learn basic procedures in sewing so that they can manage on their own with simple sewing and are able to submit pieces in acceptable condition. A base to a skirt and a top is made, pattern seams are studied and how these can be moved in order to create various forms. Students will be taught to make a sleeve, a collar etc. Students learn basic methods in sewing, such as the treatment of sewing machines, how to sew simple garments and press these satisfactorily. A shirt will be tailored and sewed and the main elements of sewing jackets are covered with a focus on what should be avoided in order to obtain the most compelling overall look.

Assessment: Assignment, attendance, productivity and presentation.

Supervisor: Soffía Dröfn Marteinsdóttir / Katrín M. Káradóttir

Teachers:

Technical Course Mandatory BA in Fashion Design

Course name: Tailoring II

Course number: VER201-02H

Course type: Mandatory in year 2

Course level: Baccalaureate 1.2

Semester: 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): Tailoring I

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

- Have developed and matured their skill to use tailoring techniques and pattern-making in the design of clothes,
- Have increased and enhanced their understanding and knowledge of techniques and possibilities of equipment in the textile workshop,
- Have acquired more knowledge of the characteristics of the materials used in tailoring and sewing.

Description: Students receive teaching in more complex pattern methods and learn how to drape clothes and to transfer amendments onto the patterns. They are taught to create a muslin mock-up from a flat pattern and drape on in order to see how patterns are adjusted to different figures. Students also receive training in grading patterns.

Assessment: Assignments, attendance and productivity.

Supervisor: Katrín María Káradóttir

Teachers: NN

Theory Course Mandatory BA in Fashion Design

Course name: Drapering 2

Course number: VER300-02H

Course type: Mandatory in year 3

Course level: Baccalaureate 1.2

Semester: 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): Drapering 1

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

- Have developed and matured their sewing and drapering skills and be able to use these in the future to develop their own ideas and for the explanation of their own ideas,
- Have expanded and enhanced their understanding and knowledge of sewing and drapering techniques,
- Have acquired more knowledge of tools and materials used in drapering,
- Have developed independent work procedures in sewing and drapering with broadmindedness and originality as an aim.

Description: In this course, students are taught to add to and to strengthen their base in sewing and drapering gained in its precursor. Students deepen their technical knowledge of drapering and sewing by practicing to transfer a muslin mock-up pattern to paper and by working with more complex forms and patterns than in the previous course.

Assessment: Assignments, attendance and productivity.

Supervisor: Katrín María Káradóttir

Teachers:

Theory Mandatory BA in Fashion Design

Course name: Body, clothing and society

Course number: HFR202-02H

Course type: Mandatory in year 2 in Fashion Design, elective for others

Course level: Baccalaureate 1.2

Semester: 3rd and 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Be able to explain the main theories of gender studies and be able to apply these to the analysis of individual examples,
- Be aware of the gendered interplay of society, body and clothing and be able to support their opinions with theoretical arguments,
- Be able to apply the ideas of gender studies in a practical way in all the subjects of their professional field.

Description: The course discusses the main theories in gender studies and inequality research, essentialism and formalism. Alongside this, ideas about body and clothing are discussed. The influence of body consciousness, image creation and clothing on the position of men and women in different cultures is discussed. Furthermore, the interplay of power and stereotype in relation to body and clothing is discussed.

Assessment: Assignments

Supervisor: Gyða Margrét Pétursdóttir

Teachers:

Studio Mandatory BA in Visual Communication

Course name: Typography I

Course number: GRA101-02H

Course type: Mandatory

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Know the basic concepts of typography and be able to use these in conversation,
- Possess command of typography in continuous text as well as applying type as a form of visual communication.
- Know about and be able to apply punctuation in Icelandic and English,
- Know the main methods of Type Classification and have familiarised themselves with the formal structure of archtypical typefaces,
- Have acquired some understanding of the required discipline, attention to detail and organisation in typography, in addition to having gained some insight into the history of type.

Description: In this course, students are introduced to the main concepts and methods of typography. The correct use of punctuation in Icelandic and English is taught. The classification of type, its structure and form are discussed. Projects are based on systematic practice and experiments with type as visual language and organisation of text alongside discussion of the role of type as a communication medium and visual sign language. Students are also given some insight into the history of typography.

Assessment: Participation in discussions, diligence, aesthetics and disciplined solution of projects.

Supervisor: Halldóra Ísleifsdóttir

Teachers:

Studio Mandatory

BA in Visual Communication

Course name: Mæna, journal on graphic design

Course number: GRA300-08H

Course type: Mandatory

Course level: Baccalaureate 1.2

Semester: 5th semester

Number of units: 8

Language: Icelandic

Preliminary requirements (or precursors): Year 2 studios

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

- Be able to participate actively in collaborations in the field, communicate their skills, ideas and proficiency,
- Have done the groundwork for art direction,
- Be able to lead working groups and work under creative direction and editing,
- Possess skill to interpret, present and communicate specialised material within the academic field,
- Know how to apply the technology and software which suits the publication of journals and supervise printing,
- Demonstrate proficiency in typography and the creation/application of visual language,
- Be able to work on an applied design and publication project and know about all its different project parts,
- Possess increased insight into their own professional community and an understanding of it and its specialist fields,
- Have acquired skill to work in an organised manner in a team up to completed work, including deciding creative direction / art direction in a collaborative effort (with editor and teacher).

Description: In this course, the journal *Mæna* is completed, i.e. creative direction, design, layout and preparation for printing in addition to printing supervision. Students participate in the gathering of material and the creation of material for the journal within a specified theme. Every facet of publication on paper, from the gathering of material, processing of material and the creation of material for design, printing and (appropriate) introductions, is covered. This is a practical project where emphasis is placed on design and layout as well as the integration of all project parts and the organisation of the project from beginning to end in collaboration between designers, editor, printers and others that are involved in a printed publication. In the course, the project is analysed, project plans

are made, work is divided between participants and the design project managed from beginning to end.

Assessment: Project, group work, individual work, workbook, short lecture, productivity and attendance.

Supervisor: Dóra Ísleifsdóttir

Studio Mandatory

BA in Visual Communication

Course name: Research in type design

Course number: GRA300-05H

Course type: Mandatory

Course level: Baccalaureate 1.2

Semester: 5th semester

Number of units: 5

Language: Icelandic

Preliminary requirements (or precursors): Year 2 studios

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

- Demonstrate creativity and proficiency in selecting type design,
- Have adopted the theories, tools and equipment which belong to type design,
- Be able to place type design in a historical and ideological context,
- Be able to present an argument for their decisions and design process and make deductions in fully formed typeface (display typeface),
- Have adopted the use of the relevant software and able to make their type keyboard ready,
- Be able to formulate an integral image for the display and presentation of their type in collaboration with others.

Description: Different types of typefaces, origins and forms, will be discussed.

Specifically, display typeface will be analysed and the ideas and methods behind its creation. We will look at how type has developed from handwriting or calligraphy, stone carving to movable type and type setting and to digital type and scripts. Letters specific to the Icelandic alphabet are studied as well as the use of punctuation. The classification of type is reviewed and utilised in students' type libraries and in the surveying the origins and roots of typefaces. Different methods in concept work and drawing in type design will also be reviewed carefully.

Assessment: Project, workbook, participation in discussion, presentation, short lecture, productivity and attendance.

Supervisor: Ámundi Sigurðsson

Teacher: Sigurður Ármannsson

Studio Mandatory BA in Visual Communication

Course name: Utopia and Alchemy

Course number: GRA201-05H

Course type: Mandatory in year 2

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 5

Language: Icelandic

Preliminary requirements (or precursors): Year 1 studios

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

- Have enhanced their broadmindedness and critical thought and be able to summarise core issues,
- Be able to express their personal vision and communicate this in an independent way, based on insight and understanding of their nearest environment and their own world of ideas,
- Demonstrate proficiency in choosing an implementation for an idea and an ability to apply the equipment and tools that suit the subject,
- Demonstrate skill in creative solutions and be able to communicate content in a direct and systematic way,
- Be able to place a project in a historical and ideological context and be able to express an opinion with their work,
- Be able to prepare an exhibition / presentation of their work and form its overall image in collaboration.

Description: The purpose is to see the context of our times to the middle ages in the meaning of the journey inside. The period from the renaissance till the end of modernism was characterised by the research and mapping of the outer reality. This course, however, revolves around an internal reality. The area of icons, metaphors and encryption is discussed and placed in the context of personal and social subjects. Projects are done on stage and shown/executed in a public platform or exhibition space.

Assessment: Projects, discussions, presentation, short lecture, productivity and attendance.

Supervisor: Daníel Karl Björnsson

Teachers: Halldóra Ísleifsdóttir and Haraldur Agnar Civelek

Technical Mandatory BA in Visual Communication

Course name: Graphic design programmes

Course number: VER101-02H

Course type: Mandatory in Visual Communication

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Have acquired knowledge and understanding of the methods that the main presentation programmes offer,
- Have adopted knowledge of the relationship between design and presentation programmes,
- Have the skill to assess presentation methods independently and be able to communicate ideas and knowledge of design with a presentation programme,
- Have developed independent work procedures with a presentation programme as an instrument, with broadmindedness and originality as an aim.

Description: The main emphasis is on teaching students to use *Adobe Illustrator* and *InDesign* and the use of these with the *Adobe Photoshop* programme as a tool to communicate ideas and information. The course is intended to get beginners off to a good start in using the programmes, understanding them and utilising the main tools and instruments they offer. Students are taught to use the programmes for simple presentations, especially in communicating their own work and in the making of a portfolio. In the course, students receive training and skill in using the programmes to enhance their understanding and knowledge of the computer's presentation methods. They are taught to develop their skill in the use of the programmes and to make their ideas more understandable.

Assessment: Class assignment, productivity and attendance.

Supervisor: Sigurður Ármannsson

Teachers: NN

**Technical Mandatory
BA in Visual Communication**

Course name: Bookmaking

Course number: VER208-02H

Course type: Elective in years 2 and 3 in Visual Communication

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Have developed the skill to use bookmaking as a method in the presentation of material and use it to develop and explain their ideas,
- Have acquired knowledge and understanding of bookmaking as a tool,
- Have developed independent procedures in the printing of books with broadmindedness and originality as their goal.

Description: Varied techniques in bookmaking are taught and their relationship to the presentation of ideas. Students learn basic methods in bookbinding and bookmaking with the aim of being able to research books in as varied as possible a context and to realise what possibilities the use of bookmaking has to offer. Students will make a short and informal survey of books and what has been done in the world of books that fascinates them. Choice of paper is discussed and paper's different characteristics are looked at.

Assessment: Assignment, attendance and productivity.

Supervisor: Birna Geirfinnsdóttir

Teachers: NN

Technical Mandatory BA in Visual Communication

Course name: Introduction to the Printmaking Workshop

Course number: VER100-02H

Course type: Mandatory in Visual Communication

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Understand and know the printmaking workshop's tools and their function,
- Be able to use tools in the printmaking workshop to support ideas in studios,
- Know the material characteristics of the materials they work with in the printmaking workshop's equipment,
- Be able to work independently in the Academy's printmaking workshop.

Description: In the course, students are introduced to the Academy's printmaking workshop. In the first part of the course, basic safety issues in working in the printmaking workshop are covered in addition to students being guided on working methods and treatment of larger equipment and tools. Only those students who complete the first part of the course on safety rules are authorised to use the printmaking workshop. In the second half of the course, students are acquainted with the basics of various printing methods, including methods which they will use in their independent work. Students are introduced to traditional as well as newer methods in printing technique. Emphasis is placed on their getting to know varied methods and possibilities in printmaking technique, along with acquiring an understanding of the basic rules which regard health and safety.

Assessment: Assignments, attendance and productivity.

Supervisor: Jóhann Lúðvík Torfason

Teachers: NN

Theory Mandatory BA in Visual Communication

Course name: From idea and design to market

Course number: HFR201-04H

Course type: Mandatory in year 2 in Visual Communication

Course level: Baccalaureate 1.2

Semester: 3rd semester

Number of units: 4

Language: Icelandic

Preliminary requirements (or precursors): To have completed 60 ECTS in Visual Communication.

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

- Know and understand the processes used in marketing and advertising,
- Be able to explain main theories and concepts in marketing and advertising,
- Be able to work systematically on advertising and marketing with certain target markets and ways of publication in mind.

Description: In this course, the role of designers in advertising agencies and other marketing is discussed. Communication and collaboration with other professions and professionals is discussed in this context. There is a special focus on branding and the role of branding in marketing in addition to looking at market research and the use of advertisements in different mediums.

Assessment: Essay and assignment

Supervisor: Þorvaldur Sverrisson and Ásmundur Þórðarson

Teachers:

Studio Mandatory BA in Product Design

Course name: Material and its function

Course number: VÖR100-04H

Course type: Mandatory in year 1

Course level: Baccalaureate 1. 2

Semester: 1st semester

Number of units: 4

Language: English

Preliminary requirements (or precursors): None

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

- Have acquired knowledge and understanding of the characteristics of bio-plastics,
- Have adopted the methods behind the use of bio-plastics,
- Possess an understanding of bio-plastics and its uniqueness as a visual medium and moulding methods,
- Be acquainted with concepts and language used in relation to the use of bio-plastics as a tool for independent creativity and to increase originality in product design.

Description: Students make their own bio-plastic from organic materials, such as potatoes. Experiments will be made in moulding the material into three-dimensional objects, either by joining previously made thins together or by casting the material straight into a mould. Lectures related to the subject form a part of the course.

Assessment: Participation and productivity in class, project work and workbook.

Supervisor: Mareike Gast

Teachers: NN

Studio Mandatory BA in Product Design

Course name: Presentation in portfolio

Course number: VÖR300-02H

Course type: Mandatory in year 3

Course level: Baccalaureate 1.2

Semester: 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): Year 2 studios

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

- Have acquired skill in giving their three-dimensional work an interesting life on a two-dimensional platform,
- Have increased their sensitivity to typography and graphic presentation where visual language and information work together,
- Possess skill and ability to prepare a fully finished book where their projects are displayed to their best advantage in a clear and personal way,
- Possess a practical and theoretical skill to work in an organised and independent way.

Description: The course looks at a few books, artists or designers' introductions to themselves, and draws attention to the importance of presenting works and ideas with respect and care so that they may be given life in our contemporary competitive society. Students prepare a portfolio which forms a base for a fully finished document for the final exhibition in the spring semester.

Assessment: Participation and productivity in class, project work in class, fully finished book.

Supervisor: Snæfríð Þorsteins

Teachers:

Studio Mandatory

BA in Product Design

Course name: The Designers and Farmers Project

Course number: VÖR301-07H

Course type: Mandatory in studio

Course level: Baccalaureate 1.2

Semester: 5th semester

Number of units: 7

Language: Icelandic

Preliminary requirements (or precursors): Year 2 studios

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

- Know materials and methods on offer in the farming community, as appropriate each time,
- Know both the most recent and the oldest processing methods in the farmers' sphere of activity that the course covers each time,
- Be able to analyse practical, complex subjects in a professional context,
- Be able to make decisions and present an argument for these on the professional grounds of the field,
- Have adopted broadmindedness and originality of thought,
- Have cultivated their imagination for independent creativity and unconventional working methods,
- Have the skill to make convincing prototypes and present these professionally,
- Possess knowledge to know where to go for more specialised solutions,
- Be able to work with a group of designers as well as other professions.

Description: The course is an innovative project benefiting the economy, where two professions are brought together to create a unique product. The aim of the project is that the products developed create financial gain and become examples for other farmers to increase the importance of innovation in their production in collaboration with designers. Students are invited to meet the farming community in order to create local area related products with a historical and cultural reference. They will work in collaboration with farmers in production. It is important that students familiarise themselves carefully with the farmer's activities and products and that they realise the possibilities available. The farmers are in home production and many of them are participants in the project "Beint frá býli" ("Straight from the Farm"). Students familiarise themselves with the products of the farmer they work with and following on from that, present ideas for product development with the aim of increasing value and demand. The word product is used here in a wide sense. Food production can be time consuming and it is important that students adjust their project to the timeframe of the course. The course is a mix of lectures, visits

and work in the studio. The project has been done both with farmers in food production and forestry.

Assessment: Sketchbook and project.

Supervisor: Sigríður Sigurjónsdóttir

Teacher: Guðfinna Magnúsdóttir

Studio Mandatory BA in Product Design

Course name: House of experiments

Course number: VÖR200-07

Course type: Mandatory in year 2

Course level: Baccalaureate 1.2

Semester: 3rd semester

Number of units: 7

Language: Icelandic

Preliminary requirements (or precursors): Year 1 studios

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

- Have acquired skill in deepening their conceptual work through experiments, with thoughts as well as application,
- Have an ability to make systematic decisions in the design process and thereby manage the project's direction towards an interesting conclusion with innovation as its aim,
- Have acquired skill and ability to discuss their own work and that of their fellow students in a critical and constructive way.

Description: Students are lead through a design process where there is a great deal of experiments, with the aim of stepping outside the comfort zone. The course seeks to create a living environment where curiosity, teasing, stimulation and urging serve as an incentive to explore unknown territories. Intermittently, there will be micro-studios where different methods are applied to stimulate creative force. Students' participation in critical conversation forms a large part of the course throughout.

Assessment: Project work, participation and productivity in class.

Supervisor: Rúna Thors

Teachers:

Technical Course Mandatory BA in Product Design

Course name: Casting and mould-making

Course number: VER202-02H

Course type: Mandatory in Product Design

Course level: Baccalaureate 1.2

Semester: 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Understand and recognise the main methods of mould and cast making,
- Be able to use moulding to make casts for prototypes, up until development and presentation of ideas,
- Know the characteristics of the materials worked with in moulding and casting,
- Be able to apply the technology the workshop has to offer to enhance broadmindedness and originality in presentation and concept work,
- Be able to work independently and in an organised manner.

Description: The principles of making casts are taught in the Department's workshop. The use of wax, plaster and other mould-making materials is introduced. Students also receive guidance on the necessary workmanship and basic methods in the organisation of mould-making. Necessary safety procedures are covered with regard to cast-making. Students are taught procedures in the preparation and execution of cast-making.

Assessment: Project, short lecture and productivity.

Supervisor: Ragnhildur Stefánsdóttir

Teachers: NN

Theory Mandatory BA in Product Design

Course name: Icelandic Furniture Design

Course number: HFR203-04H

Course type: Mandatory in year 2 in Product Design, elective for others

Course level: Baccalaureate 1.2

Semester: 3rd semester

Number of units: 4

Language: Icelandic

Preliminary requirements (or precursors): Design and Ideology, Cultural Theory and

Product Design: past and present

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

- Have acquired good knowledge of the history and development of Icelandic furniture design and be able to place this in the context of international currents and movements,
- Be able to explain how changes in Icelandic society have influenced Icelandic furniture design,
- Be able to explain the interplay of furniture design, architecture and product design in Iceland,
- Know institutions and museums which preserve information on Icelandic furniture history and be able to utilise this,
- Be able to express themselves in writing and in speech about the content of the course.

Description: The course discusses the history and development of Icelandic furniture design in the 20th and 21st centuries and places this in the context of international currents and movements in design. Emphasis is placed on looking at the history of Icelandic furniture design in relation to social change and development of modern society in Iceland. The course seeks to analyse what characterises Icelandic furniture design and whether and how it is possible to define distinctive Icelandic features in furniture design. The interplay between furniture and interiors is discussed and their relationship to architecture and the overall image in design.

Assessment: Assignments

Supervisor: Elísabet V. Ingvarsdóttir

Theory Elective
BA All Programmes

Course name: Silk screen printing

Course number: VER207-02H

Course type: Elective in year 2 and 3

Course level: Baccalaureate 1.2

Semester: 3rd or 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): Introduction to the Printmaking Workshop

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

- Have acquired understanding and knowledge of the equipment used in silk screen printing and its function,
- Possess the ability to apply the technique of silk screen printing to support ideas in studios,
- Have acquired knowledge of the characteristics of the materials which can be used in silk screen printing.

Description: In the course, basic methods of silk screen printing are taught. Preparation, the making of frames, the preparation of frames, different printing methods with regard to printing material, i.e. whether the printing is done with a paper stencil, plastic film or the transfer of a photograph is used, are all covered. Students learn to use the many different methods which silk screen printing offers and to adapt to preparation and finishing in accordance with these. Students are taught more traditional methods as well as newer methods in silk screen printing. Emphasis is placed on their getting to know varied methods and possibilities in silk screen printing and also basic rules with regard to health and safety.

Assessment: Assignment, attendance and productivity.

Supervisor: Jóhann Lúðvík Torfason

Teachers:

Theory Elective
BA All Programmes

Course name: The Making of Moving Images

Course number: VER209-02H

Course type: Elective in years 2 and 3

Course level: Baccalaureate 1.2

Semester: 3rd or 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Have acquired understanding and knowledge of the making and use of digital moving images,
- Have acquired skill in the making and editing of moving images,
- Have the ability to engage with the making of moving images in the context of concept work in the studio,
- Have acquired ability and skill in practicing independent work procedures in the making of moving images.

Description: Students are taught the basics in the making of moving images with a special focus on the use of moving images for the communication of information and ideas. Students learn how to build a narrative in moving images by using digital video recorder and editing programmes.

Assessment: Assignment, attendance and productivity

Supervisor: Magnús Óskar Helgason

Teachers:

Theory Mandatory BA All Programmes

Course name: Cultural Theory

Course number: HFR100-04H

Course type: Mandatory in year 1

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 4

Language: Icelandic

Preliminary requirements (or precursors):

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

- Have adopted theoretical concepts which may be of use to them when discussing design, architecture and the arts in a new context,
- Be able to discuss visual elements of contemporary culture, critically and theoretically and present an argument for their opinions with reference to academic theories,
- Be able to discuss urban society, critically and theoretically,
- Have received basic training in academic methods and be able to apply these independently in their own work.

Description: In the course, the methods of cultural theory are applied to the analysis of various elements of society and visual manifestations of culture. The course discusses how urban society moulds people's behaviour and reflects on whether an interplay of power in society may be discerned through various elements of culture and artistic practice. The principles of contemporary philosophy and cultural theory are also discussed, such as discourse analysis, deconstruction, phenomenology and psychoanalysis and how these theories can be applied in creative work. Training in academic methods is woven into the teaching.

Assessment: Workbook, assignments and examination

Supervisor: Sigrún Sigurðardóttir

Theory Mandatory BA All Programmes

Course name: Design and Ideology

Course number: HFR100-06H

Course type: Mandatory in year 1

Course level: Baccalaureate 1.2

Semester: 1st semester

Number of units: 6

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Have acquired practice in visual analysis and the reading of visual language,
- Know and be able to explain main currents, stylistic types and movements, from the industrial revolution and up until our times and be able to place these in the context of the ideology of the period and the history of design,
- Know and be able to explain the main designers of the period and be able to place their work in an ideological and historical context,
- Be able to discuss contemporary design critically and place individual works in a historical and ideological context.

Description: In this course, design and architecture from the industrial revolution and up until our times are discussed and both are placed in the context of currents and movements, stylistic types, ideology and the spirit of their times. Special emphasis is placed on looking at the characteristics and influence of modernism, reactions to it and the consequences of these. Light is shed on the position of design and architecture in our times in view of different ideologies and cultural currents and hypotheses for future developments are offered. There is an emphasis on visual presentation and the context of different elements in design, architecture, culture and ideology.

Assessment: Examination

Supervisor: Guðmundur Oddur Magnússon

Theory Elective
BA All Programmes

Course name: Sustainability, environment and design

Course number: HFR204-02H

Course type: Elective in year 2 and 3

Course level: Baccalaureate 1.2

Semester: 3rd or 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): None

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

- Know the main theories and concepts of environmental philosophy and be able to apply these on real examples,
- Be able to discuss the responsibility of designers, theoretically and critically, in terms of sustainability and the environment,
- Be able to take a reasoned stance in individual debates related to the professional working environment of designers, sustainability and environmental issues.

Description: In the course, sustainability, environmental issues and innovation are discussed in terms of designers' professional working environment. The possibilities and the limitations evident to designers in these matters are discussed. Emphasis will be placed on students getting to know the main theories and concepts of environmental philosophy and thereby making them capable of discussing sustainability and environmental issues in design theoretically and critically.

Assessment: Assignments, group assignments and individual assignments.

Supervisor: Þorvarður Árnason

Theory Mandatory All BA Programmes

Course name: Designers' social responsibility

Course number: HFR302-02H

Course type: Mandatory in year 3

Course level: Baccalaureate 1.2

Semester: 5th or 6th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): To have completed 60 ECTS in the Department of Design and Architecture.

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

- Know about professions' ethics,
- Be able to discuss, in writing and in speech, the role, responsibility and position of designers in society in a critical and theoretical way,
- Be able to discuss different value paradigms in theoretical terms,
- Be able to take a conscious stance on individual issues which regard the role and responsibility of designers in society and be able to present an argument for their opinions,
- Be able to practice independent procedures, use information technology and write on the basis of their professional field.

Description: In the course, the social responsibility of designers is discussed; designers' interactions and relationships with consumers, project buyers, other designers and public institutions. The role of designers is discussed critically and designers' position in society viewed from various angles. Emphasis is placed on looking at designers' responsibility with regard to environmental issues and human rights. Students familiarise themselves with different academic theories from philosophy and ethics and are trained to look at real debates in view of these theories.

Assessment: Essay and group assignment

Supervisor: Gunnar Hersveinn Sigursteinsson

Teacher: Sóley Stefánsdóttir

Theory Mandatory BA All Programmes

Course name: Professional working environment and management

Course number: HFR301-02H

Course type: Mandatory

Course level: Baccalaureate 1.2

Semester: 5th semester

Number of units: 2

Language: Icelandic

Preliminary requirements (or precursors): To have completed 120 ECTS.

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

- Know the operational environment of design companies in Iceland,
- Have acquired basic knowledge and ability in methods which relate to the establishment, operation and marketing of companies,
- Know where and how they can seek information and assistance when they take on projects in the open market or commence operation.

Description: In the course, various issues in relation to the professional working environment and the operation of companies in the field of design and architecture is discussed. Basic elements are covered with regard to the establishment of companies, legal form, the making of business plans, marketing plans and cost estimates. The aim of the course is to prepare students for work as independent designers by giving them an insight into the main issues which need to be kept in mind when establishing and operating companies.

Assessment: Final project, business plan.

Supervisor: Margrét Sigrún Sigurðardóttir

APPENDIX 2C

THE ICELAND ACADEMY OF THE ARTS - RULES

ACADEMY RULES

2014-2015

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I. THE ACADEMY'S ROLE AND ORGANISATION

ARTICLE 1. ROLE

The Iceland Academy of the Arts is a higher education institution offering education in the academic field of art. The Iceland Academy of the Arts strives to further arts education in Iceland and to imparting education on art and culture to the general public.

ARTICLE 2. LEGAL STRUCTURE AND CHARTER

The Iceland Academy of the Arts is a self-governing institution. It is managed by its Board, Rector and Departments. The Charter, ratified by the Minister of the Interior, governs the appointment and purview of the Board.

ARTICLE 3. BOARD

The Academy of the Arts' Board is the highest decision-making authority within the institution and it supervises all matters that concern the Academy as a whole. The Board is a custodian of the Academy's role and ensures that its activities are in line with its goals. The Board elects the Academy's Rector.

The Board is responsible for the Academy's operations, financial matters and assets, for determining tuition fees and formulating regulations concerning most of the Academy's activities, including the appointment of its staff. The Board holds an open annual meeting presenting the Academy's finances and principal operations. The Board formulates regulation regarding the organisation of the meeting.

The Board consists of five members elected for a term of three years at a time. None of the members can earn a living from a position at the Academy or attend a course of study at the Academy. The Minister of Education, Science and Culture appoints two members of the Academy's Board, whereas three other members are elected at the general meeting of the Association for the Foundation of the IAA. The Board elects a Chair and a Deputy Chair from among its members and determines its Code of Practice, which is published on the Academy's website.

The Board performs a function corresponding to the role of a University Council, as defined in Article 15 of the Higher Education Act No. 63/2006.

ARTICLE 4. RECTOR

The Academy's Rector handles the management and administration of the Academy on the authority of the Board and works on forming a comprehensive policy regarding Academy business. The Rector is responsible for the execution of the policy and for making sure that the organisation of the Academy's activities complies with its role, aims and quality requirements.

The Rector, with the Board, supervises the Academy's administration, teaching, artistic endeavours, research, services and other activities, in accordance with the Higher Education Act No. 63/2006.

The Rector is responsible for hiring members of staff and management, in consultation with the Board. The Rector chairs meetings of the Academy's Management Council and Academic Council and calls academic forums. The Rector is the Academy's main external spokesperson.

ARTICLE 5. MANAGING DIRECTOR

The Managing Director supervises the Main Office and all Directors of Support Services. The Managing Director works alongside the Rector and supervises the Academy's finances and assets in consultation with the Rector and the Board. The Managing Director sits on the Management Council.

ARTICLE 6. MANAGEMENT COUNCIL

The Management Council is a consultative platform for the Academy's main management. The Council discusses issues shared by all Departments and Support Services, as well as the organisation of the Academy's activities, including teaching organisation and arrangements. The Management Council prepares recommendations on the Academy's policy in most areas and serves as the Rector's support in day-to-day management.

The Management Council consists of the Rector, the Managing Director and the Deans of Departments. Other members of staff participate in the Council's meetings as far as required by the meeting's topics. The Rector chairs the meetings of the Management Council.

ARTICLE 7. ACADEMIC COUNCIL

The Academic Council is a consultation and information-sharing platform for the Academy's management, teachers and students. The Council discusses the Academy's academic objectives, performance and quality and supports the Rector and the Board in making decisions on academic matters. Among matters submitted to the Council for review are proposals on programme composition, criteria for the quality of programmes and programme requirements, policies for research and artistic practice, as well as broader definitions of the Academy's values and role.

The Academic Council consists of the Rector, the Deans of Departments, five representatives of academic faculty (one from each Department), five student representatives (one from each Department) and two representatives of part-time lecturers. The Managing Director and the Directors of Support Services attend the meetings of the Academic Council when the topics of such meetings call for it. The Rector calls meetings and prepares agendas. The Academic Council meets at least once each semester. The Rector chairs the meetings of the Academic Council.

ARTICLE 8. ACADEMIC FORUM

The Academic Forum is a platform to discuss academic matters and academic policymaking within the Academy. The Rector and the Board can seek the forum's opinion on every matter concerning the Academy's activities and development. It is open to all academic faculty, students and members of staff.

Academic Forum must be held at least once a year and is convened by the Rector.

ARTICLE 9. ANNUAL GENERAL MEETING

In accordance with the Academy Charter, the Board holds an open annual general meeting presenting the finances and principal operations of the Academy. The Academy Board determines regulations for the organisation of the annual general meeting.

ARTICLE 10. DEPARTMENTS

The Academy's work is divided into Departments by artistic field. The Board makes decisions on the division of Departments and determines procedures for each Department. Departments are managed by Deans. Each Department has Department Council.

Dean of Department

The Deans supervise activities and manage their respective Departments and formulate their strategies. Deans have final authority within Departments in matters of education and students' academic progress. They also supervise academic matters and artistic practice within Departments. Deans of Departments sit on the Academy's Management Council and Academic Council.

Department Council

Department Council operates within each Department and serves as a consultation platform within the Department to advise the Dean on academic matters. In addition to the Dean, the Department's academic faculty, Programme Directors and a student representative are members of the Department Council. The Dean submits recommendations to the Rector about the composition of the Council for approval, if different from the above. The Dean supervises the work of the Department Council and serves as its Chair. Meetings are held at least twice per semester.

ARTICLE 11. MAIN OFFICE

The role of Main Office is to create conditions for Departments and the Academy's staff to work in accordance with the Academy's Charter and regulations. The Main Office supervises the following Support Services: Library and Information Services, Finance and Facilities, Learning and Teaching Services, Computer and Web Services, in addition to specialist services on international affairs, research and innovation, communication and quality assurance and enhancement.

The Managing Director is the head of the Main Office and all Directors of Support Services. The management of Support Services is in the hands of the Support Services Directors and their responsibilities and activities are defined specifically in each instance.

ARTICLE 12. QUALITY ASSURANCE AND ENHANCEMENT

The Academy of the Arts systematically monitors the quality of teaching and research on the basis of an internal assessment; cf. Chapter IV of the Higher Education Act No. 63/2006. The Academy follows the criteria of the Quality Board for Icelandic Higher Education, as stated in the Board's Handbook. The Rector is responsible for the Academy's Quality Enhancement Framework.

ARTICLE 13. CONSULTATION WITH OTHER UNIVERSITIES AND COLLABORATIVE INSTITUTIONS

The Iceland Academy of the Arts and its Departments consult and cooperate with other universities in order to make optimal use of available human and material resources, and contribute in a pragmatic way to a more diverse higher education, in accordance with Article 9 of the Higher Education Act No. 63/2006. The Academy furthermore seeks to make collaborative agreements with other institutions engaged in complementary activities.

ARTICLE 14. CODE OF ETHICS

The Iceland Academy of the Arts has set itself an ethical code; cf. Article 2 of the Higher Education Act No. 63/2006. The Code of Ethics is intended for students, academic faculty and the Academy's staff and is a reference guide in all its activities. The Code of Ethics engages with three main issues: general communication within the Academy, society and the environment and creativity, teaching and research. The Code of Ethics is published on the Academy's website and is prominently placed in the Academy's working areas.

II. HIGHER EDUCATION AND DEGREE CRITERIA

ARTICLE 15. LEARNING OUTCOMES

The Iceland Academy of the Arts publishes learning outcomes for higher education and degrees by Departments and programmes and study level. These are a systematic description of degrees and final examinations where emphasis is placed on a general description of the knowledge, skills and abilities that students should possess at the end of their studies. The Iceland Academy of the Arts' criteria are set in accordance with the National Qualification Framework, as dictated by the Minister of Education, Science and Culture; cf. Article 5 of the Higher Education Act No. 63/2006.

III. DEPARTMENTS AND PROGRAMMES

ARTICLE 16

The Iceland Academy of the Arts is made up of five Departments: the Department of Design and Architecture, the Department of Arts Education, the Department of Fine Art, the Department of Performing Arts and the Department of Music. These Departments offer eighteen different programmes of study. Five programmes are at Master's level and thirteen at Bachelor level.

The Department of Design and Architecture

Study in the Department of Design and Architecture is divided into five programmes, four at Bachelor level and one at Master's level.

Programmes at Bachelor level are: Architecture, Fashion Design, Visual Communication and Product Design. The programmes are organised as 3-year, 180 ECTS programmes. Upon successful completion of coursework, projects and examinations, the student is awarded a BA Degree.

At Master's level, a 2-year, 120 ECTS study programme is offered in Design. On completion of coursework, projects and examinations, the student is awarded an MA Degree.

The Department of Arts Education

The Department of Arts Education offers one programme at Master's level in Arts Education. There are three routes on offer within the Programme, i.e. 120 ECTS for an M.A.Ed. Degree or MA Degree and a 60 ECTS Diploma Programme. The Diploma

Programme is only on offer to students who have previously completed a Master's Degree in their chosen artistic field.

The Department of Fine Art

Study in the Department of Fine Art is divided into two programmes, one at Bachelor level and one at Master's level.

The Bachelor level programme is organised as a 3-year, 180-ECTS, study in Fine Art. Upon successful completion of coursework, projects and examinations, the student is awarded a BA Degree.

The Master's level programme is organised as a 2-year, 120 ECTS study in Fine Art. Upon successful completion of coursework, projects and examinations, the student is awarded an MA Degree.

The Department of Performing Arts

The Department of Performing Arts offers three programmes, all at Bachelor level: Acting, Contemporary Dance and Theatre and Performance Making. The programmes are organised as a 3-year, 180 ECTS study. Upon successful completion of coursework, projects and examinations, the student is awarded a BA Degree. No students are admitted to the Department every third year.

The Department of Music

The Department of Music offers courses in seven main programmes of study, five at Bachelor level and two at Master's level. Programmes at Bachelor level are: Instrumental/Vocal Performance, Church Music, Creative Music Communication, Vocal and Instrumental Pedagogy and Composition. Programmes at Master's level are: New Audiences and Innovative Practice and Composition.

There are two programmes in Instrumental/Vocal Performance. There is a 3-year, 180 ECTS programme in Instrumental/Vocal Performance culminating in a B.Mus. Degree and a Diploma, 80 ECTS, for young students who meet the Academy's requirements of knowledge of an instrument, who want to attend general upper secondary school alongside their musical studies. Students in the Diploma Programme will ordinarily be at least 16 years old when they begin their study.

The programmes Church Music, Creative Music Communication, Vocal and Instrumental Pedagogy are 3-year, 180 ECTS studies for a BA Degree. The church music route is run in collaboration with the Church of Iceland Music School.

The Programme in Composition at Bachelor level is a 3-year, 180 ECTS study in music for a BA Degree where students can choose to specialise in composition and/or new media.

A Master's degree in Composition is a 2-year, 120-ECTS research-related programme in composition granting an MA Degree.

A Master's programme in New Audiences and Innovative Practice is a 120-ECTS programme towards an M.Mus. Degree, jointly offered by the Iceland Academy of the Arts and four other European music academies.

IV. STUDENT ADMISSIONS

ARTICLE 17. ADMISSIONS

Bachelor programmes

The original work that applicants submit with their application and/or their performance in entrance examinations are taken into consideration when determining which applicants shall be admitted to the Academy. The extent to which a student will benefit from courses offered at the Academy is also considered.

Applicants for Bachelor programmes shall have completed upper secondary school qualifications or equivalent. However, the Academy has the authority to grant admission to those applicants who possess knowledge and experience deemed sufficient preparation for a Bachelor Degree at the Academy. It is generally expected that in order to qualify for assessment, the applicant shall have completed at least 105 ECTS of upper secondary level education. Having received the assessment of the Admissions Committee, the Dean proposes to the Rector which applicants should be granted the opportunity to commence studies.

The Board can limit the number of students who commence study at the Academy's Departments. Admission normally takes place no later than April or May each year. A certified copy of the applicant's examination certificates and other documents requested by the relevant Department must accompany the application.

Admissions Committees assess applications based on the information submitted in addition to interviews and/or entrance examinations in the fields where this is appropriate. The Rector appoints and sets guidelines for Admissions Committees based on recommendations of the Dean of Department. Admissions Committee guidelines shall be made available to applicants. Admissions Committees decisions, based on an artistic assessment and assessment of the applicant's potential for artistic growth in the relevant field, are final and therefore not subject to the approval of the Rector or the Board.

A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised art academy and provide written documentation to that effect, cf. Article 19.

The Academy of the Arts can assess Bachelor study from other universities up to a maximum of 60 ECTS.

On assessment of ECTS from other universities, refer to Article 23.

A student accepts a place at the Academy by paying the confirmation fee, which goes toward the student's fees but is non-refundable.

Master's programmes

When selecting applicants to the Academy, applications, reports and professional experience are taken into consideration. Furthermore, the extent to which a student is likely to benefit from the courses offered is also considered.

Applicants for a Master's Degree shall have completed a Bachelor Degree or equivalent 180 ECTS of university courses on which to base their ability to fulfil the requirements of Master's study. The Rector appoints Admissions Committees upon receiving proposals from the respective Deans of Departments.

The Admissions Committee assesses applications based on the information submitted and interviews with applicants. The Rector appoints and sets guidelines for Admissions Committees based on recommendations of the Dean of Department. Admissions

Committee guidelines shall be made available to applicants. Admissions Committees decisions are final and therefore not subject to the approval of the Rector or the Board.

The Board can limit the number of students who commence study at the Academy. Admissions normally take place no later than April or May each year. A certified copy of the applicant's examination certificates and other documents requested by the relevant Department shall accompany the application.

A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised art academy and provide written documentation to that effect, cf. Article 19.

The Academy of the Arts can assess Master's study from other universities up to a maximum of 40 ECTS. In instances where students have valid teaching credentials in their field, up to 60 ECTS may be assessed in the Department of Arts Education.

On assessment of ECTS from other universities, refer to Article 23.

A student accepts a place at the Academy by paying the confirmation fee, which goes toward the student's fees but is non-refundable.

ARTICLE 18. ASSESSMENT OF PREVIOUS STUDIES AND THE EXPIRY OF ECTS

In the instance of former students seeking to recommence study at the Academy and complete their studies, the rule applies that they may have courses still taught at the Academy assessed. This rule assumes that no more than five years have passed since students discontinued their previous studies. On the same condition, other courses will also be assessed if they fall within the current organisation of the Curriculum when students recommence their studies at the Academy.

With regard to students who apply to commence studies when more than five years have passed since they discontinued their studies at the Academy, they can apply for their previous studies to be assessed taking the current Curriculum into consideration.

The general rule applies that ECTS are no longer valid once nine or more years have passed since students discontinued their studies.

V. EXCHANGE STUDENTS, VISITING STUDENTS, RESEARCH STUDENTS AND RESEARCH FELLOWS

ARTICLE 19. EXCHANGE STUDENTS, VISITING STUDENTS, RESEARCH STUDENTS AND RESEARCH FELLOWS

Exchange students

The Iceland Academy of the Arts is part of international partnerships which include student exchange programmes between comparable educational institutions and mutually recognised programmes. Student exchange is based on bilateral agreements between institutions. Students who choose student exchange normally do so for a period of one semester during their studies at the Academy. A special permission from the relevant Dean is required for a longer period of exchange.

Visiting students

The Rector may, upon recommendation from the Deans, admit a visiting student for one or two semesters. A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised university elsewhere and provide written documentation to that effect.

A visiting student is subject to the same rules and regulations and must fulfil the same academic requirements as other students at the Academy. Tuition and fees are also the same as those of other students. If a visiting student wishes to continue studying at the Academy, s/he must apply for admission to the Academy on the same basis as other applicants.

Research students

Research students are students at the Master's or Doctorate level who have study space at the Academy of the Arts and access to its services without attending a regular study programme. The Dean and the student make an agreement about access to the Academy, which the Rector ratifies.

Research fellows:

Research fellows are academics with an academic position at other universities who temporarily have space at the Academy of the Arts and access to its services by agreement with the relevant Dean of Department and the Rector.

VI. TEACHING ORGANISATION, ATTENDANCE AND ACADEMIC PROGRESS

ARTICLE 20. ACADEMIC YEAR, SEMESTERS AND GRADUATION

The academic year runs from 1 August to 31 July the following year. The teaching year is divided into two teaching semesters: autumn semester and spring semester. Each semester consists of a minimum of 15 weeks of teaching, excluding examinations and holidays.

Results of assessment shall be available ten working days after the setting of exams or assignments for the course, at the latest; cf. Article 25. The autumn semester shall conclude no later than 21 December and the spring semester shall commence no earlier than 3 January. No teaching takes place on public holidays. The Rector can decide to cancel teaching on other than the above mentioned days.

The Academy's main graduation ceremony takes place in the spring, as close as possible to the end of May or the beginning of June. Students intending to graduate in spring must register for graduation before 15 March.

Students who have not obtained the required number of ECTS to graduate at the main graduation ceremony can apply to graduate in autumn or in mid-winter. The autumn graduation takes place in mid-September, whereas mid-winter graduation is in mid-January. In order to graduate in autumn, students must apply no later than 15 August and no later than 15 November for the mid-winter graduation.

Upon registration for graduation, students must have paid all outstanding fees to the Academy.

ARTICLE 21. CURRICULUM

The Academy publishes a Curriculum for the coming academic year. The Curriculum must also be published on the Academy's website. The Curriculum states learning outcomes for courses in each programme, in addition to listing all course numbers and names and providing a brief course description for each and every course. The course descriptions shall include information such as the type and level of the course, number of ECTS, preliminary requirements, learning outcomes, description and assessment.

ARTICLE 22. EVALUATION OF TEACHING

A questionnaire to evaluate teaching is given to students at the end of each course. Students then have the opportunity to answer questions about teachers' performance and courses as a whole. At the end of the semester, teachers get access to outcomes for the courses they have taught. Deans of Departments have access to outcomes of teaching assessments for all courses in their Department. The Rector and the Director of Academic Affairs have access to outcomes of teaching evaluation for the Academy as a whole.

ARTICLE 23. NUMBER OF ECTS AND ACADEMIC PROGRESS

In organising courses at the Academy, it is assumed that one ECTS corresponds to 25-30 hours of work for the student.

Students are responsible for their academic progress within the Academy's organisational framework. Normally, they will complete 60 ECTS every year or 30 ECTS each semester.

Students who wish to have ECTS from other universities assessed must apply for this specifically and submit the relevant documentation at the beginning of their studies.

Bachelor programmes

A minimum of 180 ECTS is required for a BA or B.Mus. Degree. The Academy's curriculum is organised to allow for a maximum of 72 ECTS in one academic year and no more than a total of 210 ECTS for the student's whole period of study.

A full-time student must complete a minimum of 48 ECTS in an academic year to be allowed to advance to the next year of study.

In order to advance from one semester to the next, students must have paid all outstanding fees. Changes to registration are not permitted after 1 October in the autumn semester and 15 February in the spring semester.

A student's total combined period of study must not exceed one year over and above the normal length of study, with the exception of absence due to maternity/paternity leave. The Rector, on recommendation of a Dean, may grant exceptions to this rule in special circumstances. In those cases, the respective students shall explain their circumstances in writing, stating their reasons for the application.

On final projects, refer to Article 27.

Master's programmes

A minimum of 120 ECTS is required for MA, M.Mus. and M.Art.Ed. Degrees. The Academy's curriculum is organised to allow for a maximum of 66 ECTS in one academic year and no more than 132 ECTS for the student's whole period of study.

Master's students in Design, Fine Art and Composition must complete a minimum of 48 ECTS in order to advance to the next year of study.

In order to advance from one semester to the next, students must have paid all outstanding fees. Changes to registration are not permitted after 1 October in the autumn semester and 15 February in the spring semester.

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

On the final project and its preparation, refer to Article 27.

ARTICLE 24. ATTENDANCE AND PARTICIPATION

Bachelor programmes

The Academy expects students to attend all their courses. Teachers are responsible for monitoring student participation and recording attendance.

If a student is absent, including when due to illness, for more than a fifth of the teaching period in a particular course, s/he is considered to have failed that course. In special circumstances and circumstances beyond the student's control, an appeal may be made to the Rector for exemption from this rule. Such an application will only be considered if a student is being prevented from advancing to the next year.

Master's programmes

As a general rule, students at Master's level are expected to take full part in the activities of the programme and be active participants as individuals and as part of a group. However, each Department sets its own rules, taking the nature of the courses into consideration.

VII. ASSESSMENT AND ACADEMIC PROGRESS

ARTICLE 25. ASSESSMENT

Purpose

The principal aim of assessment is to provide students with information about their academic progress and results. It also confirms for the Academy that the student has acquired knowledge and proficiency in a specific field.

Responsibility and arrangements

Examinations and project assessment takes place during the course period or during special examination or project periods at the end of each semester. Teachers are in charge of and responsible for assessment but each Department sets its own policy for examinations and the submission of projects within the limits of these rules.

Examinations may be oral, written or practical. Projects may include essays, reports, performances, all kinds of artistic practice assignment and related research work. The composition of assessment is determined by the relevant teacher in consultation with the Dean and students must be notified of this in the course description no later than at the

beginning of teaching in the relevant course. Special regulations, as stated in Article 27, apply to responsibility for and assessment of final projects.

Grades

Grades range from 0 to 10 in steps of a half. The minimum grade necessary to pass an examination is 5. In courses of 6 ECTS or less at Baccalaureate level and 8 ECTS at Master's level, the Dean may allow an assessment indicated by letters instead of numbers: S for 'Pass' and F for 'Fail'.

Assessment results and appeal process

Assessment results must be available no later than ten working days after the assessment took place. A student who has not passed an exam or has not obtained the minimum grade for an assignment is entitled to an explanation of the assessment. An explanation shall be requested no more than five days after the publication of the grade. If the student does not feel this is satisfactory, s/he may appeal to the Dean of the Department in question.

Absence from examination

A student who does not attend an exam that s/he is registered for and fails to notify the Academy in advance is considered to have failed the exam. S/he thereby forfeits the right to re-examination.

Resitting an exam or re-doing an assignment

If a student fails an exam or assignment s/he may re-sit the exam or request a special assignment. A student is only entitled to re-sit an exam or request a special project when failing a course or part of a course if s/he has fulfilled attendance requirements. A special application must be made to the Dean of Department or the relevant Programme Director within five days of the publication of the result if an exam is to be repeated or another assignment to be done. If re-examination is not practicable, the Dean may decide on an equivalent assignment. If a student fails in the re-sitting of an examination or re-doing of an assignment, s/he must repeat the course to obtain the necessary ECTS.

If a student has passed an examination/assignment, s/he may, under special circumstances, request to re-sit the examination / re-do the assignment. If the Dean of the Department authorises a re-sit, the student may retake the examination the next time it is held or re-submit the assignment the next time it is set. The grades from the latter exam/assignment will apply.

Resitting exams / re-doing assignments

Resit exams / projects shall be held no later than 15 January for the autumn semester and no later than 1 June for the spring semester.

The recording and retention of grades

Academic Affairs is responsible for recording and retaining students' grades, in addition to publishing final grades. Written examinations are held for six months after the date of the examination and then destroyed.

ARTICLE 26. ACADEMIC PROGRESS

Students' commitment and withdrawal from a course

When a student is registered for a course s/he is automatically registered for exams or bound by submission dates for assignments in that course. By withdrawing from a course, a student is thereby released from those requirements with regard to that course. Withdrawal from a course must be submitted in writing to the Department Coordinator before 1/3 of the entire length of the relevant course has passed.

Illness

Students who cannot sit an exam or submit an assignment within the given timeframe for assessment due to illness must give notification of this before the exam begins or the time limit for the submission of assignment expires. A doctor's certificate must be submitted to the Academy's Main Office to confirm this no later than three days after the exam was held or the time limit for the submission of the assignment has expired, otherwise the student is considered to have sat the exam or participated in the submission of assignments. With a doctor's certificate, the student gains the right to a resit paper; given that his/her attendance in the course has been satisfactory.

Study break

Students can take a study break within the framework of the Academy's Regulations on academic progress. Students must notify the Academy of a study break on the appropriate forms no later than 1 October for the autumn semester and 1 February for the spring semester and the break must be accommodated within the four year continuous maximum time of study, cf. Article 23.

ARTICLE 27. FINAL PROJECTS

Bachelor programmes

A Board of Examiners or an external examiner assesses final projects. The Board of Examiners shall have at least one external examiner who acts as Chair of the Board of Examiners. The Deans appoints examiners in consultation with the Departmental Council. Special guidelines are issued for the duties of the Board of Examiners and the external examiner. Students, who wish to comment on the assessment process, may submit a written request for explanation to the Dean concerned.

Students who are not satisfied with the outcome may appeal the Board of Examiners' decision to the Dean concerned, within five days of the publication of the results, by submitting their reasoning in writing, requesting a re-assessment that takes their concerns into account. The Dean must respond to the student's appeal within ten days of receiving them. After this, the decision of the examiners is final.

Special guidelines are issued on final projects for each programme.

Master's programme

By the end of the 3rd semester of Master's study, the Master's student must have submitted a report and a draft of a final project, as well as a project plan, which has been accepted by the Assessment Committee of the Department in question. The student will be given an opportunity to apply for a re-submission of the final project plan to the Assessment Committee, within two weeks of the first submission but should it be rejected a second time, the student is disallowed from the final project for that semester.

An Assessment Committee at Master's level and/or an external specialist examiner assess final projects.

Deans appoint examiners or Assessment Committee at Master's level in consultation with the Department Council. Special guidelines are issued for the duties of Assessment Committees and examiners. If students wish to comment on the assessment process, they may submit a written request for explanation to the Dean concerned.

Students who are not satisfied with the decision of the Assessment Committee may appeal to the Dean concerned, within five days of the publication of the result, by submitting their reasoning in writing, requesting a re-assessment, that takes their concerns into account. The Academy must respond to the student's appeal within ten days of receiving it. After that, the decision of the examiners is final.

Special guidelines apply for final projects and Master's defences in each programme.

VIII. STUDENTS' RIGHTS

ARTICLE 28. STUDENTS' COMPLAINTS

In general, students who consider themselves to have been unfairly treated must turn to the relevant teacher, supervisor or student counsellor, who will direct the matter into the appropriate channel to the Programme Director or Dean of the Department in question, who will seek to resolve the matter. Should students not be satisfied with that solution, they must send a written letter, stating their reasons, to the Rector. The Rector reviews the matter, makes a decision and students will receive a written reply where the conclusion of the matter is clearly supported. Should students not accept the Rector's decision, they can appeal to the Grievance Committee on Student Rights. Refer to Article 30 for more on the Grievance Committee. On responsibilities and arrangements around assessment, refer to Article 25.

ARTICLE 29. BREACH OF LAW OR ACADEMY REGULATIONS

Should students be found in breach of law or the Academy's regulations or their behaviour toward members of staff or other students be considered to be indecent or improper, the Rector and/or the relevant Dean can issue them with a written warning. If the breach is considered serious and challenges the Academy's fundamental activities, the Rector can expel the relevant students from the Academy, temporarily or indefinitely. Students may appeal the Rector's decision to the Grievance Committee on Student Rights, see Article 30. Matters of this nature must in all other respects comply with the law.

ARTICLE 30. GRIEVANCE COMMITTEE ON STUDENT RIGHTS

The Academy has a special Grievance Committee, which makes final decisions in matters concerning discipline and the rights of students. The Committee is comprised of three persons; one Dean of Department, who chairs the Committee, one teacher representative and one student representative. The teacher and student representatives are appointed for one-year terms and have deputies appointed for the same period of time. Balance should be attempted, to the extent possible, between appointments from different Departments. Deans select a representative from among themselves to sit on the Committee on their behalf and another representative to serve as a substitute. The Academy's Board further defines the Committee's duties and formulates its code of practice. Matters must be submitted to the Committee in writing, clearly stating the case.

IX. ACADEMIC FACULTY

ARTICLE 31. JOB TITLES AND APPOINTMENTS

The Iceland Academy of the Arts employs academic faculty and support services staff. Academic faculty are *Professors*, *Associate Professors* and *Assistant Professors*, who are hired in accordance with Rules on Academic Appointments and assessed by a specially appointed Evaluation Committee, *Adjunct Professors*, who are hired directly by the Rector in consultation with the respective Deans for defined tasks within a Department, and *part-time lecturers*, who are hired by Programme Directors or Deans.

The Academy's definition of criteria for assessment of knowledge and experience of a university teacher in the arts, art theory and arts education, as agreed on 28 January 2013, forms the basis for hiring for academic positions at the Academy of the Arts. The definition is published on the Academy's website.

Programme Directors supervise programmes and can be Professors, Associate Professors, Assistant Professors or Adjunct Lecturers.

The Rector, upon recommendation from the Deans, determines the ratio of teaching and other professional duties of each member of academic faculty, within the framework of her/his employment contract. Professors', Associate Professors' and Assistant Professors' professional duties are composed of the integration of three aspects, i.e. teaching, administration and research and innovation, whereas the professional duties of Adjunct Lecturers can consist of one, two or all three of these aspects. Part-time lecturers have teaching duties only.

Guest lecturers are hired on a temporary basis, full-time or part-time, for defined duties within the Academy. These are artists or academics in the field of the arts that excel and the Academy considers it important to collaborate with in the building up and development of programmes. The Rector hires guest lecturers on recommendation from the relevant Dean of Department with the confirmation of the Board. The Academy's Rules on Academic Appointments therefore do not apply.

Definitions in relation to the role and responsibilities of teachers are published in the IAA Handbook.

X. FUNDS

ARTICLE 32. FUNDS SUPPORTING ACADEMIC WORK

Two funds are available within the Academy to support academic work: the Development Fund for Academic Staff and the Publication Fund. Each fund is governed by regulations defining among other things the role and scope of the fund, the appointment of its Board, the organisation of its activities and arrangements around the allocation of grants.

Development Fund for Academic Staff

The purpose of the Fund is to support the professional development of the Academy's academic faculty. Professional development means continuing education in the field in which the member of staff works and any endeavour on his/her part which may be considered to lead to the strengthening of his/her professional activities.

The Fund's revenue is the Academy's contribution in accordance with budget and other revenue that the Fund may receive.

The Board of the Fund consists of the Rector, who chairs the Board, Deans and representatives of academic faculty, one from each Department. Representatives of academic faculty are appointed for two years at a time. The Board makes decisions about the Fund's matters within the framework of its rules.

Academic faculty can apply for the support of the Fund, in addition to part-time lecturers who teach at least 50 hours in the semester when an application is submitted for a grant.

Publication Fund

The purpose of the Fund is to strengthen the Iceland Academy of the Arts publication activities and enhance the dissemination of the work of academic faculty. The Fund thereby aims to strengthen the relationship between teaching, research and innovation.

The Fund's revenue is the Academy's contribution in accordance with budget and other revenue that the Fund may receive.

The Board of the Fund consists of three parties, one external and two from the Iceland Academy of the Arts. The Board is appointed by the Rector for two years at a time on recommendation from the Management Council. The role of the Board is to assess applications and decide on grants to be allocated on the basis of the Fund's code of practice.

Academic faculty with a minimum of 50% employment ratio may apply for support from the Fund.

XI. FEES

ARTICLE 33

The Academy's Board determines the size of fees and payment conditions. Fees may be changed but normally follow the index of consumer prices. Only students who have paid their fees are considered to be registered students at the Academy and only these students are authorised to attend the Academy.

XII. ENTRY INTO FORCE AND OTHER MATTERS

ARTICLE 34

These regulations are set on the basis of the Academy Charter and with reference to the Higher Education Act No. 63/2006. Agreed at a meeting of the Academy's Board in June 2014.

APPENDIX 2D

THE DEPARTMENTS LEARNING OUTCOMES

Baccalaureate (3rd to 4th years; 180-240 ECTS) Level 1.2

	The Ministry	Academy of the Arts	Department of Design and Architecture	Architecture	Fashion Design	Visual Communication	Product Design
Knowledge	<p>Students possess knowledge within academic and professional field. <i>This means that students:</i></p> <ul style="list-style-type: none"> • Have acquired general understanding of main theories and concepts • Have knowledge of latest developments in the field • Know the basics in search and information technology 	<ul style="list-style-type: none"> • Have knowledge of theories, concepts and methods used in Design • Have basic knowledge of the professional environment of Designers/Architects • Have insight and understanding to approach the subjects in an individual manner • Have understanding of the ideology and concepts on which based • Know the basics in search and information technology 	<ul style="list-style-type: none"> • Have knowledge of theories, concepts and methods used in Architecture • Have basic knowledge of the professional environment of Architects • Have insight and understanding to approach subjects in Architecture in an individual manner • Have understanding of the ideology and concepts on which construction is based • Know the basics in search and information technology 	<ul style="list-style-type: none"> • Have knowledge of theories, concepts and methods used in Fashion Design • Have basic knowledge of the professional environment of Fashion Designers • Have insight and understanding to approach subjects in Design in an individual manner • Have understanding of the ideology and concepts on which the designing of clothes is based • Know the basics in search and information technology 	<ul style="list-style-type: none"> • Have knowledge of theories, concepts and methods used in Visual Communication • Have basic knowledge of the professional environment in Visual Communication • Have insight and understanding to approach subjects in Design in an individual manner • Have understanding of the ideology and concepts on which visual communication is based • Know the basics in search and information technology 	<ul style="list-style-type: none"> • Have knowledge of theories, concepts and methods used in Product Design • Have basic knowledge of the professional environment of Product Designers • Have insight and understanding to approach subjects in Design in an individual manner • Have understanding of the ideology and concepts on which product design is based • Know the basics in search and information technology 	

<p>Students are able to apply the methods and procedures of the profession or academic field. <i>This means that students:</i></p> <ul style="list-style-type: none"> • Are able to use relevant equipment, technology and software • Can apply critical methods and analysis of subjects • Can provide clear rationale for decisions on professional grounds • Can independently assess methods used • Analyse need for information and possess skill to find information, assess reliability and use appropriately • Are able to utilise acknowledged databases and information sources in the relevant field • Have learnt to adopt broadmindedness and originality in their thinking 	<ul style="list-style-type: none"> • Can take a critical stance on information and methods • Have adopted critical vision of their own works and those of others • Are able to participate in critical discourse in Design/Architecture • Can make decisions and provide a rationale for these on professional grounds • Have technique and skill to work independently and systematically on subjects within the field • Have learnt to adopt broadmindedness and originality in their thinking • Are able to independently assess ideas used • Have adopted enquiring and varied working methods and daring in execution • Are able to utilise the technology and equipment that serves the field 	<ul style="list-style-type: none"> • Can take a critical stance on information and methods • Have adopted critical vision of their own works and those of others • Are able to participate in critical discourse in Architecture and construction • Can make decisions and provide a rationale for these on professional grounds • Have technique and skill to work independently and systematically on subjects within Architecture • Have learnt to adopt broadmindedness and originality in their thinking • Are able to independently assess ideas used • Have adopted enquiring and varied working methods and daring in execution • Are able to utilise the technology and equipment that serves the field 	<ul style="list-style-type: none"> • Can take a critical stance on information and methods • Have adopted critical vision of their own works and those of others • Are able to participate in critical discourse in Fashion Design • Can make decisions and provide a rationale for these on professional grounds • Have technique and skill to work independently and systematically on subjects within Fashion Design • Have learnt to adopt broadmindedness and originality in their thinking • Are able to independently assess ideas used • Have adopted enquiring and varied working methods and daring in execution • Are able to utilise technology and equipment that serves the field 	<ul style="list-style-type: none"> • Can take a critical stance on information and methods • Have adopted critical vision of their own works and those of others • Are able to participate in critical discourse on Visual Communication • Can make decisions and provide a rationale for these on professional grounds • Have technique and skill to work independently and systematically on subjects within Visual Communication • Have learnt to adopt broadmindedness and originality in their thinking • Are able to independently assess ideas used • Have adopted enquiring and varied working methods and daring in execution • Are able to utilise technology and equipment that serves the field 	<ul style="list-style-type: none"> • Can take a critical stance on information and methods • Have adopted critical vision of their own works and those of others • Are able to participate in critical discourse on Product Design • Can make decisions and provide a rationale for these on professional grounds • Have technique and skill to work independently and systematically on subjects within Product Design • Have learnt to adopt broadmindedness and originality in their thinking • Are able to independently assess ideas used • Have adopted enquiring and varied working methods and daring in execution • Are able to utilise technology and equipment that serves the field
<p>SKILLS</p>					

Competences						
<p>That students can utilise their knowledge and skills on the job and/or in further studies <i>This means that students:</i></p> <ul style="list-style-type: none"> • Have developed skills and independent working methods for further study within the field • Can work independently and systematically, set goals, produce a work/project plan and adhere to it • Can actively participate in collaborations and lead working groups • Are capable of interpreting and present academic subjects and research outcomes 	<ul style="list-style-type: none"> • Have the independence and communication skills to actively participate in collaborations and lead working groups • Can work independently and systematically, set goals, select appropriate methods, produce a project/work plan and adhere to it • Are capable of interpreting and presenting their subjects and outcomes clearly in writing • Can communicate their ideas through their own works • Can communicate their skills, ideas and knowledge to different groups in different circumstances • Have cultivated their imagination for independent creativity and/or unconventional approaches and are able to utilise this in their work • Have developed independent working methods for further study in their field 	<ul style="list-style-type: none"> • Have the independence and communication skills to actively participate in collaborations and lead working groups • Can work independently and systematically, set goals, select appropriate methods, produce a project/work plan and adhere to it • Are capable of interpreting and presenting their subjects and outcomes clearly in writing • Can communicate their ideas through their own works • Can communicate their skills, ideas and knowledge to different groups in different circumstances • Have cultivated their imagination for independent creativity and/or unconventional approaches and are able to utilise this in their work • Have developed independent working methods for further study in their field 	<ul style="list-style-type: none"> • Have the independence and communication skills to actively participate in collaborations and lead working groups • Can work independently and systematically, set goals, select appropriate methods, produce a project/work plan and adhere to it • Are capable of interpreting and presenting their subjects and outcomes clearly in writing • Can communicate their ideas through their own works • Can communicate their skills, ideas and knowledge to different groups in different circumstances • Have cultivated their imagination for independent creativity and/or unconventional approaches and are able to utilise this in their work • Have developed independent working methods for further study in their field 	<ul style="list-style-type: none"> • Have the independence and communication skills to actively participate in collaborations and lead working groups • Can work independently and systematically, set goals, select appropriate methods, produce a project/work plan and adhere to it • Are capable of interpreting and presenting their subjects and outcomes clearly in writing • Can communicate their ideas through their own works • Can communicate their skills, ideas and knowledge to different groups in different circumstances • Have cultivated their imagination for independent creativity and/or unconventional approaches and are able to utilise this in their work • Have developed independent working methods for further study in their field 	<ul style="list-style-type: none"> • Have the independence and communication skills to actively participate in collaborations and lead working groups • Can work independently and systematically, set goals, select appropriate methods, produce a project/work plan and adhere to it • Are capable of interpreting and presenting their subjects and outcomes clearly in writing • Can communicate their ideas through their own works • Can communicate their skills, ideas and knowledge to different groups in different circumstances • Have cultivated their imagination for independent creativity and/or unconventional approaches and are able to utilise this in their work • Have developed independent working methods for further study in their field 	<ul style="list-style-type: none"> • Have the independence and communication skills to actively participate in collaborations and lead working groups • Can work independently and systematically, set goals, select appropriate methods, produce a project/work plan and adhere to it • Are capable of interpreting and presenting their subjects and outcomes clearly in writing • Can communicate their ideas through their own works • Can communicate their skills, ideas and knowledge to different groups in different circumstances • Have cultivated their imagination for independent creativity and/or unconventional approaches and are able to utilise this in their work • Have developed independent working methods for further study in their field

APPENDIX 2E

**ICELAND ACADEMY OF THE ARTS MA STUDENT GUIDE TO
ASSESSMENT**

[Iceland Academy of Arts](#)

A Student Guide to Assessment

The Purpose of Assessment

You probably know what you think about assessment, but have you ever asked yourself what it is for? What is the ultimate purpose of examinations, evaluations and grades? Perhaps we avoid asking this question because life is too hectic, or we see assessment as a necessary 'fact of life' because we do not have authority to challenge the status quo. After all, what would happen if we disagreed with the way that things are done in the great majority of schools and universities? Would anyone allow us to change the system? What do you think? Whether you are someone who sees it as a necessary, but irrelevant, number-crunching exercise, or a competitive person who aims for top marks, you should think about what you want from an assessment process. Is assessment a tiresome habit that is past its 'sell-by date' or, simply, a 'law of nature' that cannot be changed or challenged? We are not offering you total revolution. We are not even asking for clear answers to these questions, but we believe you should think about them.

Connecting Learning With Assessment

We want to support your long-term growth as an individual citizen, and as an effective professional. For you, it will entail learning how to manage the many levels of complexity that you will encounter in your professional life. As this is a lifelong task it will mean learning how to learn. It will include learning how to set your own agenda and to deal with other people. It will mean learning how to present, describe and explain your designs to people who may think in a way that seems alien to how you think. But how can we assess this very elaborate, unpredictable process? To be an effective designer you need to be a human being with a good understanding of yourself. Unless you are in touch with how you are thinking and feel, how can you empathise with, others? On the [MA Design program](#)  at [Icelandic Academy of Arts](#)  we see the assessment as an important framework for supporting (and mirroring) the learning process. How might assessment support you through the course? How will it affect how you learn? If we had no formal assessment system, how would you judge whether the course has been helpful to you? Will your grades help you to get the kind of work you want, say in ten, or twenty, years time?

Can Assessment Be Both Flexible & Fair?

In reality, of course, practical assessment systems are unlikely to be as simple and clear as we would like them to be. One reason for this is that we may want them to achieve contradictory things at once. Most, for example, represent an uneasy compromise between fairness and flexibility. Which do you believe to be more important? Can we have both at the same time? It is hard to think of a fairer assessment system than a timed, 'box-ticking' examination with one-answer questions. But this seems entirely inappropriate for designers. It will not support your unique interests and needs, or, even, your long-term employability. This is why you should think, not only about whether the assessment system will acknowledge your merits adequately but, also, whether it will encourage you in issues of real importance. It's always nice to be top of the class, but if you can't understand the assessment system, or you disapprove of its criteria, this will be of very little value to you.



[Calculator](#) 

How Many Dimensions Are There in Assessment?

Let us start by thinking about the mechanism of the 'tick-box' example, and what it achieves. We might visualise it as a single relationship (the green connector) between two things (i.e. A and B)



- A. What the examiner believes to be the 'right' answer to a test question
 - B. What the student believes to be, and selects as, the right answer.
- Although we described tick-box assessment as being, potentially, very 'fair', if it can be described using only one 'dimension' (or relation) this seems unhelpful for our purpose. It is hard to imagine a design context in which there is only one 'right' answer. In assessing only one relation, 'tick-box' examinations have the advantage of fairness and clarity, but this is at the expense of the many other relations that create the complex 'reality' in which you work. Design is a multi-dimensional process that involves you and the world. Even the simple word 'you' refers to a highly complex, multi-dimensional entity that changes according to how you are thinking and feeling, what you are doing, and who you are talking to at the time. When you design something in the professional world, while you may not notice you are doing it, you are evaluating, and managing, a whole set of relations that make up the whole situation. Here are just a few of these relations for you to think about and to add to:
- Relations between you and your ideas/designs/materials, etc.
 - Relations between yourself and your client/brief/constraints
 - Relations between you and the greater context (e.g. ecological/economic/ethical background etc.)

Can We Agree on What is Important?

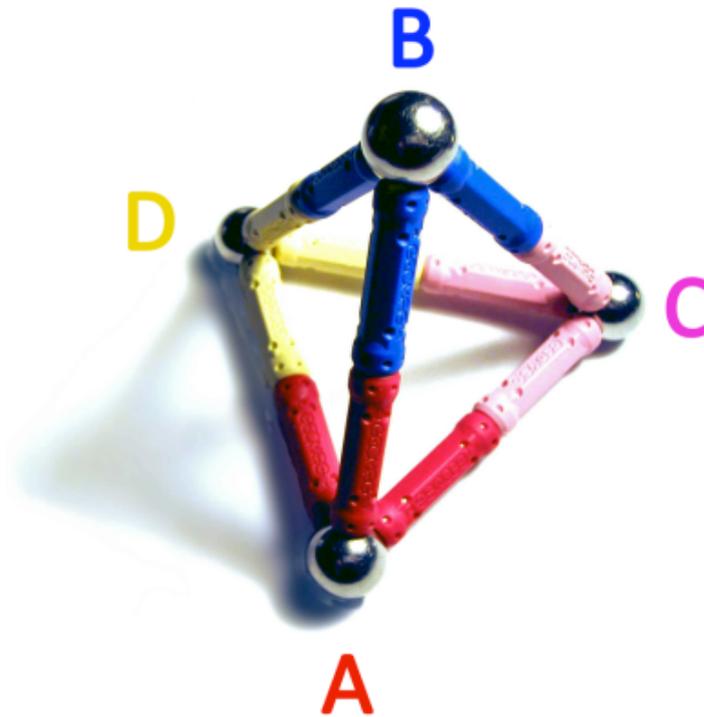
We offered you a place on this masters program because we believe you have the potential to manage many 'dimensions' (or 'relations') at the same time. Obviously, while nobody tests design students using tick-box questions and answers, there seem to be too many factors to take into account if we are to devise an assessment process that is acceptably fair and sufficiently complex. Inevitably, human judgement must play an important role in the evaluation process. But maybe we can improve this balance by looking more at the relations between the things that you manage, and less at the things themselves. Put yourself in the University's shoes, for a moment. If you were assessing yourself, what would you emphasise?

- 1. Your talents and flair as a designer?

- 2. The (perceived) quality of work you submit?
- 3. Your ability to please clients, customers or users, etc.?
- 4. Your ability to follow detailed academic procedures?
- 5. Your professional potential by the end of the course?
- 6. Your potential at the (eventual) peak of your career?
- 7. Your commitment and hard work?

Evaluating Relations, Rather Than Things

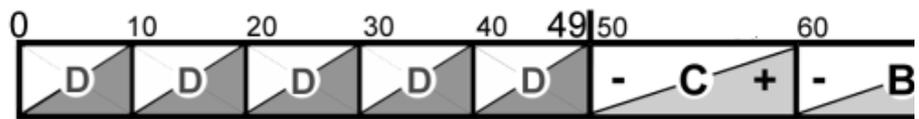
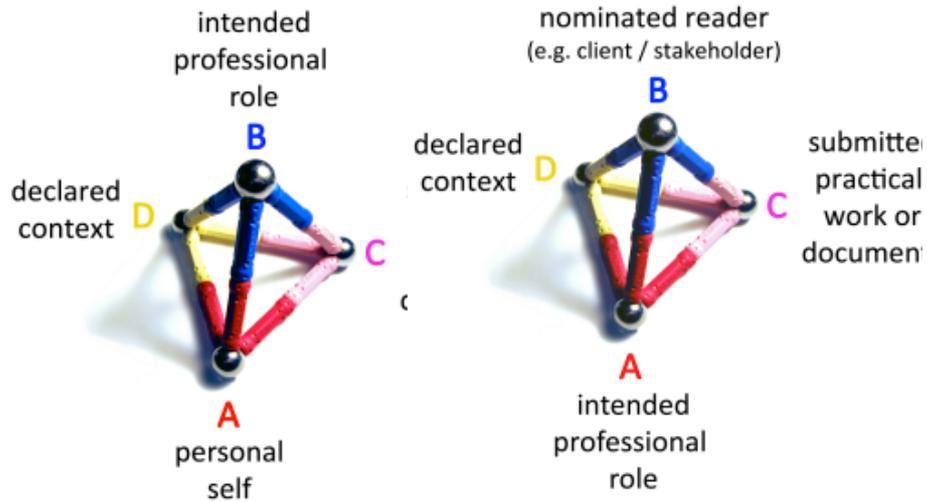
One of our primary aims is to encourage you to prepare you for your long-term (rather than your short-term) success. This means giving you more responsibility for managing your own criteria. Unless you can make judgements about your own values and actions you will have no effective basis for making judgements on behalf of others. And, unless you can do this as though you are (metaphorically) standing in someone else's shoes, how can operate effectively as a designer? Our assessment system is intended to invites you to become adept at doing these things. It helps you to think about who you want to be, so that you are better able to survive, and help others, in the so-called 'real world'.



Acknowledging More Dimensions

We are developing an assessment system that seeks to be both fair and open. Its explicitness means that everyone should be able to understand it clearly (and, thus, fairly). Its holistic structure means that you can adapt it to your own interests and needs. This is intended to help you guide your learning and progression. We believe that our successful masters students should show that they can manage all of the above criteria (and more) in an effective way. Our assessment method is unusual, as it focuses on the relations within learning, rather more than on the specific 'products' or 'outcomes' (e.g. designs) in themselves. This is to encourage you to manage your whole learning, designing and making process in an open, self-critical and self-reflexive way. This also makes it possible to reconcile learning with assessment in a way that helps your long-term career aims.

A Critique of Common Grading Methods



- This approach assesses the student's evidence for motivation, how she chooses, manages, and learns from the task, methodology, and management criteria, more than the 'finished work' that it produces.
- Each student is expected to *provide clear evidence* for each of these criteria.
- We make it clear that the responsibility for providing this evidence belongs with the student.

- This approach implicitly encourages staff and students to develop (and to agree?) a methodology with which students manage their development in ways that are visible to all.
- This approach therefore relieves examiners from making 'absolute' judgements about the quality of the work.
- Instead, the primary task is to assess how well the masters student is managing her own development on a personal, and also on a professional level.
- This invites the learner to explore and manage her own interests and career choices.
- It also invites the learner to explore and cultivate a sense of ethical responsibility.
- Grading is based on *how well*, or *how much* each student meets the following criteria:
- N.b. Some of the criteria are **inward-facing**
- Other criteria are more **outward-facing**

Self-knowledge — Did I show that I am self-aware & actively included in this essay?

Reader-sympathy — Did I show that I understand, and can help my reader?

Curiosity — Did I show I am in touch with my interests, questions, and inquiries?

Research Skills — Did I show I am reflective/sceptical/observant/careful/precise/well balanced?

Studentship — Did I show that I attended classes and learned from the course?

Communication — Did I make my proposition tangible/visible to my reader/s?

Professional Aims — Did I include my career aims/practices in the whole presentation?

Ethical Awareness — Did I show I am aware of my responsibility to the Biosphere AND/OR society?

Iceland Academy of the Arts

Eight criteria.

1. Ability to manage things in a self-reflexive way

- a) Clearly demonstrating that you have a clear sense of your identities and capabilities
 - e.g. **personal**
 - e.g. **professional**
- b) Clearly demonstrating that you know how others see you
- c) Clearly demonstrating that you know what you want
- d) Clearly demonstrating that you know what you can do
- e) Clearly demonstrating that you know your current limitations
- f) Clearly demonstrating that you can see positive aspects of your work
- g) Clearly demonstrating that you can see negative aspects of your work

1. Managing your learning processes

- a) Clearly demonstrating that you are acquiring capabilities beyond those you had when you arrived on the course
- b) Should capabilities be proven within the timescale of the course, or are they changes that may become useful, later?
 - (Perhaps the criteria should encourage students to be slow achievers who will reach full maturity well beyond the timescale of the course?)
 - (Maybe your marking scheme should reward students who attempt ambitious projects (for them) and show how they have learned from their failures?)
 - (Maybe your marking scheme should encourage students to think beyond traditional skills and talents.
 - (If marks are mainly focused mainly on design flair or competences, some gifted students will choose an easier, 'safer' path on which they learn less than they might).

1. Managing your self-development

- Clearly demonstrating that you are refining existing skills as a design-related professional)
- Clearly demonstrating that you see/analyse your existing capabilities
- Clearly demonstrating that you see your own potential
- Clearly demonstrating the ability to see opportunities for developing the above
- d) **Managing your methodologies**
 - Clearly demonstrating that you can make a meta-narrative that helps you manage your processes of learning and development.
- e) **Managing your communication**
 - Managing (taking responsibility for) the presentation processes in submitting work.
 - (Are you showing an outcome or the process by which you achieved it? Which is required?)
- f) **Managing your client relations**
 - Clearly demonstrating that you are aware of the professional needs (and/or desires /needs?) of clients, stakeholders (e.g. industrial, social, political, ecological)
- g) **Managing your self-assessment**
 - Clearly demonstrating that you can devise appropriate ways to set aims or targets.
 - Clearly demonstrating that you can devise the criteria by which to evaluate the success of your projects.

NOTES

- [Heutagogy](#) 
- Maturana - able to make a distinction
- Lacan's mirror phase - able to see oneself as distinct
- Rene Descartes' - able to reason one's existence ("cogito ergo sum")
- Socrates - "I know that I don't know"
- Aristotle / Goffman / (rhetoric)
- Sun Tzu - know yourself and your enemies
- von Foerster - "we think, therefore we are"
- [combinatory logic](#) 

- Dobson and others have shown the tendency for our unacknowledged beliefs to cloud our powers of reasoning.
- Kahneman, Slovic & Tversky have suggested that humans are 'arational'. This does not mean that we are necessarily 'irrational' or illogical, but that we do not apply rational logic in doing most of the things that we do.
- In their laboratory experiments, Kahneman, Slovic & Tversky found that volunteers behaved ineffectively (i.e. did 'non-optimal operations') by doing certain things in conspicuously inappropriate contexts.
- Gazzaniga talks of 'confabulation' in the way that sub-agencies of the brain account for contradictory evidence appearing at the conscious level from different routes.

Semir Zeki - but each person's consciousness is built up from many separate mini-consciousnesses at different levels in the brain. Professor Semir Zeki: "Our hypothesis is that there are many many different consciousnesses in the brain". Semir Zeki, co-Director of the Wellcome Department of Cognitive Neurology in University College, London, says: "I think there are two ways in which people have thought about consciousness. "One is that it has nothing to do with the nervous system, it's above it as it were. That's the way philosophers have on the whole thought about it. "The other is the approach of serious scientists who think consciousness is the product of activity in the brain. But they have tended to think of it as a unified thing, a unity."

APPENDIX 2F

REYKJAVÍK EXTERNAL EXAMINER REPORT 2011

External examiner's report

by Fintan Duffy, B.Arch, M. Urban and Building Conservation

Lecturer and course leader, Department of Architecture,
Waterford Institute of Technology, Ireland.

For end-of-year assessment of Studio project,
Iceland Academy of the Arts, Faculty of Architecture
Third year, Bachelor of Science of Architecture, award stage.

Reykjavík, May 3rd 2011

Background:

F Duffy was nominated to attend in the place of Máire Henry, Head of Department of Architecture, WIT, who was temporarily unable to do so.

Role:

To assess the standard of the work presented, based on his experience of student work at a similar stage in other European architectural schools. The external examiner's remit in this case did not extend to having sole responsibility for grading and marking nor did it involve the assessment of any other aspects of the students' work such as written exams etc.

Format:

The students had to individually present their projects, in closed session, to the panel consisting of Sigrún Birgisdóttir Director of programme, Steinþór Kári Kárason professor and year tutor, and Ásmundur Hrafn Sturluson, tutors and Jóhannes Þórðarson, head of school and this external examiner. The student gave a short oral presentation in each case and then the external examiner questioned him/her, followed by questions from the tutors. The grading of the student was based on a combination of the quality of the presentation, both verbal and graphic and the student's ability to respond to the questioning, in the context of the learning objectives set in the syllabus..

Assessment criteria:

The criteria communicated to the students with the project brief is based on the syllabus document and requires the students to produce 'a coordinated, complete architectural work, based on a clear concept and executed with the means and tools of architecture'. The following criteria were used by the assessors in forming their opinions in relation to the student's levels of ability:

- Ability to communicate the architectural intentions through the verbal presentation,
- Ability to communicate them through the drawings and models,
- Completeness and quality of the graphic presentation,
- Ability to work consistently in an evolutive manner from sketch to detailed design,

Ability to translate the brief into a coherent and convincing architectural proposal,
Ability to work on a range of scales from the urban plan to the detailed layout,
Demonstration of an understanding of structures and materials.

Project structure and organisation:

The students started the programme working as a group on the site analysis aspects. These third year students were assisted by first year colleagues in the production of street surveys of the area which were subsequently used as background to the design stage. The students had to analyse three sites initially before choosing one to be developed to detailed design stage. The brief, a Dance 'house' or centre for dance, in all its forms, including performance spaces and public areas, was of a very suitable type and extent for this stage of their architectural education. The students were also given a 'client' in the person of a local representative of the dance community in order to gain a better understanding of the real requirements.

General comments:

Firstly I wish to extend my thanks to the staff and students for the preparation of the presentations and the efficiency of their delivery which enabled everything to go smoothly on the day, and for the warm welcome extended to me.

The course seems well resourced, well structured and well run, with a dedicated and committed staff. The students seem to be responding positively to the tutorial-based teaching and were all well prepared for their presentations. The current situation of the Icelandic school whereby the students of architecture share their studios with students from other disciplines within the arts must make for interesting and stimulating exchange and is one to which most other architectural schools can only aspire!

The nature of the project itself was well conceived and very suitable to this stage of the students' development. The cooperative approach between the different years at the preparatory stages is an excellent idea, and can only be of benefit to both groups. The survey information thus gathered, consisting mainly of street elevations which would otherwise be unlikely to be produced, has proven to be of great interest to the city planning authorities, thus enhancing the school's social capital and the students' civic awareness, which of itself is an important part of the educational process.

The students generally responded well to the task set to them with a high standard achieved in a number of cases. Of particular note was the clear instructions given, and followed, in relation to the presentation content which was very professionally and consistently presented in a gallery setting. Most students showed developed skills in the creation of suitable spaces and volumes and their connectivity. There was a strong sense of appropriate progression of space from the public realm to the private areas. The students also considered, with varying degrees of success, the connections to site, landscape and the urban fabric.

However, there was a tendency in some cases towards a convergence of form and style. This could be due to the relatively small size of the group (average class size is 15) and the limited number of sites (3). There also seemed to be an emphasis on the resolution of the functional layout as the primary driver of the design in the absence perhaps of a more conceptually-based initial idea. It may be worth varying some of these parameters for the next exercise in order to compare the outcomes. In terms of the quality of the space-making, priority was generally given to the main volumes, with a tendency to relegate the service areas, many of which were accessible to the public and consisted of daytime functions, to the least favored parts of the building, often in the basement. A more sustainable approach to the location of these functions, as well as the exploration of their potential to participate more fully in the architecture may be worth considering.

Generally there seemed to be no real sense of structure in most of the solutions. While it is accepted that detailed structural knowledge is not usually a requirement of this stage, more insistence on the reality of its presence might help the students to better define the interface between different volumes or as an ordering device for dimensional or modular purposes. A workshop on structural design applied to the project at hand may be worth considering for the next exercise. This could result in an additional requirement for the presentation of, say, a sectional-relief model at a scale of 1/50. If this suggestion is acceptable then you may also wish to consider requiring the students to produce a floor plan at a scale of 1/100 showing the structural layout and dimensions as a precursor to this.

The students seemed to have a strong sense of the materials they wished to use but no real sense of their materiality, particularly in terms of their contribution to the architectural result. Again, a 'jumping up' in scale during the course of the exercise through a larger scale sectional study for example, followed by a return to the smaller scale armed with new constructional insights might be one way to help this aspect of their work to evolve.

Finally, there seemed to be a reluctance by the students to question the fundamentals of the brief. For example, should the 'black box' be black (most students had no possibility of natural light into this space) or even a box? In reflecting on the nature of dance and spaces for its expression, could there have been more amalgamation of formal and informal, public and private? How can the 'service' functions more fully become part of the process and its resolution?

APPENDIX 2G

REVIEW ASSESSMENT FORM AND REVIEW SELF AND PEER

yfirferð :: sjálfsmat og jafningjamat :: hönnunar- og arkitektúrdeild :: Listaháskóli Íslands

review :: self and peer assessment :: hönnunar- og arkitektúrdeild :: Listaháskóli Íslands

emandi / student:	
Kennararpanell / tutor panel:	
Dagsetning / date:	

Námskeið / course:	Almenningsrými / Public space
Námsmat / assessment:	Greining, verkefni, framsetning, kynning, þáttaka og ástundun.
Einkunnarkvarði / grades:	10 9.5 9.0 8.5 8.0 7.5 7.0 6.5 6.0 5.5 5.0 4.5 4.0 3.5 3.0 2.5 2.0 1.5 1.0

NEMANDI / STUDENT :: ::

Styrkur / mætti styrkja

SAMNEMENDUR / CO-STUDENTS:

ANDREA

Styrkur / mætti styrkja

Einkunn:

BRYNJAR

Styrkur / mætti styrkja

Einkunn:

HÁKON

Styrkur / mætti styrkja

Einkunn:

HEIDAR

Styrkur / mætti styrkja

Einkunn:

HENNÝ

Styrkur / mætti styrkja

Einkunn:

HJALTI

Styrkur / mætti styrkja

Einkunn:

JÓHANN

Styrkur / mætti styrkja

Einkunn:

JÓN PÉTUR

Styrkur / mætti styrkja

Einkunn:

KRISTINN

Styrkur / mætti styrkja

Einkunn:

MARÍA

Styrkur / mætti styrkja

Einkunn:

SANDRA

Styrkur / mætti styrkja

Einkunn:

VILHJÁLMUR

Styrkur / mætti styrkja

Einkunn:

WALTER

Styrkur / mætti styrkja

Einkunn:

APPENDIX 2H
EXAMPLES OF RESEARCH PROJECTS IN THE
DEPARTMENT

EXAMPLES OF ONGOING STUDENT RESEARCH PROJECTS

Borghildur (City-frames, <http://borghildur.info>)

Study of social life of urban spaces in Reykjavík, built on research methods from social sciences, architecture and film in collaboration with Reykjavik Planning Department.

Eyðibýli á Íslandi (Abandoned Farms in Iceland)

The study and detailed documenting of abandoned farms in Iceland in collaboration with a cultural admin agency and regional councils in order to research potential regeneration with regards to the tourism industry.

Reykjavíkurgötur

Course focusing on urban research with a year cohort collectively documenting a selected street each year through various means, resulting in a growing portfolio of streetscape studies in Reykjavík.

APPENDIX 2I
THE IAA INTERNATIONAL POLICY

ERASMUS POLICY STATEMENT

INTERNATIONAL POLICY STATEMENT OF THE ICELAND ACADEMY OF THE ARTS

I

GENERAL

The Iceland Academy of the Arts (IAA) was established in 1998. It operates in five departments: Department of Fine Arts, Department of Design and Architecture, Department of Theatre and Dance, Department of Music and Department of Art Education. The Academy offers a wide range of undergraduate programs providing students with a comprehensive education, which provides a sound foundation, be it for further study at the university level or for working in the international art arena. From 2012, the Academy offers four different international master programmes in the field of music, fine arts and design. This includes a collaborative European master in music, provided by five distinguished music academies. Furthermore, the Academy offers a master programme in Arts Education, allowing graduates to apply for certification to teach at the primary and secondary school levels.

Special emphasis is put on introducing the student to recent developments in the arts and on preparing him for taking on life as an artist in an ever more international market. The courses offered are of wide variety, ranging from training in technical skills to theories in art philosophy, from gender politics to larger scale performances.

The main objectives of the Academy are:

- To become a centre of progressive artistic endeavour and a place for developing new ideas in the area of culture and society
- To promote inter-disciplinary art making and research, and to instigate and stimulate critical discourse about the pressing issues of contemporary art and culture
- Through instruction, to sharpen the students' creative abilities and perception, broaden their scope of knowledge and understanding, provide practice in developing artistic techniques and skills

International co-operation

The Iceland Academy of the Arts has a high ratio of foreign students compared to university institutions in Iceland in general. The participation of foreign students is considered extremely valuable as they bring with them new customs and perspectives that enrich the learning environment and provide new standards to strive for. The Academy has established bilateral agreements within the LLP Erasmus system with over 130 art academies and conservatories around Europe. This cooperation involves student, teacher and staff mobility. In each department, a number of lecturers come from abroad to teach for a longer or a shorter period of time and permanent engagements have been made in this regard with artists and scholars of international renown. Participation in joint projects, which are likely to be of value for the European art community at large are of highest priority within the school. The school has participated in several intensive projects funded

by either the EU or the Nordic Council of Ministers. Since 2007, the IAA has supported its graduates in finding traineeships abroad through the Leonardo da Vinci placement programme. By supporting the recently graduated students in going abroad for further training, we feel that an important contribution is being made not only towards their personal skills and knowledge, but also towards the dialogue of art and design between Iceland and Europe.

Network participation

The IAA is an active partner in most of the important organizations that in one way or another are concerned with art education and strategy development of university institutions.

The Iceland Academy of the Arts is a full member of ELIA, the European League of Institutes of the Arts, which is an organization of about 320 art academies in 47 European countries. ELIA organizes conferences, publications and debates about art education among artists, teachers, administrators and students.

In the field of music, the IAA participates in the Nordic Council of Conservatories (ANMA) and is also a member of the Association of European Conservatories (AEC). The AEC is a European cultural and educational network representing the interests of the professional music training sector on national, European and international level.

The Academy also takes part in Cumulus, a global association of approximately 140 design schools. The purpose of this network is to create a forum for educational institutions that offer programmes in the broad and diversified field of art and design disciplines. The IAA is a member of EAAD, which is an organization of more than 100 European schools of architecture, and PARADOX a network of European academies of fine arts.

Within Nordplus, a programme financed by the Nordic Council of Ministers, the IAA participates in the following thematic networks:

- KUNO network of 16 Nordic-Baltic fine art academies
- Cirrus network of 22 Nordic-Baltic design academies
- Nordplus Music network of 33 Nordic-Baltic music academies
- NorTeas network of 18 Nordic-Baltic theatre and dance academies
- Nordic Academy of Architecture network including 16 Nordic/Baltic schools of architecture
- EMD interdisciplinary network of 12 Nordic-Baltic dance and music academies
- DAMA interdisciplinary network of 6 Nordic-Baltic academies offering studies in new media and/or dance performance.

The purpose of these networks is to enhance exchange of students and teachers in numerous ways: through regular mobility, by organizing common seminars for teachers; by offering intensive projects and express courses for students, and most recently through joint programmes. In 2007, KUNO was voted the best practice model within Nordplus networks for higher education.

II

INTERNATIONAL STRATEGY

In its international educational policy IAA includes the following objectives:

- to broaden and deepen the academic curricula through programmed cooperation with other universities
- to increase current numbers of incoming and outgoing student exchanges

- to increase the number of incoming and outgoing teacher and staff exchanges
- to encourage and increase placements of students and graduates through the Erasmus and the Leonardo programmes
- to increase participation in intensive and multilateral projects
- to guarantee a European education for its students through exchanges with various European universities
- to increase the awareness among students and staff of the potential of a culturally diverse Europe
- to provide opportunity for students and staff to engage in dynamic partnerships across national borders and cultural divides
- to create a learning environment that is governed by equality and respect
- guest students from cooperating exchange schools are encouraged to take full part in exhibitions, performances or whatever public display there is within the school during their stay in Iceland
- to ensure that the international strategy corresponds to the overall strategy of the IAA

Implementation of LLP Erasmus

International exchange is an integral part of administration at all levels within the IAA. Each department establishes its priorities in this regard but a unified action plan is discussed and approved jointly by heads of departments and the rector of the school. A special office of international relations is given the responsibility to manage student and staff exchange and to further projects within the school that have cross-national partnership.

Exchange students are accepted on the basis of bilateral agreements and furthermore, selected on the basis of their level and available staff resources. Students who seek an exchange period at the academy must send in examples of their work and motivations letters. Permanent staff members of the respective department select the incoming students. Accepted students participate in courses and other programs within the school on the same basis as regular students. They are granted full credits for their work, and grades or other kind of assessment is awarded on the basis of their performance. Special attention is given to the importance of connecting the students with each other and to open their way to the various social activities that take place within the local student community.

Regular students of the IAA are encouraged to take a study period abroad. Important factor in promoting activities within the programme is to facilitate exchange of information and opinions between the visiting students and the regular students that either have just finished their periods abroad or are in the stage of planning such a stay. Introductory meetings are held in every department of the school ones or twice a year. In two courses at the Department of Theatre and Dance, an exchange period abroad is a mandatory part of the programme. Outgoing students at the undergraduate level are required to have completed at least 90 ECTS prior to the exchange. Plans for the exchange must be approved by the relevant study department.

III

SELECTION OF STUDENTS AND STAFF

The IAA presently numbers about 460 degree seeking students. Competition for admittance is severe and applicants are selected on basis of merit, artistic talent and former education. Special committees of experts evaluate each application and select eligible candidates.

All permanent teaching and administrative positions at the IAA shall be advertised. Rules regarding academic appointments can be found in detail on the academy's website. For teaching positions within the Academy all applicants shall have formal education at least equivalent to a master's degree and have behind a career in his/her research and/or in his/her art creation that can be considered outstanding. Hiring for permanent teaching positions is limited to three years at a time.

FINAL WORDS

For a small country like Iceland cultural exchange with other nations is of vital importance if its own culture is to develop and keep its identity. This is in particular evident in the fields of art education. Through living with people of other backgrounds and studying in schools where other attitudes prevail, totally new vistas of learning and understanding can be reached. The value of student and teacher exchange is indisputable and has proved to be of the greatest value. As a result, we have better educated and more open-minded students and faculty, our ties with our sister organizations in Europe have strengthened, and new influences have filtered through for the benefit of the cultural life as a whole.

APPENDIX 2J
IAA LANGUAGE POLICY

IAA LANGUAGE POLICY

POLICY

The Iceland Academy of the Arts leads professional discussion in the field of the arts and therefore plays an important social role. The Iceland Academy of the Arts' Language Policy is based on this. The Academy emphasises the promotion of professional discourse in the field of the arts in Icelandic, alongside cultivating the communication of knowledge and understanding of the arts to all of society in Icelandic.

Icelandic is the main language of communication at the Academy, both as a spoken language and a written language, be it in teaching, research or administration. The Iceland Academy of the Arts insists that its members of staff set an example with their use of Icelandic in teaching and in research.

The Iceland Academy of the Arts trains its students in presenting their knowledge and know-how in Icelandic, clearly and systematically. The purpose of the Academy's programmes is to give students opportunities to acquire skills and knowledge, which will enable them to become outstanding artists. The Iceland Academy of the Arts places great emphasis on students becoming fluent in participating in professional discourse, in speech and in writing, in Icelandic, in the field of the arts.

The Iceland Academy of the Arts' academic staff conducts research in various fields related to their specialist subjects. The Academy insists that they communicate knowledge to the society around them, thereby creating a channel for the development of professional discourse on the arts in Icelandic. In addition, all members of staff and students alike are active participants in international professional discourse in other languages.

IMPLEMENTATION AND EXECUTION

1. Icelandic is the main language of communication at the Academy, both as a spoken language and as a written language, whether in teaching, research or administration.
2. Teaching is in Icelandic at BA level in all departments and at MA level in the Department of Art Education.
 - a. All students at BA level attend courses where academic procedures and academic writing are taught. In teaching academic procedures, there is an emphasis on students' use of language and that they use Icelandic as a force for the creation and communication of knowledge.
 - b. In teaching, Icelandic translations of foreign academic texts are used wherever possible. Teachers are also encouraged to discuss possible neologisms and translations of individual concepts from foreign languages with their students.
 - c. All departments offer a course in creative writing where the aim is to strengthen students' ability to express themselves in Icelandic in writing.
 - d. In the Acting Programme at the Department of Theatre and Dance, students systematically work with Icelandic as a spoken language. A large part of the Acting Programme revolves around the delivery of text, first and foremost play texts, but also other types of text.

- e. In the Instrumental / Vocal Performance Programme at the Department of Music, students receive training in working systematically with Icelandic as a spoken language.
 - f. At MA level in the Department of Art Education, students work systematically with the Icelandic language through academic writing and seminars, where students acquire skills in expressing themselves on the subjects of teaching and artistic practice.
 - g. The Final Project in Art Education can take the form of research, an academic thesis, a curriculum or a creative development project. Here, great accuracy is demanded in terms of spelling and grammar, and the use of language must be exemplary. Students with a mother tongue other than Icelandic may apply for exemption and write their Final Project in their mother tongue.
 - h. Students at BA level write their Final Thesis in Icelandic and great accuracy is demanded in terms of spelling, grammar and the use of language. Students are encouraged to translate concepts and direct quotes into Icelandic, in order to promote the use of Icelandic in academic discourse. In those instances where students' mother tongue is not Icelandic, students may apply for exemption and write their Final Thesis in their mother tongue.
3. The MA Programmes at the Department of Design and Architecture, Department of Fine Arts and the Department of Music are international and English is the main language of communication. However, a great deal of emphasis is placed on students being active in discussion on the arts in society and that they communicate their knowledge and skills to society.
 4. Great importance is also placed on members of staff and MA students communicating their research to society around them and thereby influencing professional discourse in the fields that the activities of the Academy cover. Thereby, the Academy supports the development of a discourse in Icelandic and promotes the development of a formal platform for discussion on research in the arts.
 5. The Iceland Academy of the Arts encourages its members of staff to build up a vocabulary in their professional fields, in collaboration with other academics and institutions.
 - a. The Iceland Academy of the Arts is an active participant in the research project *Vocabulary for the fine arts*, in collaboration with the Icelandic Language Institute, the National Gallery of Iceland, Kópavogur Art Gallery – Gerðarsafn and the University of Iceland Art Collection. The vocabulary is useful to those who discuss fine art, e.g. translators, teachers, students, the media, public institutions, businesses and a broad field of enthusiasts.
 - b. The Department of Fine Arts has launched the research project *Icelandic contemporary art theory*, in collaboration with the National Gallery of Iceland, the Reykjavík Art Museum, the University of Iceland, the Living Art Museum and the Art Theoretical Society of Iceland. The project researches the writings of academics and critics on Icelandic fine art, in addition to researching the writings of artists themselves. The aim of the project is the creation of a clear and comprehensive overview of writings on Icelandic contemporary art.
 - c. The creation of a vocabulary for design and architecture is scheduled to begin in the next few months.

6. Foreign members of staff at the Iceland Academy of the Arts are encouraged to attend courses in Icelandic and to learn Icelandic. The Academy places great emphasis on foreign teachers, who are members of faculty at the Iceland Academy of the Arts, teaching in Icelandic as soon as possible.

SUPERVISION AND RESPONSIBILITY

The Rector is responsible for the Iceland Academy of the Arts' Language Policy but individual departments supervise its execution.

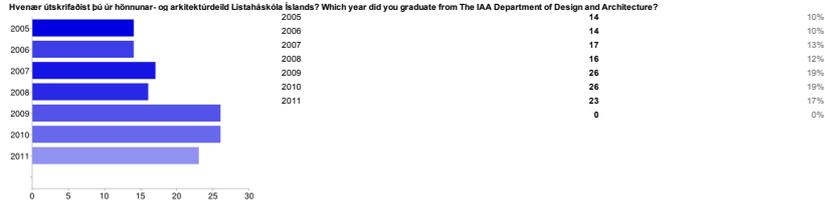
APPENDIX 3A

**THE IAA DEPARTMENT OF DESIGN AND ARCHITECTURE
ALUMNI SURVEY 2005 – 2011**

136 responses

Summary [See complete responses](#)

Bakgrunnsupplýsingar / Background information



<https://docs.google.com/a/lhi.is/spreadsheets/gform?key=0AqqPNds%ludHICVmpuUFNjQJFNYVdPZ2pNmlScEE&gridId=0fchart>

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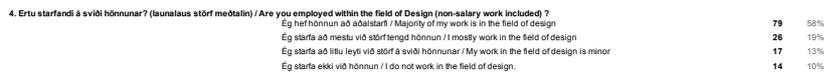
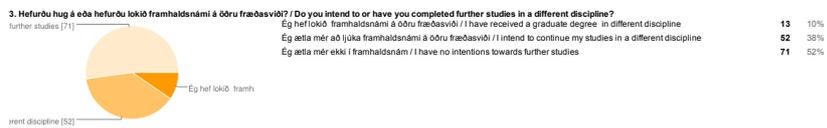
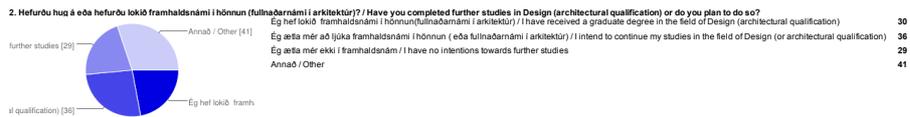
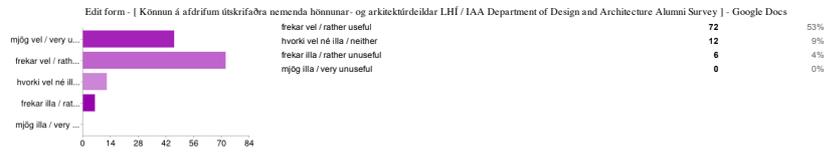


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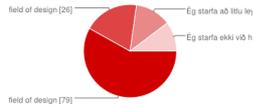
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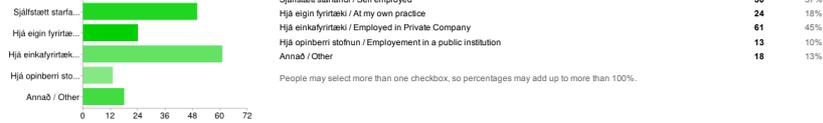
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5. Miðað við síðustu 12 mánuði hversu mikinn hluta tekna þinna hefur þú haft af störfum við eða tengdum hönnun? / How much of your salary has been for design related assignments, for the last 12 months?



6. Hvert er þitt vinnuumhverfi? / How do you work?



7. Tekur þú þátt í félagsstörfum á þínu fagsviði? / Do you take active part in social work in your field of expertise?

8. Myndir þú mæla með námi við hönnunar og arkitektúrdeild LHÍ? / Would you recommend studying at the IAA Department of Design and Architecture?

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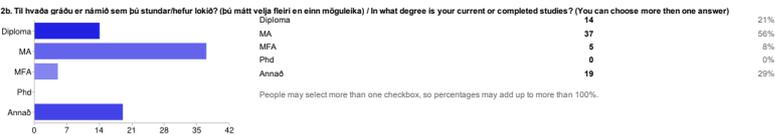
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2a. Hvaða nám stundarúthefur þú lokið? / In what field are you currently studying / have completed?

3D design, Master in Architecture, Child Culture Design, arkitektúr, Visual Effects, Ekkert einsoð er, Typography, Architecture, Arkitektúr, BA í Vöð, MAA Media



2c. Hvernig telur þú að nám þitt við hönnunar og arkitektúrdeild Listaháskóla Íslands hafi nýst / nýttist þér sem grunnur til frekara náms? / How beneficial do you find your studies at The IAA Department of Design and Architecture with regard to further studies?



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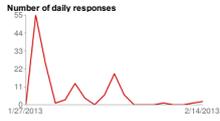
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Er eitthvað sem þú vill koma á framfæri við hönnunar og arkitektúrdeild LHI? Do you have any comments for the IAA Department of Design and Architecture ?

Hefja meistaranám í arkitektúr Bæta læskingarsíðu Mér finnst að það séfi að vera miðleikning í boði sem vafafangi. OG mér finnst líka að það séfi að vera í boði starfnám líkt og ístahönnunarnemar þ ...

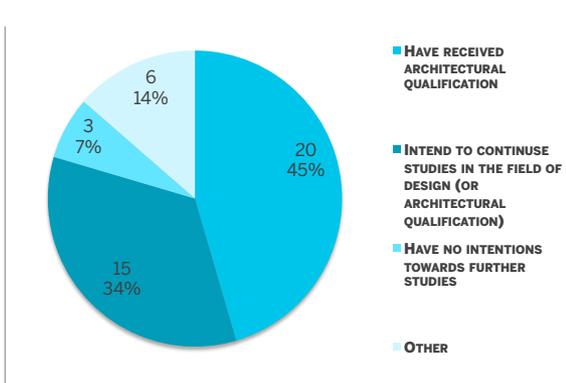
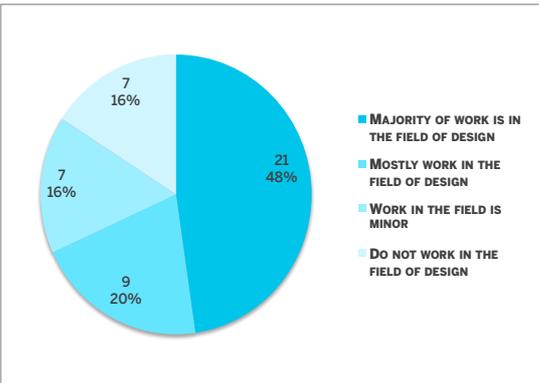
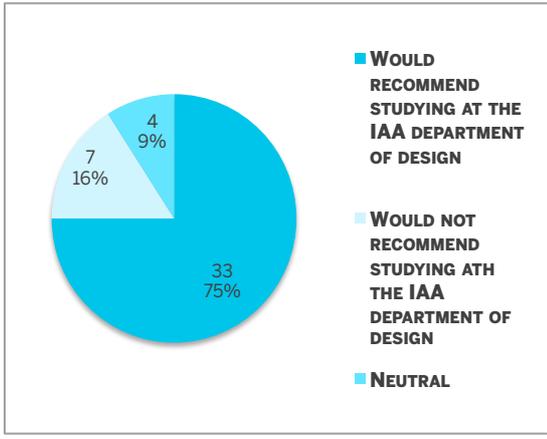
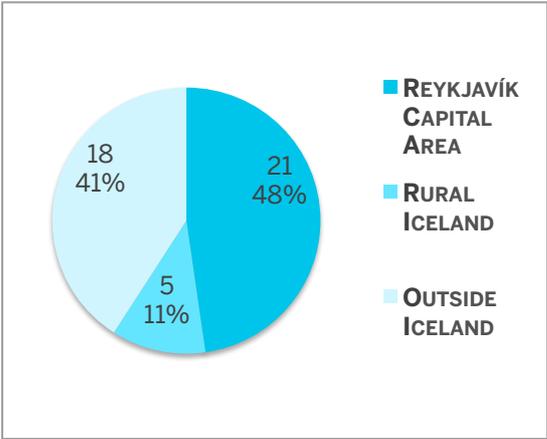
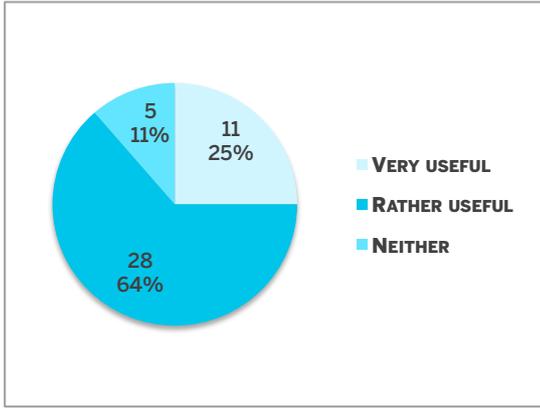
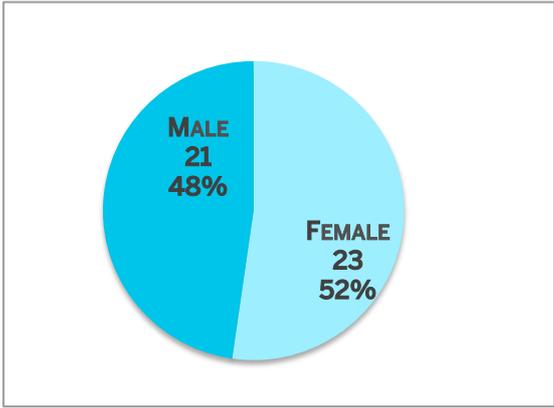
Takk kærlega fyrir þátttökuna / Thank you for your time

Það var lífó. Takk sömuleiðis Ekkiert að þakka Það var lífó Takk fyrir Takk sömuleiðis Takk sömuleiðis Thank you
þó. Veit ekki hvað ég átti að skrifa í tekjur og hvernig ég starfaði (starfshlutfall) þar s ...



APPENDIX 3B

**THE ARCHITECTURE PROGRAMME DATA FROM THE
ALUMNI SURVEY**



APPENDIX 3C
THE IAA EQUAL RIGHTS POLICY

THE ICELAND ACADEMY OF THE ARTS EQUAL RIGHTS POLICY

Introduction

The Iceland Academy of the Arts Equal Rights Policy is written in compliance with Act No. 10/2008, Article 18 on Equal Status and Equal Rights of Women and Men, taking everyone at the Academy into consideration, students as well as staff. In accordance with the Act on Equal Status and Equal Rights of Women and Men No. 10/2008, all enterprises and institutions with more than 25 employees shall set themselves a gender equality programme or mainstream gender equality perspectives into their personnel policy.

Gender mainstreaming forms the basis of all policy-, decision- and strategy-making and is reflected in the Academy's Equal Rights Policy.

Article 18 of the Act on Equal Status and Equal Rights of Women and Men states that a gender equality programme must make provisions for the rights set forth in Articles 19-22.

These specify wage equality, vacancies, vocational training, retraining and continuing education (lifelong learning), reconciliation of work and family life and how employers and management must prevent gender-based harassment and sexual harassment in the workplace.

The Iceland Academy of the Arts Strategic Policy 2013–2017 states that the Academy is a community where equality, respect and mutual trust is honoured. The Academy emphasises the wellbeing of its students and staff and it wants to be a desirable workplace where every member of staff is ensured the best working conditions in which to grow and flourish in their study and in their work.

All communication within the Academy shall be based on mutual respect and equality shall be maintained in all areas. Within the Academy, no one may be discriminated against on the grounds of aspects such as gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability.

Below is the Academy of the Arts Equal Rights Policy, which is based on aims and an action plan, which Academy staff and students can refer to in their work.

- 1. Student admission**
- 2. Wage equality**
- 3. Appointments and roles**
- 4. Vocational training and continuing education**
- 5. Sexual harassment and gender-based harassment**
- 6. Participation in committees and councils**
- 7. The Board of the Iceland Academy of the Arts**
- 8. Reconciliation of work and family life**
- 9. Services and procedures**
- 10. Special measures**
- 11. Rulings**
- 12. About the Equal Rights Committee, review and agreements**

1. Student admission

Departments' admission committees assess all applications on a professional basis irrespective of gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or applicant's occupational disability.

The Academy of the Arts seeks to equalise access to education in terms of accommodation, equipment and study material, with appropriate adjustment at each time.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equalise the number of male and female students.	Equal Rights Committee, deans of departments, chairs of admission committees.	In the spring semester, during the admission process.	The Equal Rights Committee should suggest guidelines to be followed during the admission process.
Applications should solely be assessed on the basis of professional merit.	Equal Rights Committee, deans of departments, chairs of admission committees.	In the spring semester, during the admission process.	Deans of departments and chairs of admission committees pass guidelines on to Admissions Committee.

2. Wage equality

Care must be taken, when determining wages, not to discriminate on the basis of gender. Wages must be determined on the same basis for women and men. Women and men shall receive equal wages and benefit from the same terms for equally valuable and comparable work. Refer to Paragraphs 8 and 9, Article 2 and Article 19 of Act No. 10/2008 on Equal Status and Equal Rights of Women and Men for a definition of wages and terms.

Aims shall be set in gender equality programmes and work done on actions in accordance with the following articles of the law:

Article 19: Wage equality.

Women and men working for the same employer shall be paid equal wages and enjoy equal terms of employment for the same jobs or jobs of equal value.

By "equal wages" is meant that wages shall be determined in the same way for women and men.

The criteria on the basis of which wages are determined shall not involve gender discrimination.

Workers shall at all times, upon their choice, be permitted to disclose their wage terms.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Men and women benefit from the same terms for comparable jobs or jobs of equal value.	Managing Director, Equal Rights Committee.	Survey of wages every five years.	Equal Rights Committee creates a process for actions that need to be taken should wage inequality be revealed.

3. Appointments and roles

The Iceland Academy of the Arts accepts all job applications on the basis of professional merit irrespective of gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability.

Gender equality perspectives are always assessed on an equal basis with other important perspectives considered for appointments, in addition to it being the aim that the gender ratio be as equal as possible in comparable roles within the Academy's staff group.

In this context, care must be taken when allocating projects or when decisions are made about promotions, that individuals are not discriminated against on the basis of gender and that both genders receive the same opportunity to shoulder responsibilities.

The Academy of the Arts seeks to equalise access to jobs in terms of accommodation, equipment and working hours with appropriate adjustments at each time.

Article 20: Vacancies, vocational training, retraining and continuing education (lifelong learning).

Vacant positions that are open for application shall be equally accessible to women and men. [...]

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equal number of men and women in comparable roles.	Directors of support services, Evaluation Committee, Rector, Managing Director, deans of departments, programme directors.	When advertising vacancies and study places, both genders are encouraged to apply, as appropriate at each time. That the Equal Rights Committee writes an equality-oriented presentation of the working environment, which will accompany all advertisements for vacancies.	Equality encouraged in advertisements for vacancies.
Applicants are solely assessed on the basis of professional merit.	Directors of support services, Evaluation Committee, Rector, Managing Director, deans of departments, programme directors.	In the application process.	Rules on Academic Appointments. In the job descriptions of support services staff as well as in the job descriptions of academic faculty.

4. Vocational training, retraining and continuing education

The Iceland Academy of the Arts seeks to offer a favourable environment for work and study, good access and scope for vocational training, retraining and continuing education.

All members of the Academy of the Arts' staff, irrespective of gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability shall benefit from the same opportunities to shoulder responsibility and seek retraining and continuing education.

Article 20: Vacancies, vocational training, retraining and continuing education (lifelong learning).

[...]

Employers shall take necessary measures to ensure that women and men have equal opportunities regarding retraining, continuing education (lifelong learning) and vocational training, and to attend courses held to enhance vocational skills or to prepare for other assignments occupations.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Ensure that all members of staff, irrespective of gender, benefit from the same opportunities for retraining and vocational training.	Line manager.	The Equal Rights Committee formalises a process for education or vocational training arrangements.	Process must be visible in the IAA Handbook.
The Development Fund for Administrative Staff must be activated with funding.	Rector, Managing Director.	August 2014	Advertise applications.
Ensure that gender equality is reflected in the allocation of development funds.	Managing Director and International Office, Equal Rights Committee.	Managing Director and International Office manage statistics on the gender ratio of allocations from development funds.	Managing Director and International Office publish and present statistics during Equal Rights Week and on the Academy's website.

5. Sexual harassment and gender-based harassment

All staff and students have the right to be treated with respect and that nobody is subjected to sexual or gender-based harassment.

Sexual harassment is sexual behaviour which is of unfair and/or insulting and unwelcome by the person subjected to it. Sexual harassment can be physical, verbal or symbolic.

Gender-based harassment is any kind of unfair and/or insulting behaviour, which is connected with the gender of the person subjected to it, is unwelcome and impairs self-respect.

Article 22: Gender-based harassment and sexual harassment.

Employers and the directors of institutions and non-governmental organisations shall take special measures to protect employees, students and clients from gender-based or sexual harassment in the workplace, in institutions, in their work for, or the functions of, their societies, or in schools.

If a superior is charged with alleged gender-based or sexual harassment, he or she shall be non-competent to take decisions regarding the working conditions of the plaintiff during the examination of the case, and the next superior shall take such decisions.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To prevent sexual harassment.	Rector	Education plan for students taking into consideration that the Equal Rights Committee manages and formalises a thematic week for these groups: students and staff. The themed week about equal rights issues should be held every two years.	The Equal Rights Committee manages formal prevention with a themed week every two years as well as regular presentations; once in autumn in October and in spring in February with the publication of an electronic newsletter about equal rights issues relevant to students and staff. All staff and students are responsible for preventing and eradicating sexual and gender-based harassment.
To prevent gender-based harassment.	Rector	Annual plan about education for students taking into consideration that the Equal Rights Committee manage and formalise a themed week for these groups: students and staff.	The Equal Rights Committee manages formal prevention with a themed week every two years as well as regular presentations; once in autumn in October and in spring in February with the publication of an electronic newsletter about equal rights issues relevant to students and staff. All staff and students are responsible for preventing and eradicating sexual and gender-based harassment.

6. Participation in committees and councils

The Academy must seek to distribute internal projects in such a way that gender ratio becomes as equal as possible when it comes to participation in working groups, boards, councils and committees and that students have representatives on committees, councils and working groups, as appropriate.

Appointments to committee and group work should take the knowledge and interest of staff into consideration and staff should be enabled to systematically declare their interest in being part of certain committees.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To equalise the gender ratio in working groups, boards, councils and committees.	Rector, Managing Director and Management Council.	Always.	Access to information about committees and committee members should be on the website and in other relevant Academy publications.
Appointments to groups and committees should reflect a cross section of the Academy's activities as much as possible, in terms of programmes and departments.	Rector.	Always.	Access to information about committees and committee members should be on the website and in other relevant Academy publications.
That staff have the opportunity to systematically offer themselves as candidates for committee and group work.	Rector, Equal Rights Committee.	To open up appointment processes for committees and working groups.	That committee and group work is presented in advance before committee and working groups are appointed.

7. The Board of the Iceland Academy of the Arts

The Academy Board consists of five members appointed for two years at a time. The Minister of Education, Science and Culture appoints two members to the Board and three are elected at the Iceland Academy of the Arts Forum AGM.

The Board of the Academy of the Arts is subject to the Academy's Equal Rights Policy and equality should therefore be respected in appointments to the Board at each time. The Ministry of Education, Science and Culture appoints members to the Board in accordance with its own equal rights policies on appointments to boards. The Iceland Academy of the Arts Forum should also form an equal rights policy for itself and consequently on such aspects of appointing members to the Academy's Board.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To equalise the gender ratio on the Board of the Iceland Academy of the Arts.	The Board of the Iceland Academy of the Arts Forum and the Ministry of Education, Science and Culture.	Equal Rights Committee should send a formal query to the Board about reasons. May 2014.	The Equal Rights Committee makes proposals for improvements to the Iceland Academy of the Arts Forum and the Permanent Secretary of the Ministry of Education, Science and Culture.

8. Reconciliation of work and family life

The Academy's Policy on Human Resources states that the Academy of the Arts is a community based on equality. Therefore it is important that both staff and students are

enabled to reconcile their study and work obligations with their family responsibilities, with flexible working hours or other work rationalisations, as appropriate.

Article 21: Reconciliation of work and family life.

Employers shall take the measures necessary to enable women and men to reconcile their professional obligations and family responsibilities. Amongst other things, such measures shall be aimed at increasing flexibility in the organization of work and working hours in such a way as to take account of both workers' family circumstances and the needs of the labour market, including facilitating the return of employees to work following maternity/paternity or parental leave or leave from work due to pressing and unavoidable family circumstances

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
That all students and staff can reconcile study and work obligations and family responsibilities.	Deans of departments, teachers. Line manager, Managing Director. Managing Director. Managing Director	That the right to maternity / paternity leave is promoted to staff and students. That the organisation of the Academy calendar takes the needs of family people into account. Annual survey of staff attitude to the workplace.	That the rights of students are clear in the Academy Rules and in handbooks. Visible in the IAA Quality Assurance and Enhancement Handbook. Conclusions of survey presented during organisation days in the autumn.

9. Services and procedures

It is important that diverse opinions and views about services and teaching at the Academy of the Arts are heard. The abolition of stereotypes and equal participation is a premise for equality in the Academy's activities.

Staff seek to introduce the work and constructs of artists to students irrespective of their gender or other defining aspects. Teaching materials shall be organised in such a way that they are suited to both men and women and in no way demonstrate discrimination vis-à-vis students or staff.

Article 23: Education and schooling.

Gender mainstreaming shall be observed in all policy-making and planning in the work of the schools and educational institutions, including sports and leisure activities.

At all levels of the educational system, pupils shall receive instruction on gender equality issues in which emphasis shall be placed, amongst other things, on preparing both sexes to play an equal role in society, including work and family life.

Educational materials and textbooks shall be designed in such a way as not to discriminate against either sex.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equalise gender ratio in teaching material.	Deans of departments, programme directors in theory and teachers in all departments.	Teachers review their material with reference to the Equal Rights Policy and correct as applicable each time – e.g. teaching more female composers and architects.	The Equal Rights Committee will make an electronic survey of students' experiences of the curriculum with reference to gender mainstreaming in November 2014.
Equal the gender ratio of students in departments.	Deans of departments, Admissions Committee.	The marketing of programmes at the Academy should appeal to both genders in order to equalise their ratio in all departments. Gender equality perspectives shall be included in guidelines for admission.	The Equal Rights Committee will meet with deans of departments about gender equality perspectives before admissions in spring 2015. January 2015.
Equal gender ratio of teachers in departments.	Deans of departments.	That gender equality perspectives are included when roles are advertised.	Statistics in annual report.
Equal gender ratio in support services.	Directors of support services.	That gender equality perspectives are included when roles are advertised.	Statistics in annual report.

10. Special measures

The Academy of the Arts informs students and staff about special measure services in student and staff handbooks, on the Academy's website and on the intranet (Myschool).

Special measures are any actions intended to equalise the position of students and staff to study and to work and to ensure that special needs of students and staff are taken into consideration at each time.

A student or a member of staff who lives with some kind of impairment has the right to measures that equalise his position within the Academy.

Student measures take into consideration any disability or special need in education and aim to equalise the position of students. The Academy of the Arts seeks to equalise access to education with appropriate adjustments at each time.

Teacher measures include making daily work easier with regard to work facilities and equipment. The Academy of the Arts seeks to equalise access to work with appropriate adjustments at each time.

The Student Counsellor supervises special measures for students and line managers supervise special measures for members of staff.

Staff

Members of staff who live with impairment or long-term illness shall request assistance on account of their condition or changed circumstances to benefit from special measures. The request shall be sent to the relevant dean of department, if the member of staff is part of academic faculty, or the Managing Director of the Academy, if the member of staff is part of support services. The request must describe the condition of the person in question and the staff member will then, in collaboration with the dean of department or the Managing Director, find a solution to the staff member's difficulties, as is suitable for both parties. Deans of department and/or the Academy's Managing Director are bound by confidentiality with regard to the subject and content of requests from staff.

The premise for granting measures is that a professional assessment from a specialist or an external confirmation is available. The staff trade union representative may be called for consultation and advice (cf. Act on Working Environment, Health and Safety in Workplaces No. 46/1980).

Students

The Student Counsellor at the Academy oversees special measures and a student that requests such measures must present himself to the Student Counsellor. The student must submit a certificate from a competent party on account of any special measures, before the stipulated time, to the Student Counsellor, who then meets with the student to discuss what measures would be best suited to his needs. The Student Counsellor receives analyses and archives information about the student's issues. The Student Counsellor is bound by confidentiality on all issues a student may seek his assistance with. The Student Counsellor has an advisory role in finding appropriate solutions, which the student then decides whether to use, or not.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Employ a Student Counsellor.	Rector.	Now.	In IAA Quality Assurance and Enhancement Handbook on the website and intranet and in all Academy activities.
Student Counsellor to explain what special measures are available.	Equal Rights Committee / Student Counsellor / Academic Affairs.	Annually in spring.	In the IAA Handbook, on the website and intranet and in all Academy activities.
To have an overview of the affairs of students and staff with special needs on account of impairment, illness or special difficulties.	Academic Affairs.	Always.	As appropriate in the Academy's publications and statistics.
Have an overview of the roles of those who tend to this category and support their work.	Student Counsellor.	Always.	Is visible in staff and student handbooks.
To prevent discrimination on account of any impairment or special needs of students and staff.	Rector.	Always.	Equal Rights Committee submits proposals for improvements to the Management Council.

That those living with impairment or special need have easy access to measures and support considered necessary for their equal participation in education and in work.	Student Counsellor.	Always.	Student Counsellor Handbook, IAA Quality Assurance and Enhancement Handbook, Student Handbook, student induction days and the Academy's website.
To meet individual need with special measures to the extent possible, laws and regulations provide and the financial position of the Academy allows.	Student Counsellor, Managing Director.	Always.	Student Counsellor Handbook, Staff Handbook, Student Handbook, student induction days and the Academy's website.
That services to students with special educational needs is analysed in terms of needs and a description made of measures, pathways and procedures with each and every one who seeks it.	Student Counsellor.	Academic year 2014-2015.	Student Counsellor Handbook.
To contribute to Academy staff being well informed about available measures and prepared to meet students with special needs in education.	Student Counsellor.	Always.	Student Counsellor regular presentations in autumn. Organisation days.

11. Rulings

If a student or member of staff is not satisfied with the Academy of the Arts' services or procedures or feels his rights are in any way infringed, the person in question can seek the advice of a student representative or staff trade union representative, as appropriate.

Representatives work on the solution of problems or find a suitable and formal process for raising the matter.

If a student is not satisfied with the handling of his affairs within the Academy, he can refer his case in writing to the Grievance Committee on Student Rights.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To review Article 2 in the Grievance Committee on Student Rights Code of Practice on the handling of affairs of the person bringing the charge.	Rector	2014 - 2015	On the Academy website.

12. About the Equal Rights Policy, review and agreement

This Equal Rights Policy is a living document which should be reviewed every three years or more frequently if needed. The Academy of the Arts is a living community that changes and the Policy will therefore have to be continuously reviewed so that it is in line with the law and the spirit of the times.

Should external feedback be received, the Equal Rights Committee must discuss that feedback and adjust the Policy as needed. All changes to the Policy must be agreed by the Academy of the Arts Management Council.

The Action Plan must be reviewed annually and changes must be submitted to the Management Council. The Committee must also review the Action Plan of the previous academic year and assess its results. This work must take place before work on a new Action Plan begins.

The Committee's role

The Committee's role is i.a. to monitor the state of the Academy of the Arts' equal rights affairs, to formulate the Academy's policy and strategy in equal rights affairs.

The Committee's main assignments are to:

- Review the Academy's Equal Rights Policy.
- Monitor that laws and regulations on equal rights are being adhered to, i.a. by collecting and regularly publishing information about the status of equal rights issues at the Academy of the Arts.
- Consult on the making of action plans, if requested, about how to level the role of the genders where appropriate.
- Have an overview of government laws and regulations about gender equality and keep abreast of amendments to these. Furthermore, the Committee must follow the discourse on equal rights issues, to the extent possible.
- Organise education on equal rights issues for students and staff.
- Maintain discourse and education on equal rights issues and promote ideas that increase equality.
- The Equal Rights Committee shall furthermore ensure that the Equal Rights Policy is accessible to staff and students, is visible on the Academy's website and enhance access to measures.

The Committee must review policy-making on equal access to education and work at least every third year, cf. amendments to the law or new legal provisions. The Committee must annually seek external expertise and supervise surveys on the status of equal rights within the Academy among students and staff as appropriate and in consultation with the Managing Director. Such surveys must be submitted at least once every five years.

The Committee is authorised to establish a working group around the Policy and its revision, if needed.

The Equal Rights Committee has the authority to seek advice from the Academy of the Arts staff and external experts on consultation and opinion, if needed.

The Committee must at least once a year discuss the Policy where the Action Plan is reviewed. A meeting must be held within two weeks of the Committee receiving business or if other circumstances demand its opinion.

The Committee is appointed by the Rector in the autumn and the Committee shall meet within two weeks of being appointed.

Committee members

The Committee consists of staff representatives from all the Academy's departments and a student representative from the Student Council. Members of staff are on the Committee for at least two years and the student representative for at least one year. There must always be at least one member on the Committee from the previous year.

Members of the Committee come from all departments and services (academic faculty, support services staff and students).

Student Council representative: 1

Support Services representative: 1

Academic faculty representative from each department: 1 (5*)

(*The Department of Fine Art and the Department of Arts Education, as well as the Department of Performing Arts and the Department of Music, may share representatives)

There is a minimum of 5 members.

Members of the Equal Rights Committee furthermore serve as the Academy's equal rights officers and as such are responsible for reminding colleagues and students to uphold the values of equality and equal rights for all.

Students and staff can bring worries and complaints regarding discrimination to the equal rights officers formally and such business should then enter a formal process.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To prepare and follow-up the execution of the Academy's policy on equal access to education and work.	Rector, Managing Director and deans of departments	Write the Academy's new Equal Rights Policy. 2013-2014.	Submit the Policy to the Management Council for agreement in spring 2014.
To organise the systematic review of this Policy and gather information about its execution.	Equal Rights Committee	Annually in May, the Equal Rights Committee reviews the Action Plan and prioritises outstanding projects for the coming winter.	Presentations on the Committee's part of the website.
To encourage education about equal access to education and work in order to counteract inequality.	Equal Rights Committee	Always	With the publication of a newsletter at least once in the course of the academic year.
To ensure that the equality of students and staff of the Iceland Academy of the Arts for education and work is respected.	Rector	Always	Annual meeting of the Rector and the Equal Rights Committee in spring (May).
It is in accordance with this Policy to follow-up on accessibility in the Academy and to make proposals for improvements, if needed.	Equal Rights Committee, deans of departments, Managing Director.	The Equal Rights Committee seeks advice from experts on prioritising improved accessibility around and inside the Academy's buildings. October 2014.	Action Plan on improvements to accessibility around and inside the Academy's buildings sent to the Managing Director for agreement. December 2014
To clarify responsibility for work processes and issues within the Academy.	Rector.	2014-2015.	The IAA Handbook.

Appendices:

Legislation on which the Iceland Academy of the Arts Equal Rights Policy is based. In the making of this Policy, the following policies, regulations, legislation and agreements have been used for reference:

- On the making of equal rights policies, taken from the website of the Centre for Gender Equality (Jafnréttisstofa) <http://www.jafnretti.is/jafnretti/?D10cID=Page3&ID=252>
- Iceland Academy of the Arts Strategic Policy 2013-2017 (http://lhi.is/media/filer_private/2013/07/05/stefnumotun_lokager_vefutgafa.pdf)
- IAA Teachers Handbook (intranet)
- IAA Student Handbook (<http://lhi.is/skolinn/namid/handbok-nemenda/>)
- The IAA Code of Ethics (http://lhi.is/media/filer_private/2013/09/06/siareglur_januar_2013_2.pdf)
- Grievance Committee on Student Rights Code of Practice (http://lhi.is/media/filer_private/2013/09/06/starfsreglur_urskurarnefndar_um_rettindamal_nemenda_2juli_2012_1.pdf)
- The IAA Board Code of Practice (http://lhi.is/media/filer_private/2012/08/27/starfsreglur_stjornar.pdf)
- Iceland Academy of the Arts' Rules for 2012--2013 Academic Year (http://lhi.is/media/filer_private/2013/09/06/skolareglur_2013_-_2014_2.pdf)
- About the assessment of disability. Registers Iceland. <http://www.island.is/oryrkjar-fatladir/reitti-og-fjarmal/ororkumat-og-greining-fatladra>
- About equality to study in the new education policy <http://www.menntamalaraduneyti.is/utgefing/utgefing-rit-og-skyrslur/HTMLrit/nr/21>
- Act on Equal Status and Equal Rights of Women and Men, No. 10/2008 (<http://www.althingi.is/altext/stjt/2008.010.html>)
- Act on the Affairs of Disabled People, No. 59/1992 (<http://www.althingi.is/lagas/139a/1992059.html>)
- The Higher Education Institutions Act No. 63/2006, 13 June with amendments 2012 (<http://www.althingi.is/lagas/142/2006063.html>) Additional amendments to the Higher Education Institutions Act in 2012 (<http://www.althingi.is/altext/stjt/2012.067.html>)
- Act on Working Environment, Health and Safety in Workplaces, No. 46/1980 (<http://www.althingi.is/lagas/139b/1980046.html>)
- Convention on the rights of persons with disabilities (signed 2007) (<http://www.velferdarraduneyti.is/utgefing-efni/utgafa/nr/3496>)
- The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), (signed in Iceland in 1985) (<http://www.althingi.is/lagas/140a/1985005.html>)

APPENDIX 4A

RULES ON ACADEMIC APPOINTMENTS AT THE IAA

RULES ON ACADEMIC APPOINTMENTS

1. ADVERTISEMENT OF POSITIONS

1.1. The positions of the rector, deans and permanent teachers shall be advertised. The advertisement shall be comprehensive and clear, noting the requirements of the positions in each case. The professional titles of permanent teachers are assistant professor, associate professor or professor.

Items 2-6 of these rules concern the appointments of deans and university teachers. Specific rules apply for the appointment of the rector.

2. APPLICATIONS

2.1 Applications shall contain a comprehensive account of the applicant's artistic work, research and publications along with information about his/her teaching and academic management experience. Moreover, other information that the applicant considers relevant to illuminate his/her experience and knowledge for the position in question. A summary of the applicant's education and a copy of his/her diplomas along with an account of the applicant's ideas for the advertised position should furthermore accompany the application. Reviews/recommendations concerning the applicant's former work are desirable, along with student evaluation if such material is available. Further requirements may be included in the advertisement as stated in item 1.1.

3. THE SELECTION AND WORKING METHODS OF EVALUATION COMMITTEES

3.1 A three-member evaluation committee shall assess applicants' competence. The board of the Iceland Academy of the Arts nominates evaluation committee members. If the rector wants the evaluation committee to rank competent applicants, his/her request should be affirmed before the evaluation committee begins its work. The rector confirms the committee's appointment by letter to the committee members in question and appoints its chair.

3.2 All members of the evaluation committee must have knowledge and experience in accordance with international standards for the position in question and have earned a diploma in their field. At least two of the committee members should be specialists within the academic fields of the Academy, the third member can be from outside the Academy's field. At least one evaluation committee member should not have a permanent position at the Academy.

3.3 The chair of the committee accepts the applications and accompanying documents from the Academy's office and mobilizes the committee. The evaluation committee has authorization to request additional materials, granted that it treats all applicants equally.

4. EVALUATION OF APPLICANTS' COMPETENCE

4.1. In addition to education or equivalent experience, as stated in the Law on Universities No. 63/2006, the evaluation of applicants shall be based on the following: artistic career and/or research and academic work, teaching, management experience, and other experience particularly relevant to the position in question.

4.2. Evaluation of artistic work shall be based on the following: artistic value and originality and the knowledge that renowned domestic or foreign art institutions, which make their selection professionally, have either employed the applicant, or exhibited, performed or published his/her work. Work in progress may be considered as well as completed work.

4.3. Evaluation of research and academic work shall consider such factors as the originality of the research project and independence vis-à-vis other research and publications, knowledge of the status of research within the relevant academic field, the proper use of resources and scientific methods, academic innovations and the significance of the research.

4.4. Evaluation of former teaching experience shall consider such factors as the applicant's teaching efforts and teaching achievements. Furthermore, variety and innovation in teaching methods, initiative in the organization of teaching and efforts towards encouraging students to use independent working methods shall be included in the evaluation.

4.5. Evaluation of management experience shall consider experience from university level management and other knowledge that can be of value to the Iceland Academy of the Arts, such as community work, business management, and work in the interest of culture and art.

4.6. The evaluation committee has permission to request specific additional materials and/or interviews, artistic performances or a more detailed examination of the applicant's work. The evaluation committee can request reviews from specialists of specific works made by the applicant or of his/her work in general.

4.7. The board of the Iceland Academy of the Arts can make more specific rules for particular evaluation committees if needed.

5. THE EVALUATION COMMITTEE'S OPINION

5.1. The evaluation committee shall at the beginning of its opinion account for the assumptions, documents and sources on which it bases its evaluation.

5.2. The evaluation committee shall submit a well-substantiated opinion on whether applicants are competent to hold the position in question or not. This opinion must be unequivocal. If members of the committee do not agree on this issue, there shall be a vote on each applicant, in which each committee member takes a stand. Each committee member is free to explain his/her opinion individually.

6. CONSIDERATION OF THE EVALUATION COMMITTEE'S OPINION AND THE FINAL DECISION

6.1. An evaluation committee opinion signed by all committee members shall be presented to the rector, together with all application materials. If rector finds the opinion or the committee's work flawed in any way, he/she can return the opinion to the committee with questions and/or comments. The evaluation committee is obligated to respond to these.

6.2. The rector shall send the individual relevant opinion to each applicant. Rector invites written comments from applicants before the opinion is accepted. Comments which are delivered within the specified deadline are presented to the evaluation committee. The

applicant's comments and the evaluation committee's response shall accompany the opinion to the end of the appointment procedure.

6.3. All application material, the evaluation committee's opinion and other material related to the evaluation committee's work shall be treated confidentially.

6.4. No one can be appointed to a permanent teaching position at the Iceland Academy of the Arts, unless a majority of the evaluation committee considers him/her competent for the position.

6.5. Rector appoints when the evaluation committee has come to a conclusion, following detailed interviews with the applicants which the committee considered competent for the position or ranked, where applicable, as stated in item 3.1.

6.6. If rector does not accept the evaluation committee's conclusion, the position shall be advertised again.

7. REAPPOINTMENTS

7.1. The main rule on the reappointment of teachers at the Iceland Academy of the Arts is that rector is authorized, in consultation with the board, to reappoint faculty members twice without advertising, albeit for a maximum appointment of eight years. Upon the fourth appointment, the position shall be advertised as in the case of a new appointment.

7.2. Under special circumstances, exceptions may be made to this main rule. Rector shall then submit reasoning explaining the special circumstances in question. An authorization is dependent upon the board's approval.

10. September, 2012

APPENDIX 4B

**THE ICELAND ACADEMY OF THE ARTS RESEARCH
STRATEGY**

ICELAND ACADEMY OF THE ARTS - RESEARCH STRATEGY

A strong research environment is a necessary prerequisite to the generation of knowledge in a community. Universities play a key role in shaping and developing research environments, as it is one of the fundamental duties of each higher education institution to conduct research in its respective field. The Iceland Academy of the Arts is the only higher education institution in Iceland that has been accredited by the Ministry of Education, Science and Culture in the discipline Arts. It is therefore the duty of the IAA to carry out research in the arts, not only in art theory, which has been the main focus of research in the discipline for a long time, but more particularly through artistic research.

Artistic has been a growing force in the production of knowledge worldwide in recent decades. Such research draws on methods used in artistic practice, and the output of the research is disseminated through various artistic media. Thus artistic research employs the experience, understanding and training that only practicing artists possess, for the purpose of creating new knowledge. Such research can only take place through the close association of practice and theory, which, within the university community, is only found in an arts academy.

Therefore the goal of the Iceland Academy of the Arts is to create a strong research platform for the arts in Iceland, and to become a leader in that field.

To achieve that goal, the IAA emphasises:

- The establishment of an attractive, open research environment within the academy
- Supporting the dissemination of research output conducted under the auspices of the academy and by academic staff
- Strengthening research-based study programmes at the academy
- Developing research methodologies in the realm of artistic research
- Forging and strengthening collaborations in research projects

Through dynamic research in the arts, the IAA seeks to increase knowledge in the arts and of their role in the community, facilitate diversity and innovative practice within the arts, search for new methods in artistic practice, and strengthen the role of the arts in the production of knowledge within the community.

APPENDIX 4C
REGULATIONS OF THE IAA RESEARCH FUND

RESEARCH FUND

- REGULATIONS –

Article 1

The Research Fund has the role of promoting the Academy's academic faculty research and innovation (R&I) activities and encouraging the production of knowledge in its respective fields. The Fund's grants shall cover research in the academic field *the arts*.

Article 2

The Fund's revenue is the Academy's contribution in accordance with its operational budget and other revenue which the Fund may receive.

Article 3

The Research Fund's Board shall be composed of three professional parties, two external and one from the Iceland Academy of the Arts. Board members shall have knowledge and experience of research work and processes, and fulfil comparable criteria to those made of the Academy's academic faculty.

The Board is appointed by the rector for two years at a time by suggestion from the Management Council. It should be ensured that the membership of two or more Board members does not come to an end at the same time.

The role of the Board is to assess applications and award research grants on the basis of these rules.

Article 4

The Academy's Managing Director oversees the operation and administration of the Research Fund with mandate from the Fund's Board. The Director of the Research Service Center shall be the Fund's Secretary.

Article 5

All academic faculty members who are appointed with R&I time have the right to apply for a grant from the Fund.

Article 6

The assessment of applications should primarily focus on the artistic and/or academic value of a project, as well as the applicants' qualifications. There should be a focus on how the project contributes to the production of new knowledge or new understanding, or the development of new methods in a particular field, and how the project presents previously accepted knowledge or methods in a new light. It should also be taken into consideration whether time schedules and cost estimates are realistic. The project must be disseminated in a public arena and it must be clearly relevant to the wider society. The Academy's Research Strategy forms the base of any decision.

Article 7

Applications for grants from the Fund shall be sought by advertisement once a year, normally in the spring term.

The Fund provides grants for production costs, contracted services or other costs incurred in the execution of the project, e.g. the work contribution of assistants, among other. It is not possible to apply for a grant for own salary but applicants shall account for their own estimated work contribution in their application.

Article 8

Applications shall be accompanied by a comprehensive description of the research project, including:

- the aim of the project
- relevance to the field in question and the work of others in that field (state of the art)
- method used in research process, in addition to time schedule and project plan
- schedule for the proposed dissemination of the research process and/or research output
- the impact of the project and its benefit for the relevant subject area
- relevance to the Academy's Research Strategy and overall academic policy.
- comprehensive cost estimate where the project's main cost items and secured funding is listed, e.g. in the form of grants.

The application shall be accompanied by a résumé and an overview of the applicant's professional activities.

Article 9

At the end of the project period, applicants shall submit a project report, where the research process shall be described in addition to methods, output and means of dissemination. The project shall be discussed within the context of the relevant subject area in addition to assessing its value and impact in a wider context. The report shall be submitted electronically to the Fund's Secretary.

Article 10

The Fund's application form may be found on the Academy's Research Service Center home page. Applicants who has previously received a grant must have submitted a statement on account of the previous project should they apply again

Article 11

These rules are made on the basis of Article 18 of the Iceland Academy of the Arts Rules and take immediate effect.

Thus agreed by the Board of the Iceland Academy of the Arts on 7 February 2012.

APPENDIX 4D

**EXAMPLES FROM THE DEPARTMENT OF DESIGN AND
ARCHITECTURE RESEARCH PROFILE**

Birna Geirfinnsdóttir

Database – Research and Development – Iceland Academy of the Arts

<http://rannsoknagrunnur.lhi.is/en/rannsoknir/folk/nanar/25/>



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[Íslenska](#)

Name: Birna Geirfinnsdóttir

Position: Lecturer, fagstjóri - graffísk hönnun

Department: Department of Design and Architecture

Curriculum Vitae: <http://lhi.is/skolinn/starfsfolk/?stm=839>

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Passion Hymns	Visual Communication	Designer	Jan. 1, 2014 - Oct. 27, 2014	
Mæna, a magazine and web-archive for Visual Communication in Iceland	Visual Communication	Artistic Director	June 1, 2010 - Oct. 6, 2013	design, visual communication, graphic design, editorial design, typography, magazine, archive, website, teaching

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Aðalskipulag Reykjavíkur 2010–2030	Visual Communication	Designer	March 1, 2014 - May 1, 2014	
Passion Hymns	Visual Communication	Designer	Jan. 1, 2014 - Oct. 27, 2014	
Af jörðu	Architecture, Visual Communication	Designer	Nov. 1, 2013 - March 31, 2013	
Snorrastofa í Reykholti	Visual Communication	Designer	March 1, 2011	

Publications

Title	Type	Role	Publication year	Keywords
Detail in Typography Aðalskipulag Reykjavíkur 2010–2030	Book	Scholar	2015	
Mæna, tímarit um grafíska hönnun á Íslandi, 2014	Article (non peer-reviewed), Electronic publication, Magazine	Scholar	2014	
Passion Hymns The Solid Form of Language by Robert Bringhurst	Book	Designer	2014	
Af jörðu	Book	Artist	2014	translation, typography
Af jörðu	Book	Designer	2013	

Other Activity

Type	Title	Field	Role	Date/Period
Participation in public discourse	Huga þarf betur að letri	Visual Communication	Scholar	March 4, 2014 - March 4, 2014
Fyrirlestur	Oddaflug	Visual Communication	Scholar	Jan. 16, 2014 - Jan. 16, 2014
Fyrirlestur	Af jörðu	Visual Communication	Designer	Jan. 15, 2014
Member of selection committee or jury	Náttúruminjasafn Íslands	Visual Communication	Consultant	Jan. 1, 2014 - Feb. 1, 2014
Member of selection committee or jury	FÍT	Visual Communication	Expert	March 1, 2013 - March 31, 2013

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Bryndís Björgvinsdóttir

Database – Research and Development – Iceland Academy of the Arts

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[Íslenska](#)

Name: Bryndís Björgvinsdóttir
Position: Adjunct Lecturer
Department: Department of Design and Architecture
Curriculum Vitae: <http://lhi.is/skolinn/starfsfolk/?stm=1169>

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Jokes and Urban Legends in Iceland	Cultural Theory	Scholar	Jan. 1, 2011	
Eftirlit með almannarými í miðbæ Reykjavíkur	Cultural Theory	Scholar	May 24, 2010	
The uses of heritage in Iceland	Theatre Studies, Cultural Theory	Scholar	Feb. 1, 2009	

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Map of the World (Ternifestival, Terni, Ítalía)	Theatre, Theatre Studies, Art Education, Cultural Theory	Artist	Sept. 18, 2013 - Sept. 21, 2013	

Publications

Title	Type	Role	Publication year	Keywords
Hafnfirðingabrandarinn	Book	Author	2014	
Hafnfirðingabrandarinn: Allar góðar sögur fjalla um bömmur þess að vera manneskja.	Manuscript, Masters thesis	Author	2014	
Kötturinn í örbylgjuofninum og hamborgarinn sem lærði að tala	Article (non peer-reviewed)	Author	2014	
Performative Heritage	Peer-reviewed article	Author	2014	

Jokes and Urban Legends in Iceland	Peer-reviewed article	Author	2012
The fly that stoped the war	Book	Author	2011
Eftirlit með almannarými í miðbæ Reykjavíkur	Peer-reviewed article	Scholar	2010
The uses and abuses of heritage	Peer-reviewed article	Author	2010
The uses of heritage in Iceland	Masters thesis	Author	2009

Other Activity

Type	Title	Field	Role	Date/Period
Lecture	Allar góðar sögur fjalla um bömmur þess að vera manneskja: Málstofa um skapandi og fræðilega textagerð	Cultural Theory, Creative Writing	Scholar	Aug. 17, 2014 - Aug. 18, 2014
Lecture	Húmor og skapandi skrif	Cultural Theory, Creative Writing	Author	May 21, 2014 - May 21, 2014
Fyrirlestur	Kurt Vonnegut og Kurt Cobain: Sársauki, sjálfsmynd og skapandi skrif	Theatre Studies	Author	Feb. 28, 2014 - Feb. 28, 2014
Radio/TV programming	Hugsað um líf og dauða Kurt Cobain	Cultural Theory	Author	Feb. 23, 2014 - Feb. 23, 2014
Radio/TV programming	Dagbækur Berts	Theatre Studies, Cultural Theory	Author	Feb. 14, 2014 - Feb. 14, 2014
Radio/TV programming	Tækninýjungar og hamborgarar sem tala	Theatre Studies, Cultural Theory	Author	Feb. 10, 2014 - Feb. 10, 2014
Lecture	Skáld í skólum	Cultural Theory, Creative Writing	Participant	Nov. 12, 2012 - Dec. 21, 2012
Fyrirlestur	Performative Heritage	Cultural Theory	Scholar	Oct. 26, 2012
Purchase of works	Tvær smásögur	Cultural Theory, Creative Writing	Author	Oct. 1, 2012 - Oct. 31, 2012
Fyrirlestur	Jokes and Urban Legend in Iceland	Cultural Theory	Scholar	March 17, 2012
Fyrirlestur	Jokes and Urban Legend in Iceland	Cultural Theory	Scholar	Feb. 16, 2012

Prize	The fly that stopped the war	Cultural Theory	Author	Sept. 24, 2011
Fyrirlestur	Eftirlit með almannarými í miðbæ Reykjavíkur	Cultural Theory	Scholar	Jan. 18, 2011

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Halldóra Guðrún Ísleifsdóttir

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[Íslenska](#)

Name: Halldóra Guðrún Ísleifsdóttir
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Department: Department of Design and Architecture
Curriculum Vitae: <http://lhi.is/skolinn/starfsfolk/?stm=453>
Heimasíða: <http://http://www.graphicnincompoop.com/>

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Research lab in Type and media	Visual Communication	Scholar	Aug. 1, 2012 - Oct. 6, 2013	typography, type, media, teaching, pedagogy
Icelandic Village	Visual Communication	Artistic Director	Sept. 10, 2011 - Oct. 6, 2013	icelandic, language, pedagogy, graphic design, visual communication, branding
Mæna, a magazine and web-archive for Visual Communication in Iceland	Visual Communication	Scholar	June 1, 2010 - Oct. 6, 2013	design, visual communication, branding design, visual communication, graphic design, editorial design, typography, magazine, archive, website, teaching
Conservation: Gísli B. Björnsson	Visual Communication	Project director	Sept. 1, 2009 - Aug. 10, 2014	graphic design, history, pedagogy
Masters thesis	Visual Communication	Scholar	June 1, 2009 - Feb. 20, 2011	Mæna, publishing, editing, writing, design, visual communication, graphic design, illustration, magazine,

archive, website,
discussion**Artistic Activity**

Title	Field	Role	Date/Period	Keywords
A manifestation of Unity. Nexus series in Minni (Minni)	Visual Communication	Artist	Feb. 7, 2014 - May 31, 2014	drawing
A manifestation of Unity. Nexus series: Art365 (Art365)	Visual Communication	Artist	Jan. 1, 2014 - Dec. 31, 2014	drawing
Icelandic Literature Center	Visual Communication	Designer	Sept. 1, 2013 - Jan. 15, 2014	branding, graphic design
Icelandic Film Weekend	Visual Communication	Designer	March 22, 2013 - March 24, 2013	visual communication, branding
(I)ndependent People. Visual Arts. Reykjavik Art Festival 2012 (- 2013) Járn	Visual Communication	Designer	Sept. 1, 2012 - Sept. 5, 2013	graphic design, visual communication, branding, layout, editorial design
(Miðlar og umhverfi) The Ether Project: The Ether. Within Reach. Manifestations (Smíðaverkstæðið Þjóðleikhúsinu, Kling & Bang)	Visual Communication	Designer	May 4, 2010	cover, design
Belafonte	Architecture, Visual Communication, Theatre, Fine Art, Composition	Artist	Nov. 30, 2009 - Dec. 11, 2011	Play, exhibition, bookwork, music CD, video DVD
Damanhur. eco-society	Visual Communication	Designer	Nov. 30, 2009	lyrics, belafonte the band, belafonte, cd cover, cover design
Scintilla. home collection. Logo	Visual Communication	Designer	Nov. 18, 2009	Information, collaboration, poster, advertising, marketing
Music from the Ether	Visual Communication	Designer	Oct. 20, 2009	logo, fashion, design
Nordisk Panorama 2009 (Miðlar og umhverfi)	Visual Communication	Designer	Oct. 6, 2009 - Oct. 6, 2012	graphic design
	Visual Communication	Designer	Sept. 25, 2009 - Sept. 30, 2009	poster

Icelandic Film Centre (Miðlar og umhverfi)	Visual Communication	Designer	Aug. 1, 2009 - May 15, 2014	design, branding, identity, advertising, promotional material, poster, brochure, signage, letterhead, advertising
IAA, branding	Visual Communication	Artistic Director	Jan. 1, 2007 - May 31, 2013	branding

Publications

Title	Type	Role	Publication year	Keywords
Mæna, magazine about visual communication in Iceland, 2014	Article (non peer-reviewed)	Editor	2014	visual communication, magazine, technology
Mæna, magazine about visual communication in Iceland, 2014	Article (non peer-reviewed) , Magazine	Editor	2014	visual communication, magazine, technology
The Solid Form of Language by Robert Bringhurst	Book	Scholar	2014	translation, typography
Mæna, a magazine about visual communication in Iceland, 2013	Article (non peer-reviewed) , Electronic publication, Magazine	Editor	2013	
Message Journal	Magazine	Scholar	2013	
Illuminating Illustration in Iceland	Article (non peer-reviewed)	Author	2013	illustration, illumination, drawing, storytelling
Mæna, a magazine about visual communication in Iceland, 2012	Article (non peer-reviewed) , Electronic publication, Magazine	Editor	2012	
Mæna, graphic design in Iceland, 2011	Electronic publication, Magazine	Editor	2011	
Mæna, graphic design in Iceland, 2010	Electronic publication, Magazine	Editor	2010	
Manifestations I-V, The Ether Project	Artist's book	Artist	2010	Play, exhibition, bookwork, music CD, video DVD
Masters thesis	Masters thesis	Scholar	2010	Mæna, publishing, editing, writing, design, visual communication,

Belafonte, the band	Audio recording	Author	2009	graphic design, illustration, magazine, archive, website, discussion lyrics, belafonte the band, belafonte, cd cover, cover design
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Other Activity

Type	Title	Field	Role	Date/Period
Lecture	Hugarflug, seminar, Type and Media	Visual Communication	Scholar	Sept. 5, 2014 - Sept. 5, 2014
Life-long learning	Cumulus, International Association of Universities and Colleges of Art, Design, and Media: What's on: cultural diversity, social engagement, shifting education	Visual Communication	Participant	May 8, 2014 - May 10, 2014
Participation in public discourse	Huga þarf betur að letri	Visual Communication	Scholar	March 4, 2014 - March 4, 2014
Lecture	Hugarflug, seminar, Type and media: Emotionally charged type	Visual Communication	Scholar	Feb. 28, 2014 - Feb. 28, 2014
Moderator	Hugarflug, seminar, Type and Media	Visual Communication	Scholar	Feb. 28, 2014 - Feb. 28, 2014
Moderator	Hugarflug, seminar, Type and Media	Visual Communication	Scholar	Feb. 28, 2014 - Feb. 28, 2014
Lecture	Hugarflug, On Making Together: Universities House of Ideas	Visual Communication	Scholar	Feb. 28, 2014 - Feb. 28, 2014
Life-long learning	Bad design, workshop	Visual Communication	Designer	Nov. 26, 2013 - Nov. 26, 2013
Fyrirlestur	Branding, Össur	Visual Communication	Designer	Oct. 22, 2013 - Oct. 22, 2013
Life-long learning	You are in Control 2014	Visual Communication	Participant	Oct. 13, 2013 - Oct. 14, 2013
Lecture	Open lecture series: Sneiðmynd	Visual Communication	Designer	Sept. 19, 2013 - Sept. 19, 2013
Fyrirlestur	Icelandic Design Center Lecture Series: Design thinking, Agent of Change	Visual Communication	Scholar	Jan. 24, 2013 - Jan. 24, 2013
Participation in public discourse	Radio interview: Freedom, the brand	Visual Communication	Scholar	Nov. 9, 2012 - Nov. 9, 2012
Life-long learning	Typo London 2012	Visual Communication	Participant	Oct. 19, 2012 - Oct. 21, 2012
Workshop	Klak: Branding, workshop	Visual Communication	Scholar	Oct. 10, 2012 - Oct. 10, 2012

Life-long learning	You are in Control	Visual Communication	Participant	Oct. 5, 2012 - Oct. 5, 2012
Life-long learning	Pop-Tech 2012	Visual Communication	Participant	Sept. 27, 2012 - Sept. 29, 2012
Moderator	Art in Translation, International Conference on Language and the Arts: „Creative Writing and the Digital Age“	Visual Communication	Scholar	April 21, 2012 - April 21, 2012
Life-long learning	ATypI Reykjavík, conference, 2011	Visual Communication	Designer	Sept. 14, 2011 - Sept. 18, 2011
Participation in public discourse	Radio interview; Design, art, and politics	Visual Communication, Fine Art	Artist	Aug. 4, 2011
Member of selection committee or jury	Reykjavík City of Literature Conference, Iceland	Visual Communication	Designer	July 19, 2011
Participation in public discourse	Design Policy, Hönnunarmiðstöð	Visual Communication	Designer	June 15, 2011
Lecture	Design is another word for Courage, keynote, Hreyfið	Visual Communication	Designer	April 30, 2011
Public event organization	Mæna 2011, publishing, Design March, 2011	Visual Communication	Project director	March 23, 2011
Prize	The Ether Project; The Ether, Within Reach, Manifestations	Visual Communication, Fine Art	Artist	March 23, 2011
Public event organization	Display, Design March, 2011	Visual Communication	Designer	March 23, 2011 - March 26, 2011
Lecture	Creativity is an other word for courage	Visual Communication	Expert	Oct. 15, 2010
Lecture	Gender images	Visual Communication	Designer	Sept. 27, 2010
Lecture	Revolution vs. respect	Visual Communication	Expert	Sept. 27, 2010
Lecture	Branding and ethics	Visual Communication	Expert	Sept. 16, 2010
Lecture	Fear and Future Vision	Visual Communication	Designer	Aug. 27, 2010
Public discourse	PrjúLogoLounge Master Library series: Shapes & Symbols.	Visual Communication	Designer	Aug. 24, 2010
Member of panel	Icelandic Public Building Art Fund	Visual Communication	Artist	Aug. 1, 2010 - Aug. 1, 2012
Member of expert panel	ATypI Reykjavík, 2011	Visual Communication	Designer	July 27, 2010 - Sept. 18, 2011
Participation in public discourse	A designers view on the campaign Inspired by Iceland	Visual Communication	Author	June 8, 2010

Participation in public discourse	Designers view on advertising before elections	Visual Communication	Expert	May 29, 2010
Participation in public discourse	Vandað en vandræðagangurinn mikill Skemman, a repository of academic and research documents	Visual Communication	Designer	May 11, 2010
Consulting	Skemman, a repository of academic and research documents	Visual Communication	Consultant	May 7, 2010 - Aug. 30, 2010
Member of selection committee or jury	Ímark 2010	Visual Communication	Designer	Feb. 1, 2010 - Sept. 7, 2011
Lecture	Fear restricts our design	Visual Communication	Designer	Jan. 22, 2010
Participation in public discourse	Design in Post Crisis Society	Visual Communication	Author	Jan. 22, 2010
Conference or symposium organization	Damanhur, eco-society	Visual Communication	Project director	Nov. 18, 2009
Member of selection committee or jury	Grant for marketing craft and design abroad	Visual Communication	Designer	Nov. 2, 2009 - Feb. 28, 2010
Public discourse	LogoLounge 5: 2,000 International Identities by Leading Designers	Visual Communication	Designer	Oct. 1, 2009
Curriculum Development	Oats (work title)	Visual Communication	Scholar	Sept. 10, 2009
Member of selection committee or jury	Sjónlist	Visual Communication	Designer	Aug. 1, 2009
Member of board	Alda, association for sustainability and democracy	Visual Communication	Expert	Jan. 1, 2009 - Oct. 6, 2013
Participation in public discourse	Ministry of Ideas	Visual Communication	Participant	Oct. 15, 2008 - Oct. 14, 2009

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Garðar Eyjólfsson

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[Íslenska](#)

Name: Garðar Eyjólfsson
Position: Lecturer, fagstjóri - vöruhönnun
Department: Department of Design and Architecture
Curriculum Vitae: <http://lhi.is/skolinn/starfsfolk/?stm=1484>

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Open Source	Product Design	Scholar	Aug. 20, 2014 - Dec. 20, 2014	Open Source, system, materials, transformation
ARCHAISM, AMNESIA AND ANARCHY IN/OE ARCHITECTURE	Product Design	Scholar	June 8, 2014 - June 20, 2014	
13AI+	Product Design	Project director	March 16, 2011 - Oct. 4, 2013	
Research Paper for the Making of Design Policy in Iceland	Product Design	Scholar	May 20, 2010 - Aug. 30, 2010	

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Basalt/ Aluminum Casting (HönnunarMars, Kex Hostel)	Product Design	Designer	March 14, 2013 - March 17, 2013	
Aluminum tables/stools (Stockholm Furniture Fair)	Product Design	Designer	Feb. 1, 2013 - Feb. 8, 2013	

Publications

Title	Type	Role	Publication year	Keywords
Framleiðsla (Mæna)	Book	Scholar	2014	
Research Paper for the Making of Design Policy in Iceland	Report	Expert	2010	

Other Activity

Type	Title	Field	Role	Date/Period
Lecture	Auðlindin Austurland	Product Design	Scholar	Nov. 5, 2013 - Nov. 6, 2013
Participation in public discourse	Sneiðmynd (Vísjón RÚV)	Product Design	Project director	Oct. 17, 2013 - Oct. 17, 2013
Conference or symposium organization	13A1+ Conference	Product Design	Project director	Aug. 28, 2013
Participation in public discourse	13A1+ (Segðu mér RÚV)	Product Design	Designer	Aug. 28, 2013
Public event organization	13A1+ Exhibition Stockholm Furniture Fair	Product Design	Project director	Feb. 1, 2013 - Feb. 8, 2013

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Guðmundur Oddur Magnússon

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[Íslenska](#)

Name: Guðmundur Oddur Magnússon
Position: Professor
Department: Department of Design and Architecture
Curriculum Vitae: <http://lhi.is/skolinn/starfsfolk/?stm=81>

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Mæna, a magazine and web-archive for Visual Communication in Iceland	Visual Communication	Consultant	June 1, 2010 - Oct. 6, 2013	design, visual communication, graphic design, editorial design, typography, magazine, archive, website, teaching
Conservation: Gísli B. Björnsson	Visual Communication	Scholar	Sept. 1, 2009 - Aug. 10, 2014	graphic design, history, pedagogy
The World of Bjarni H. Thorarinsson	Visual Communication	Scholar	Aug. 1, 2009 - Sept. 30, 2013	Visual Culture, National Identity, Icelandic Graphic Designers
Visual Culture and National Identity in Iceland	Visual Communication	Project director	May 1, 2000 - Sept. 30, 2013	National Identity, Icelandic Graphic Designers

Artistic Activity

Title	Field	Role	Date/Period	Keywords
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Íslenski Dansflokkurinn - Emotional (Íslenski Dansflokkurinn)	Visual Communication Designer	Aug. 16, 2014 - Aug. 16, 2014
ListmannaLAUN (Stjórn Listamannalauna)	Visual Communication Designer	Aug. 8, 2014 - Aug. 8, 2014
Fjallkonan - Garðveisla 2014 (Skaftfell, miðstöð myndlistar, Seyðisfjörður)	Visual Communication Designer	Aug. 3, 2014 - Aug. 3, 2014
RADIOTOWER (Smíðjuhátiðin, Seyðisfirði)	Visual Communication Designer	July 23, 2014 - July 27, 2014
RÓRÓ - sumarsýning Skaftfells (Skaftfell, miðstöð myndlistar, Seyðisfjörður)	Visual Communication Designer	June 17, 2014 - June 17, 2014
Harpa International Music Academy 2014 (Harpa Conference hall, Reykjavík)	Visual Communication Designer	June 7, 2014 - June 17, 2014
TÝSGALLERÍ - BJARNI H. ÞÓRARINSSON (Týsgallerí, Reykjavík)	Visual Communication Designer	May 15, 2014 - May 15, 2014
RFF 2014 ELLA (RFF 2014 Harpa Conference hall, Reykjavík)	Visual Communication Designer	March 29, 2014 - March 29, 2014
Leikhús Listamanna - Bolludagur (IÐNÓ, Reykjavík)	Visual Communication Designer	Feb. 3, 2014 - Feb. 3, 2014
GONE - FILM POSTER (Wonder Films)	Visual Communication Designer	Jan. 29, 2014 - Jan. 29, 2014
LIVINGSTONE - film poster (Wonder films)	Visual Communication Designer	Jan. 15, 2014 - Jan. 15, 2014
VISITORS - Ragnar Kjartansson (Kling & Bang Gallerí)	Visual Communication Designer	Nov. 22, 2013 - Nov. 22, 2013
Jón Leifs, Eilíffö / Eternity (Kammersveit Reykjavíkur / Smekkleysa)	Visual Communication Designer	Oct. 10, 2013 - Oct. 10, 2013
Electric Penaeus Monodon Garage (Seyðisfjörður)	Visual Communication Designer	July 18, 2013 - July 19, 2013
Geirahús, Seyðisfirði (Seyðisfjörður)	Visual Communication Participant	July 1, 2013 - Aug. 3, restoration 2013

Afmælismarki Hóladómkirkju (Hólar í Hjaltadal)	Visual Communication Designer	June 30, 2013 - June 30, 2013
Harpa International Music Academy (HARPA Conference hall, Reykjavík)	Visual Communication Designer	June 9, 2013 - June 17, 2013 Goddur posters
Goddur (Petra Lilja Design Galleri, Malmö, Sweden)	Visual Communication Artist	June 2, 2013 - Aug. 25, 2013 goddur posters
The Icelandic Dermatological Society (Reykjavík)	Visual Communication Designer	May 7, 2013 - May 7, 2013
La Poesie (Reykjavík)	Visual Communication Designer	April 14, 2013 - April 14, 2013 goddur CD cover
TVG EXPRESS (Reykjavík)	Visual Communication Designer	Feb. 26, 2013 - Feb. 26, 2013 goddur logos
Endurskin frá Garði (Gallerí Listamenn, Skúlagata, Reykjavík)	Visual Communication Designer	Feb. 16, 2013 - March 2, 2013
Heimilisíðnaðarfélag Íslands 100 ára (Reykjavík)	Visual Communication Designer	Jan. 28, 2013 - Jan. 28, 2013 goddur poster
GODDUR POSTERS (Spark Design Space, Reykjavík)	Visual Communication Designer	Oct. 30, 2012 - Jan. 31, 2013
Randscharf / On the Cutting edge ~ Frankfurt (Museum für Angewandte Kunst Frankfurt - Schaumainkai 17 60594 - Frankfurt/Main)	Visual Communication Participant	Sept. 22, 2011 - Feb. 19, 2012 graphic design
Garden Party Pster (Seyðisfjörður)	Visual Communication Designer	July 31, 2011 - July 31, 2011 poster
Season (Seyðisfjörður)	Visual Communication Designer	June 25, 2011 - Aug. 27, 2011 poster design
National Horse Show of Iceland (Vindheimamelar)	Visual Communication Designer	June 5, 2011 - June 5, 2011 logo design
The Club (Borgarleikhúsið)	Visual Communication Designer	May 25, 2011 - Sept. 2, 2011 Theatre Poster
VIDEO - A Documentary on the Icelandic Music Video (HARPA - Concert Hall &	Visual Communication, Cultural Theory, Participant	May 23, 2011 video documentary

Conference Center) Koddu/ The Icelandic Case / The Bubble, the Meltdown and the National Identity The Living Art Museum, Reykjavik (The Living Art Museum and Alliance Warehouse, Reykjavik, Iceland)	Visual Communication, Fine Art	Artist	April 16, 2011 - May 15, 2011	political art
Sequences Poster (Reykjavik)	Visual Communication Designer		April 1, 2011 - April 10, 2011	poster
The Reykjavik Grapevine Front Page (Reykjavik)	Visual Communication Artist		March 11, 2011 - April 7, 2011	illustration
Leikhús Listamanna (National Theatre - Reykjavik)	Visual Communication Designer		Feb. 16, 2011 - April 30, 2011	Theatre Poster
Nine Elevens · Straight to Hell (Reykjavik)	Visual Communication Designer		Dec. 10, 2010 - Dec. 10, 2010	cd - cover
Daníel Björnsson · Ingo Frölich (Gallerí Dvergur, Grundarstíg 21, Reykjavík)	Visual Communication Designer		Dec. 4, 2010 - Dec. 4, 2010	Exhibition Poster
ELLEN - Let me be there (Reykjavík)	Visual Communication Designer		Dec. 1, 2010 - Dec. 1, 2010	
Ólöf Arnalds - Nordic House Concert	Visual Communication Designer		Oct. 29, 2010	
Neikon - Beikon dæalógur	Fine Art	Artist	Oct. 27, 2010	
Garden Party Poster	Visual Communication Designer		Aug. 1, 2010	
Mezzoforte - Volcanic	Visual Communication Designer		July 14, 2010	
Ólöf Arnalds - Innundir Skinni	Visual Communication Designer		July 1, 2010	
Ólöf Arnalds - Single Two	Visual Communication Designer		July 1, 2010	
Ólöf Arnalds Single One	Visual Communication Designer		May 15, 2010	
Bjarni H. Thorarinsson	Visual Communication Designer		May 1, 2010	
Bjarni H. Thorarinsson 2	Visual Communication Designer		May 1, 2010	
Kling and Bang - Explore No Soul For Sale	Visual Communication Designer		April 30, 2010	
Hekla Dögg Jónsdóttir - Openings	Visual Communication Designer		April 2, 2010	
Langi Seli & Skuggarnir - Drullukalt	Visual Communication Designer		March 2, 2010	

Ólöf Arnalds in Concert	Visual Communication Designer	Jan. 23, 2010
Maputo Night	Visual Communication Designer	Jan. 22, 2010
Balls of Youth	Visual Communication Designer	Nov. 10, 2009
Snorri - The Biography of Snorri Sturluson 1179-1241	Visual Communication Artist	Oct. 15, 2009
Mezzoforte - Live in Reykjavik	Visual Communication Designer	Sept. 4, 2009

Publications

Title	Type	Role	Publication year	Keywords
Dieter Roth, Björn Roth - Islands	Book	Artist	2014	
Hönnun sem valdbeiting	Article (non peer-reviewed)	Scholar	2014	
Taktu hár úr hala mínum - Búkolla snýr aftur	Article (non peer-reviewed)	Scholar	2014	illustration, legends
Mythcraft 2	Article (non peer-reviewed)	Scholar	2013	mythcraft
Oddur Roth	Book	Author	2013	
http://rannsoknagrunnur.lhi.is/rannsoknir/	Book	Author	2013	Typography
Gisli B - 50 years in Graphic Design	Exhibition catalogue	Scholar	2012	graphic design
Looking the Devil in the Eye Sigurður Guðjónsson at the North Atlantic Pavilion: City States, Liverpool Biennial 2012	Exhibition catalogue	Author	2012	the devil
Song of the Vikings	Book	Illustrator	2012	illustration
Hope	Article (non peer-reviewed)	Author	2011	Nature
The Decade of the Vikings and the Sweater	Article (non peer-reviewed)	Author	2011	Preservation spirit of time, binary tjinking
CAROL DIEHL'S ART VENT	Electronic publication	Illustrator	2011	photography
Einar Þorsteinn - Hugvit	Exhibition catalogue	Author	2011	geometry
The Recreation	Article (non peer-reviewed)	Author	2011	design
The Feminine Nature of Sleipnir's Horseshoe	Article (non peer-reviewed)	Author	2011	feminism, paganism, runes
The Holy Book	Article (non peer-reviewed)	Author	2011	fine arts
Designmarch 2011	Article (non peer-reviewed)	Author	2011	design

Nature Items in Jars	Article (non peer-reviewed)	Author	2011	Museums
Columnar basalt or mathematics	Article (non peer-reviewed)	Author	2011	architecture
Controversial Exhibition	Electronic publication	Author	2011	Fine art
Inferiority complex	Article (non peer-reviewed)	Author	2011	inferiority complex
The Age of Information	Article (non peer-reviewed)	Author	2011	information revolution
To be able to give	Article (non peer-reviewed)	Author	2010	
Faces	Chapter in an edited book	Author	2010	portrait
Bright Nights	Article (non peer-reviewed)	Author	2010	
Don't judge the Book by the Cover - Fronti Nulla Fides	Article (non peer-reviewed)	Author	2010	
The Knight and the Dragon	Article (non peer-reviewed)	Author	2010	
Dr. „Vísir“ Bjarni Hjaltested Pórarinnsson og framúrstefnulegar kenningar hans	Article (non peer-reviewed)	Author	2010	visiology
Volcano Images	Article (non peer-reviewed)	Author	2010	
Square Mindness	Article (non peer-reviewed)	Author	2010	bureaucrats
Insanely Good!	Article (non peer-reviewed)	Author	2010	
GEOTYPOGRAFIKA / VISUAL COMMUNICATION UND WISSENSCHAFT	Electronic publication	Illustrator	2010	typography, photography
Goddur interviewed by ANNA ELVIRA	Electronic publication	Illustrator	2010	photography
Design March	Article (non peer-reviewed)	Author	2010	
Design Morality	Article (non peer-reviewed)	Author	2010	Design festivals
The Cross-hanger and the Arts	Article (non peer-reviewed)	Author	2010	iconography
As above so below	Article (non peer-reviewed)	Author	2010	psychology
Small Boxes	Article (non peer-reviewed)	Scholar	2010	modernism, romanticism
Stalling the Wool	Article (non peer-reviewed)	Author	2010	National imagery
Plagiarism	Article (non peer-reviewed)	Author	2010	

Ornamenter og Mönstre fra Island	Review	Scholar	2010	
The Knights of the Crises	Article (non peer-reviewed)	Author	2010	
The Ghost on The National day	Article (non peer-reviewed)	Author	2010	
Dike in Akureyri? Yes, thank you	Article (non peer-reviewed)	Author	2010	
The Creative Professions	Article (non peer-reviewed)	Author	2010	creative profession
Caduceus	Article (non peer-reviewed)	Author	2010	hermes, caduceus
The Imagination Workshop	Book	Author	2010	
The Image of the President	Article (non peer-reviewed)	Author	2010	Image making
The Chemistry of Well being	Article (non peer-reviewed)	Author	2010	psychology, chemical dependcy
The Variety of the Truth	Article (non peer-reviewed)	Author	2010	truth
Our Nation and the Future	Article (non peer-reviewed)	Author	2010	European Union
When Hell brakes Loose	Article (non peer-reviewed)	Author	2010	
They were only few	Article (non peer-reviewed)	Author	2010	protests
Spiritual Compass	Article (non peer-reviewed)	Author	2009	mandalas
Arion Bank and the Tricking of Gylfi	Article (non peer-reviewed)	Author	2009	logo design
Design School Confidential	Book	Participant	2009	
Like the Pig Flu - On Competence versus creativity	Article (non peer-reviewed)	Author	2009	Creativity
Design is a Good Idea!	Article (non peer-reviewed)	Author	2009	Design Culture
Clean up!	Article (non peer-reviewed)	Author	2009	Design Pollution
The White Buffalo	Article (non peer-reviewed)	Author	2009	Iconography
Nina and the Triumph of the will	Article (non peer-reviewed)	Author	2009	Art Deco
The Grand Cross Star of the Order of the Falcon	Peer-reviewed article	Scholar	2009	Order of the Falcon
The Sweat Lodge	Article (non peer-reviewed)	Author	2009	Shamanism
The Icons in the Sky of the Mind	Article (non peer-reviewed)	Author	2009	Iconography
Do you believe in Santa Claus?	Article (non peer-reviewed)	Author	2009	

Other Activity

Type	Title	Field	Role	Date/Period
Fyrirlestur	Gísli B. - Fimm áratugir í grafískri hönnun	Visual Communication	Scholar	Aug. 10, 2014 - Aug. 10, 2014
Fyrirlestur	Hvernig listin breytir samfélögum	Visual Communication	Scholar	July 13, 2014 - July 13, 2014
Workshop	Roth Bar & Grill	Visual Communication	Participant	June 21, 2014 - July 7, 2014
Participation in public discourse	Kosningavaktin 2014	Visual Communication	Scholar	May 31, 2014 - May 31, 2014
Consulting	Litir íslenska fánans	Visual Communication	Consultant	May 23, 2014 - May 23, 2014
Workshop	Cumulus Spring Conference 2014	Visual Communication	Participant	May 8, 2014 - May 10, 2014
Fyrirlestur	GODDUR í 40 ár - Sneiðmynd	Visual Communication	Scholar	April 30, 2014 - Sept. 30, 2014
Public discourse	Kulturnyheterna	Visual Communication	Designer	March 30, 2014 - March 30, 2014
Fyrirlestur	Sustainable Future / Sjálfbær framtíð	Visual Communication	Scholar	March 22, 2014 - March 22, 2014
Prize	Eddu-verðlaunin	Visual Communication	Participant	Feb. 22, 2014 - Feb. 22, 2014
Fyrirlestur	Áttablaða rósín og heilög geometría	Visual Communication	Scholar	Feb. 21, 2014 - Feb. 21, 2014
Newspaper interview	SMARTLAND / Goddur	Visual Communication	Scholar	Jan. 9, 2014 - Jan. 9, 2014
Lecture	Veruleiki hugmynda	Visual Communication	Scholar	Oct. 12, 2013 - Oct. 12, 2013
Lecture	Framtíðaborgin Reykjavík: Menningarmál	Visual Communication, Cultural Theory	Scholar	Oct. 8, 2013 - Oct. 8, 2013
Fyrirlestur	Rodchenko - veggspjöld	Visual Communication	Scholar	Oct. 6, 2013 - Oct. 6, 2013
Radio/TV programming	Djöflaeyjan RUV	Visual Communication	Expert	Sept. 24, 2013 - April 29, 2014
Member of board	The LUNGA school	Visual Communication	Participant	July 17, 2013 - July 17, 2013
Curator	SÝNING Á BYGGINGARSÖGU DÓMKIRKJUNNAR Á HÓLUM	Visual Communication	Designer	July 1, 2013 - Aug. 16, 2013
Consulting	The Serpent	Visual Communication	Consultant	July 1, 2013 - Aug. 1, 2013
Radio/TV programming	Th Venice Biennale 2013	Cultural Theory, Fine Art	Project director	May 31, 2013 - May 31, 2013
Exhibition curating	Reykjavik Arts Festival 2013	Fine Art	Artistic Director	May 25, 2013 - May 25, 2013

Participation in public discourse	EVE FANFEST 2013	Visual Communication	Project director	May 11, 2013 - May 11, 2013
Fyrirlestur	Myndmál og ímyndasmíð kosninganna 2013	Visual Communication	Scholar	April 22, 2013 - April 22, 2013
Lecture	LIST ÁN	Visual Communication	Author	April 18, 2013 - April 18, 2013
Member of selection committee or jury	LANDAMÆRA	Visual Communication	Expert	April 10, 2013 - April 13, 2013
Fyrirlestur	ÍSLENDINGA-APP	Visual Communication	Scholar	March 21, 2013 - March 21, 2013
Participation in public discourse	Grænir Dagar - Listir & Sjálfbærni	Visual Communication	Expert	March 14, 2013 - March 14, 2013
Fyrirlestur	HÖNNUNARMARS 2013	Visual Communication	Scholar	Feb. 22, 2013 - Feb. 22, 2013
Innovation in teaching	The Identities in Icelandic Design & Architecture	Art Theory	Expert	Feb. 14, 2013 - Feb. 14, 2013
Lecture	Skapandi skólustarf	Visual Communication	Participant	Feb. 9, 2013 - Feb. 9, 2013
Fyrirlestur	Skapandi atvinnugreinar af sjónarhóli listamanna	Visual Communication	Expert	Feb. 6, 2013 - Feb. 6, 2013
Fyrirlestur	Gullgerðarlist og rekstur fyrirtækja	Visual Communication	Scholar	Nov. 13, 2012
Fyrirlestur	Gisli B - 50 years in Graphic Design	Visual Communication	Scholar	Nov. 2, 2012 - Nov. 2, 2012
Fyrirlestur	„Hugleiðingar um frumleika“	Visual Communication	Scholar	Nov. 1, 2012 - Nov. 1, 2012
Fyrirlestur	Rannsóknarþing - VoN (Verkfræði og náttúruvísindasvið Háskóla Íslands)	Visual Communication	Scholar	Oct. 6, 2012 - Oct. 6, 2012
Lecture	Icelandic airwaves „The Visual Language of Metal Rock“	Art Theory, Fine Art	Scholar	Oct. 1, 2012 - Oct. 1, 2012
Fyrirlestur	Galdur Listarinnar	Visual Communication	Scholar	Sept. 11, 2012 - May 3, 2013
Radio/TV programming	Íslenskt myndmál & tákmyndir	Fine Art	Project director	March 23, 2012 - March 23, 2012
Lecture	Devil's Island RUV	Visual Communication	Expert	Feb. 24, 2012 - Feb. 24, 2012
Fyrirlestur	„Að vakna til meðvitundar um hið karllæga og hið kvenlæga“	Visual Communication	Artist	Jan. 1, 2012
Newspaper interview	The Nature of Propaganda	Visual Communication	Artist	
	TECKNAREN - INTERVIEW	Visual Communication	Artist	

Fyrirlestur	DESIGN FROM ICELAND - at CAFA (Central Academy of Fine Art) IF Lecture Hall - Beijing, China AtypI - Driftwood. (Association	Visual Communication	Scholar	Sept. 29, 2011 - Sept. 29, 2011
Fyrirlestur	Typographique Internationale) is the premier worldwide organisation dedicated to type and typography.	Visual Communication	Scholar	Sept. 16, 2011 - Sept. 16, 2011
Masterclass	THE ROOTS OF NORDIC VISUAL CREATIVITY	Visual Communication	Project director	July 11, 2011 - July 17, 2011
Lecture	The Flying Testacles Festival	Visual Communication	Scholar	July 9, 2011
Lecture	Zeitgeist - lista- og hugmyndasaga	Art Theory, Cultural Theory	Scholar	May 23, 2011 - May 26, 2011
Exhibition curating	Ingenuity	Visual Communication, Cultural Theory, Fine Art	Project director	May 7, 2011 - Aug. 21, 2011
Television broadcast	HUGVIT - Einar Þorsteinn ...og gullinfangið	Architecture, Fine Art	Artistic Director	May 3, 2011
Participation in public discourse	Southwind	Visual Communication, Cultural Theory, Fine Art	Participant	April 19, 2011 - April 19, 2011
Lecture	Listin og landsbyggðin	Visual Communication	Scholar	April 9, 2011 - April 9, 2011
Participation in public discourse	Icesave innskot	Visual Communication	Participant	April 7, 2011
Participation in public discourse	Hræðsluáróður	Visual Communication	Expert	April 4, 2011 - April 4, 2011
Conference or symposium organization	Designmarch 2011	Visual Communication	Expert	March 24, 2011 - March 24, 2011
Newspaper interview	The Professor and his Pixel Prince	Visual Communication	Participant	March 11, 2011
Member of selection committee or jury	Association og Icelandic Graphic Designers Awards 2011	Visual Communication	Expert	Feb. 26, 2011 - Feb. 26, 2011
Television broadcast	Myndlistarbókmenntir í Kiljuni	Visual Communication	Expert	Feb. 23, 2011
Lecture	THE SWEAT LODGE LECTURES	Cultural Theory	Scholar	Jan. 22, 2011 - July 17, 2011
Lecture	Kapp eða keppni?	Art Education	Scholar	Jan. 21, 2011

Lecture	Behind the Mirror	Visual Communication, Cultural Theory, Fine Art	Scholar	Jan. 13, 2011 - Jan. 13, 2011
Lecture	Listen!	Visual Communication	Expert	Jan. 6, 2011
Lecture	Birgir Andr�sson	Visual Communication, Cultural Theory, Fine Art	Expert	Dec. 8, 2010 - March 27, 2011
Lecture	Sk�punarg�fa og tengsl hennar vi� uppeldis- og menntastarf.	Visual Communication	Expert	Dec. 3, 2010 - Aug. 19, 2011
Lecture	ADFERDAFRÆÐI OG SAGA LISTFRÆÐI	Art Theory, Cultural Theory	Scholar	Nov. 11, 2010 - Nov. 18, 2010
Lecture	On drawing	Visual Communication, Fine Art	Scholar	Nov. 10, 2010
Conference or symposium organization	Gu�mundur Oddur og J�n Propp� r��a vi� Bjarna H. P�rarinsson � N�yl�	Visual Communication	Project director	Nov. 10, 2010 - Nov. 11, 2010
Public discourse	Bjarni P�rarinsson sj�nh�ttarfr��ingur	Visual Communication, Fine Art	Artist	Nov. 3, 2010
Lecture	Listin og samf�lagi�	Visual Communication, Cultural Theory, Fine Art	Scholar	Oct. 29, 2010 - Oct. 30, 2010
Lecture	�sland � straumi alþj��legra hugmynda � 20. og 21. �ld	Visual Communication, Fine Art	Scholar	Oct. 28, 2010 - Oct. 28, 2010
Participation in public discourse	Goddur - N�V�GI	Visual Communication, Cultural Theory	Scholar	Oct. 26, 2010 - Oct. 26, 2010
Participation in public discourse	Myndlistarumfj�llun	Fine Art	Expert	Oct. 8, 2010 - July 15, 2011
Lecture	Ungt f�lk og skapandi hugsun	Visual Communication	Consultant	Sept. 16, 2010
Innovation in teaching	Visual Greenland	Visual Communication	Project director	Aug. 31, 2010 - Sept. 6, 2010
Lecture	Nordic Blind Date	Visual Communication	Scholar	July 13, 2010
Artist in residence	Atelier Kjarval Paris	Visual Communication	Scholar	May 1, 2010 - May 31, 2010
Lecture	The Image of Christ in the History of Art	Visual Communication	Scholar	March 6, 2010
Lecture	PRISMA	Visual Communication	Scholar	Feb. 1, 2010 - Feb. 28, 2010

Artist in residence	Circolo Scandinavo Rome	Visual Communication	Scholar	Dec. 1, 2009 - Jan. 4, 2010
Conference or symposium organization	Crazy ideas	Visual Communication	Expert	Oct. 30, 2009
Newspaper interview	No Copyright on Creative thinking	Visual Communication	Participant	Oct. 3, 2009
Conference or symposium organization	On Creativity	Visual Communication	Expert	Oct. 1, 2009
Participation in public discourse	Ornaments & Patterns found in Iceland	Visual Communication	Scholar	Sept. 23, 2009
Exhibition curating	Mandala	Visual Communication	Project director	Aug. 28, 2009 - Sept. 27, 2009
Member of board	Náttúruverndarsjóður Pálma Jónssonar	Visual Communication	Participant	Jan. 1, 2008

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Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
ELLA slow fashion	Fashion Design	Designer	Sept. 1, 2009 - Jan. 1, 2015	fashion, slow fashion, sustainability

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Fiðrildabólur fyrir Íslandsdeild UN women	Fashion Design	Designer	Dec. 5, 2013	ELLA, UN women, fundraising
Indriðaverðlaun	Fashion Design	Designer	Nov. 9, 2013	design awards, fashion design
ELLA (Reykjavik Fashion Festival)	Fashion Design	Designer	Nov. 1, 2013 - March 30, 2014	fashion, slow fashion, sustainability, RFF
ELLA RFF 2013 (Reykjavik Fashion Festival)	Fashion Design	Designer	March 16, 2013	fashion, slow fashion, sustainability
ELLA slow fashion (ELLA)	Fashion Design	Designer	Dec. 1, 2012 - May 1, 2013	fashion, slow fashion, sustainability
ELLA slow fashion (Reykjavik Fashion Festival)	Fashion Design	Designer	April 4, 2012	fashion, slow fashion, sustainability

Other Activity

Type	Title	Field	Role	Date/Period
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Public discourse	ELLA RFF 2014	Fashion Design	Designer	Sept. 16, 2014
Newspaper interview	Forsíðuviðtal Lífið	Fashion Design	Designer	Aug. 30, 2014
Member of committee	Launasjóður Hönnuða	Fashion Design	Designer	Aug. 15, 2014 - Aug. 15, 2015
Member of selection committee or jury	Tartu Looome	Fashion Design	Expert	June 13, 2014
Public discourse	ELLA Ready to Wear Fall Winter 2014	Fashion Design	Designer	March 29, 2014
Fyrirlestur	Ekkert er af engu komið	Fashion Design	Designer	Feb. 12, 2014
Participation in public discourse	Útvarpsviðtal í tengslum við Sneiðmynd	Fashion Design	Expert	Feb. 12, 2014
Newspaper interview	Fíðrildabólur fyrir Íslandsdeild UN women		Designer	Dec. 15, 2013
Newspaper interview	Indriðaverðlaun	Fashion Design	Designer	Nov. 15, 2013
Public discourse	ELLA: Fashion Sense	Fashion Design	Designer	April 15, 2013
Public discourse	The Best Looks of RFF	Fashion Design	Designer	April 16, 2012
Public discourse	Umfjöllun og myndir RFF 2012	Fashion Design	Designer	April 4, 2012
Public discourse	Slow Fashion Picking Up	Fashion Design	Designer	April 4, 2012
Newspaper interview	Viðtal Mbl	Fashion Design	Designer	April 17, 2011

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Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Scintilla embossed leather	Fashion Design	Designer	Sept. 3, 2014 - Jan. 1, 2016	Textiles
Research Icelandic fashion industry	Fashion Design	Designer	Jan. 1, 2014 - Dec. 1, 2015	Fashion industry
Scintilla scented textiles	Fashion Design	Designer	Jan. 1, 2011 - Dec. 28, 2013	Textiles
Nordic Virtual Worlds	Fashion Design, Product Design	Scholar	March 20, 2010 - Oct. 20, 2011	

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Textile design for fashion	Fashion Design	Designer	Jan. 1, 2010 - Jan. 1, 2011	
Scintilla	Product Design	Designer	July 15, 2009 - Dec. 31, 2011	

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Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Mæna, a magazine and web-archive for Visual Communication in Iceland	Visual Communication	Artistic Director	June 1, 2010 - Oct. 6, 2013	design, visual communication, graphic design, editorial design, typography, magazine, archive, website, teaching

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Af jörðu	Architecture, Visual Communication	Designer	Nov. 1, 2013 - March 31, 2013	
Snorrastofa í Reykholti	Visual Communication	Designer	March 1, 2011	

Publications

Title	Type	Role	Publication year	Keywords
Af jörðu	Book	Designer	2013	

Other Activity

Type	Title	Field	Role	Date/Period
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Fyrirlestur	Sama sagan?	Visual Communication	Scholar	Feb. 28, 2014
Fyrirlestur	Af jörðu	Visual Communication	Designer	Jan. 15, 2014

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Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Memory: Cracks in the mirror	Cultural Theory	Scholar	Sept. 1, 2014 - Feb. 26, 2018	photographic theory, memory, storytelling, traumastudies, identity.
Architecture of ideas - ideas on architecture	Architecture, Cultural Theory	Scholar	March 1, 2014 - March 31, 2015	Architecture, Urban studies, urban space, communication, photography
Memory and Forgetting:	Cultural Theory	Scholar	Aug. 23, 2011 - May 31, 2014	Memory studies, trauma studies, deconstruction, phenomenology, psychoanalysis,
About a Neighbourhood	Cultural Theory	Scholar	April 1, 2011 - June 16, 2011	photographic theory, Photographic theory, Phenomenology, Ethics. Architecture.
Experience of refugee women. Ummerki og birtingarmyndir fortíðarinnar í samtímanum.	Cultural Theory	Scholar	Aug. 23, 2010 - Aug. 23, 2011	Memory, trauma, representation, refugee women, minority studies
Decisive moment. Representing traumatic experience in visual	Cultural Theory	Scholar	Aug. 1, 2010 - Dec. 31, 2014	Trauma studies. Psychoanalysis. lMemory studies.

media.					Representation.
Icelandic Contemporary Photography	Art Theory	Scholar	Jan. 1, 2008 - May 31, 2016		Icelandic Contemporary Photography, Photographic Theory

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Prælkun, þroski þrá? Börn við vinnu á sjó og landi. (Háskóli Íslands. Gimli. Sýning.)	Cultural Theory	Scholar	Oct. 18, 2011 - Oct. 31, 2011	Photography. Cultural Theory. Child Labour. Childhood.
Home - Away (Ljósmyndasafn Reykjavíkur)	Cultural Theory	Scholar	Sept. 13, 2008 - Jan. 11, 2009	Art as media. Photography. Refugees. Asylum seekers.

Publications

Title	Type	Role	Publication year	Keywords
Decisive moment. Representing traumatic experience in visual media.	Peer-reviewed article	Scholar	2014	Trauma studies. Psychoanalysis. Memory studies. Representation.
Apertures of another understanding Photographs of children at work	Peer-reviewed article	Scholar	2014	photography, historiography, psychoanalysis, deconstruction
"Creative anguish". Mæna 2014	Article (non peer-reviewed)	Scholar	2014	History of Photography, episteme
„Disturbance.“ Intervention. Ósk Vilhjálmsdóttir Poetic Space	Chapter in an edited book	Scholar	2014	Contemporary Icelandic Art, Michel Foucault, episteme
"A Photograph, a remembrance, an immortality" Mæna, 2013	Exhibition catalogue	Scholar	2013	photography
"A Photograph, a remembrance, an immortality" Mæna, 2013	Article (non peer-reviewed)	Scholar	2013	Photography, Memory
„Echo“Echo. Sonja Thomsen and Charlotta María Hauksdóttir	Exhibition catalogue	Scholar	2012	Contemporary Photography, Photographic theory, Memory studies
Breaking up borders: Icelandic Fine Art Photography today	Electronic publication	Scholar	2012	photography, visual arts, Icelandic Contemporary

"Episteme." Mæna	Article (non peer-reviewed)	Scholar	2012	Photography Michel Foucault. Episteme.
„Aðdáun á lífinu.“ Saga. Tímarit sögufélags. 49. árg. 2011.	Article (non peer-reviewed) , Peer-reviewed article	Scholar	2011	Photography. Art theory. History.
„Að gefa húsum sögu.“ Arkitektúr. Tímarit um umhverfishönnun. 1. tbl. 2011	Review	Scholar	2011	
„Aukaatriði.“ Mæna. Grafísk hönnun á Íslandi.	Article (non peer-reviewed)	Scholar	2011	Feminism. Deconstruction.
About a Neighbourhood	Article (non peer-reviewed)	Scholar	2011	Photographic theory. Phenomenology. Ethics. Architecture. photography
Awakening „Vöknun.“ Hugrás. Vefrit Hugvísindasviðs Háskóla Íslands	Exhibition catalogue Article (non peer-reviewed) , Electronic publication, Peer-reviewed article	Author Scholar	2011 2011	Photographic Theory
„Elín. Portrayed of a women.“ Saga. Tímarit Sögufélags. 48. árg. 2010.	Article (non peer-reviewed) , Peer-reviewed article	Scholar	2010	Photographic Theory
"Good (hi)story" Geoffrey Batchen: Burning with Desire.“ Saga. Tímarit Sögufélags.48. árg. 2010	Review	Scholar	2010	Photographic theory
Nowhereland „Mynd af Ragnari í Smára eftir Jón Karl Helgason.“ Saga. Tímarit Sögufélags. 48. árg. 2010.	Exhibition catalogue Review	Author Scholar	2010 2010	photography Comparative literature
Stilla Traces. The Presence is now .	Exhibition catalogue Exhibition catalogue	Author Author	2010 2010	Photography photography
Afturgöngur og afskipti af sannleikanum.	Book	Scholar	2009	Photographic Theory. Cultura theory. Icelandic contemporary photography. Photography as Art.
Leiftur á stund hættunnar	Book	Scholar	2009	

Other Activity

Type	Title	Field	Role	Date/Period
Lecture	Skáldskapurinn í sagnfræðinni og sagnfræðin í skáldskapnum	Cultural Theory	Author	May 6, 2014 - May 6, 2014
Fyrirlestur	Dialectical images	Cultural Theory	Scholar	March 27, 2014 - March 27, 2014
Fyrirlestur	Crack in the mirror. About truth and untruth in photography.	Cultural Theory	Scholar	Feb. 28, 2014 - March 28, 2014
Curator	Child labour or training for life?	Cultural Theory	Author	Feb. 7, 2014 - April 15, 2014
Fyrirlestur	Creative knowledge.	Cultural Theory	Scholar	Oct. 2, 2013 - Oct. 2, 2013
Fyrirlestur	Memory, Trauma and Photography: Photographs of Children at Work in the Context of Icelandic Cultural History	Cultural Theory	Scholar	June 17, 2013 - June 17, 2013
Conference or symposium organization	Hugarflug	Cultural Theory	Co-Author	May 16, 2013 - May 17, 2013
Fyrirlestur	Smooth and Striated	Cultural Theory	Scholar	May 16, 2013 - May 16, 2013
Fyrirlestur	Presentation/Representation. Revealing and rediscovering memories through photography	Cultural Theory	Scholar	April 22, 2013 - April 22, 2013
Fyrirlestur	Að finna fyrir lífinu. Átök milli dauðleikans og ódauðleikans í ljósmyndum	Art Theory, Cultural Theory	Scholar	Dec. 20, 2012 - Dec. 20, 2012
Fyrirlestur	Breaking up borders: Icelandic Fine Art Photography today	Art Theory	Scholar	Oct. 26, 2012 - Oct. 26, 2012
Fyrirlestur	Disturbance and trauma: Conflicting Paths in Icelandic Art	Art Theory	Scholar	Sept. 1, 2012 - Sept. 1, 2012
Public discourse	Disturbance and trauma: Conflicting Paths in Icelandic Art	Art Theory	Scholar	Aug. 31, 2012 - Aug. 31, 2012
Public discourse	Truflun. Ósk Vilhjálmsdóttir og þekkingarrými samtímans.	Cultural Theory	Scholar	May 7, 2012
Conference or symposium organization	Hugarflug	Cultural Theory	Co-Author	May 4, 2012 - May 4, 2012
Fyrirlestur	Truflun. Ósk Vilhjálmsdóttir og þekkingarrými samtímans.	Art Theory, Cultural Theory	Scholar	May 4, 2012 - May 4, 2012
Member of selection committee or jury	Prófdómari við Menntavísindasvið Háskóla Íslands	Cultural Theory	Expert	April 27, 2012

Fyrirlestur	Bergmál: meðvitaðar og ómeðvitaðar minningar í íslenski samtímaljósmyndun	Art Theory	Scholar	March 10, 2012
Public discourse	Framing. Memory, Photography and (hi)Story	Cultural Theory	Scholar	March 9, 2012
Lecture	„Echo“Echo. Sonja Thomsen and Charlotta María Hauksdóttir	Art Theory	Scholar	Feb. 10, 2012
Fyrirlestur	Framing. Memory, Photography and (hi)Story	Cultural Theory	Scholar	Jan. 24, 2012
Public discourse	Framing. Memory, Photography and (hi)Story	Cultural Theory	Scholar	Jan. 23, 2012
Fyrirlestur	Um minningar, gleymsku og vinnu barna á Íslandi	Cultural Theory	Scholar	Nov. 5, 2011
Curator	Prælkun, þroski, þrá? Bernska uppeldi og föðurhlutverk.	Cultural Theory	Scholar	Oct. 18, 2011 - Nov. 30, 2011
Fyrirlestur	Prælkun, þroski, þrá? Bernska uppeldi og föðurhlutverk.	Cultural Theory	Scholar	Oct. 18, 2011
Lecture	Fræði og skapandi hugsun	Cultural Theory	Expert	April 30, 2011
Fyrirlestur	Trauma. Representing traumatic experience in visual media.	Cultural Theory	Scholar	March 25, 2011
Fyrirlestur	„Af ástæðurikum ótta.“ Konur sem hælisleitendur.	Cultural Theory	Scholar	Feb. 24, 2011
Public discourse	„Af ástæðurikum ótta.“ Konur sem hælisleitendur.	Cultural Theory	Scholar	Feb. 23, 2011
Member of board	Hugvísindastofnun Háskóla Íslands	Cultural Theory	Scholar	Sept. 1, 2010 - Sept. 1, 2011
PhD thesis	Trauma. Representing traumatic experience in visual media.	Cultural Theory	Scholar	Aug. 23, 2010 - Aug. 23, 2011
Lecture	Listfræði og ljósmyndir	Cultural Theory	Scholar	May 26, 2010
Lecture	Flóttafólk heima og heiman	Cultural Theory	Scholar	May 4, 2010
Exhibition curating	Leiftur á stund hættunnar	Fine Art	Scholar	May 3, 2010 - June 28, 2009
Prize	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	March 10, 2010
Prize	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	Feb. 25, 2010
Public discourse	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	Nov. 1, 2009
Fyrirlestur	Prælkun, þroski, þrá	Cultural Theory	Scholar	May 9, 2009
Public discourse	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	Feb. 26, 2009
Public discourse	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	Feb. 24, 2009
Public discourse	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	Feb. 21, 2009

Exhibition curating	Prælkun, þroski þrá? Börn við vinnu á sjó og landi.	Cultural Theory	Scholar	Feb. 21, 2009 - Sept. 6, 2010
Public discourse	Afturgöngur og afskipti af sannleikanum.	Cultural Theory	Scholar	Feb. 20, 2009
Lecture	Home - Away	Cultural Theory	Scholar	Jan. 9, 2009

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Thomas Pausz

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- [Other Activity](#)

[Íslenska](#)

Name: Thomas Pausz
Position: Adjunct Lecturer
Department: Department of Design and Architecture
Curriculum Vitae: <http://lhi.is/skolinn/starfsfolk/?stm=1699>

Projects

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Dialogical design (Hlemmur station.)	Product Design	Artistic Director	Aug. 1, 2013	
Three Rituals	Fine Art, Product Design	Designer	June 7, 2013 - July 7, 2014	Design installation

Publications

Title	Type	Role	Publication year	Keywords
Elastic Editions	Book	Artistic Director	2009	Publication Series, Design theory, Interviews, critical theory.

Other Activity

Type	Title	Field	Role	Date/Period
Fyrirlestur	Archaism, Amnesia and Architecture, Anarchy of Architecture	Product Design	Designer	June 12, 2014 - June 15, 2014
Fyrirlestur	Dialogical design	Product Design	Artistic Director	Jan. 29, 2014

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APPENDIX 4E
IAA CODE OF ETHICS

CODE OF ETHICS

Curiosity, understanding and courage are fundamental values in all of the Iceland Academy of the Arts' activities.

This Code of Ethics is aimed at the Academy's students, teachers and staff. It is not an exhaustive description of good practice but describes the spirit that should be adhered to.

The Code of Ethics is a standard and a beacon in all the Academy's activities.

GENERAL COMMUNICATION WITHIN THE ACADEMY

- 1.1 Equality and respect prevail in all communication at the Iceland Academy of the Arts.
- 1.2 Human rights are honoured and people are not discriminated against on the grounds difference.
- 1.3 The Iceland Academy of the Arts community respects the freedom of expression and debate is professional and responsible.
- 1.4 No preferential treatment is given on account of personal relationships, any conflict of interest that may affect decision-making at the Academy must be declared.
- 1.5 Students' issues and personal data are subject to confidentiality.
- 1.6 The Academy's subjective and objective assets shall be treated responsibly and respectfully.
- 1.7 Staff and students are ambitious about reliable procedures and care for and respect each other's work and time.

SOCIETY AND ENVIRONMENT

- 2.1 The Iceland Academy of the Arts' staff and students are aware of the Academy's position and role in society.
- 2.2 Staff and students work on the Academy's advancement and communicate the knowledge and creativity that comes into being within its walls to society.
- 2.3 Teachers and students think responsibly about the manifestations of teaching, research and creativity for society, environment and nature.
- 2.4 Society, environment and nature are respected through an aim for environmentally responsible practices and sustainability.
- 2.5 The conduct and debate of staff and students outside the walls of the Academy are professional and responsible.

CREATIVITY, TEACHING AND RESEARCH

- 3.1 Academic freedom is celebrated at the Iceland Academy of the Arts. A great breadth of artistic practice, theoretical work, research and teaching is respected.
- 3.2 The Academy seeks to preserve and enhance knowledge and professional ability in each area with its aim for good practice and social good.
- 3.3 The Academy's teachers create a fertile and encouraging setting for study, based on trust, consideration and honesty.
- 3.4 The Academy's teachers promote their students' development with honest, fair and appropriate feedback.
- 3.5 The Academy's students are responsible for their studies and are honest and considerate in their relationships with their teachers.
- 3.6 Staff and students respect the rights of those that participate in the Academy's research and projects.
- 3.7 Copyright is honoured in all activities at the Iceland Academy of the Arts and sources and collaborations are appropriately referred to, conscientiously and honestly.

APPENDIX 5
STUDENTS COURSE EVALUATIONS

ICELAND ACADEMY OF THE ARTS

COURSE EVALUATION

Form 1: Evaluation of course and students' self-evaluation

Name of course:

1. The course is both stimulating and demanding
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

2. The teaching is in line with objectives and course description
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

3. Projects/examinations on the course reflect emphases in teaching
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

4. Course materials and projects facilitate understanding of the material
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

10. How much time, on average, did you spend on the course, including teaching hours, preparation, reading, project work, etc.?

More than 15 hrs.

10 - 15 hrs.

5 - 10 hrs.

2 - 5 hrs.

Less than 2 hrs.

11. My participation in the course was

Very high

Fairly high

Neither high nor low

Fairly low

Very low

ICELAND ACADEMY OF THE ARTS

COURSE EVALUATION

Form 2: Teacher Evaluation

Course name:

Teachers' name:

1. Teacher is enthusiastic about his or her work

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree somewhat
- Strongly disagree
- Does not apply

2. Teacher encourages questions/discussions about the content of the course

- Strongly agree
- Agree somewhat
- Neither agree nor disagree
- Disagree somewhat
- Strongly disagree
- Does not apply

3. Teacher is encouraging towards students

- Strongly agree
- Agree somewhat
- Neither agree nor disagree
- Disagree somewhat
- Strongly disagree
- Does not apply

4. Presentation is clear and well-executed

- Strongly agree
- Agree somewhat
- Neither agree nor disagree
- Disagree somewhat
- Strongly disagree
- Does not apply

5. Comments

APPENDIX 6

**IAA HANDBOOK FOR QUALITY ASSURANCE AND
ENHANCEMENT – INDEX AND LIST OF WORK-PROCESSES**

IAA HANDBOOK FOR QUALITY ASSURANCE AND ENHANCEMENT – INDEX AND LIST OF WORK-PROCESSES

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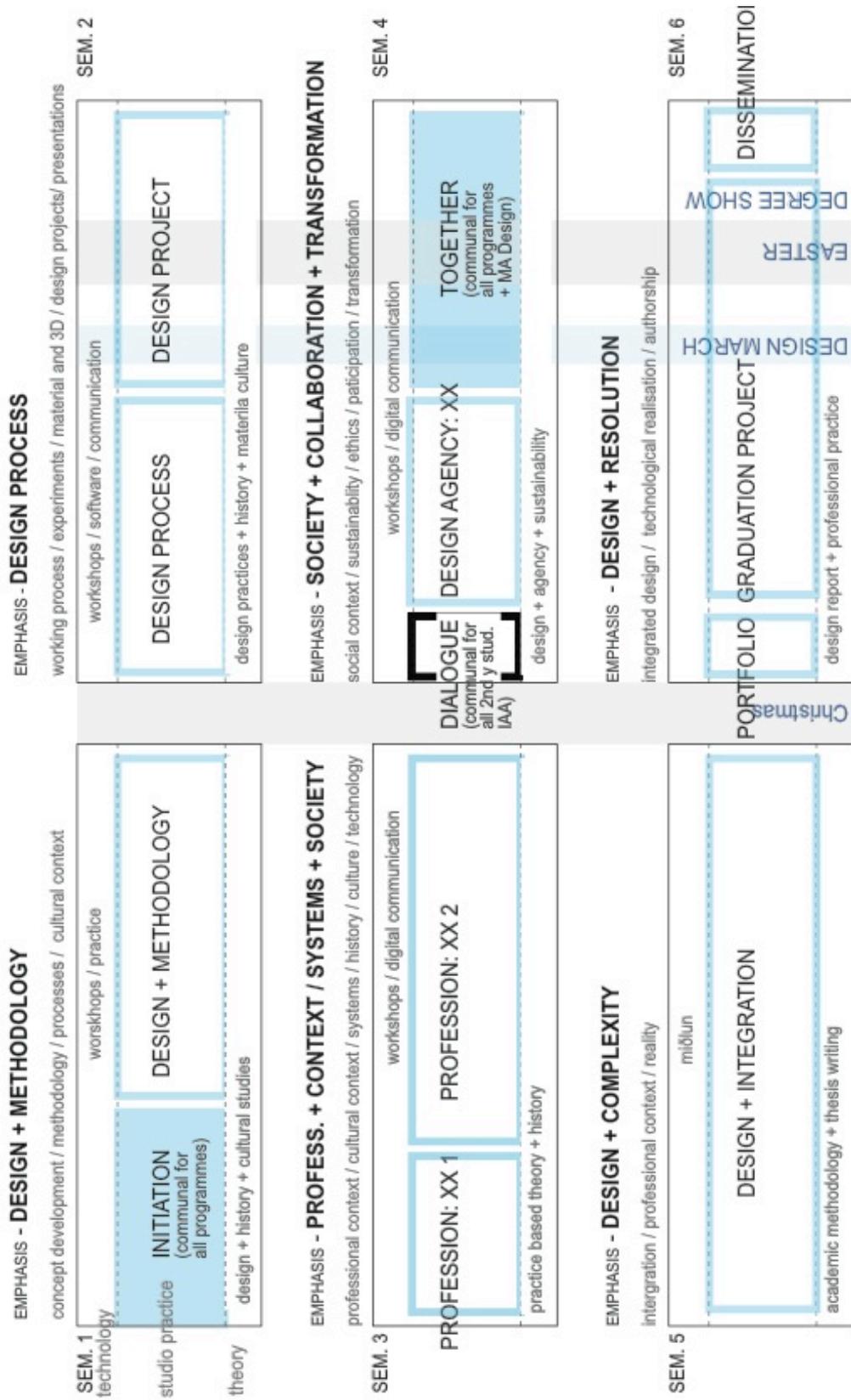
APPENDIX 7
ACTION PLAN 2013 – 2017

ACTION PLAN DRAFT - TO BE DISCUSSED IN DEPARTMENT ANNUALLY

IAA DEPARTMENT OF DESIGN AND ARCHITECTURE	Aðgerðarsættun / Action plan 2013 - 2017 Ábyrgðaruml RESPONSIBILITY	H 2013	V 2014	H 2014	V 2015	H 2015	V 2016	H 2016	V 2017
VIÐFANGSEFNI / SUBJECT									
NÁM OG KENNSLA / TEACHING AND LEARNING									
FAGNA GÆÐI KENNSLU OG STUÐLAÐ NYNÆMI I KENNSLU CELEBRATE GOOD TEACHING AND SUPPORT INNOVATIVE TEACHING	DEILDARFORSETI / DEAN								
STUÐLAÐ ÞJÁLFUN KENNARA DEILDARINNAR SUPPORT TEACHER TRAINING WORKSHOPS	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
SKÝRA OG EINFALDA NÁMSKRÁ OG HUGAÐ LENGINGU NÁMSKEIÐA CLARIFY AND SIMPLIFY CURRICULUM AND CONSIDER LENGTHENING MODULES	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
AUKA SAMHÆFINGU VERKLEGRAR OG FRÆÐILEGRAR VINNU DEVELOP INTERGRATION OF THEORY AND PRACTICE	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
SKILGREINA TENGL BA NÁMS OG MA NÁMS DEFINE CORRELATION OF BA AND MA PROGRAMMES	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
STUÐLAÐ ÞVERFAGLEGU SAMSTARFI INNAN SKÓLANS SUPPORT INTERDISCIPLINARY COLLABORATION WITHIN THE IAA	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
STUÐLAÐ ÞVERFAGLEGU OG FJÖLÞÆTTU SAMSTARFI Í TENGLUM VIÐ SAMFÉLAG OG ATVINNULÍF SUPPORT INTERDISCIPLINARY AND DIVERSE COLLABORATION WITH COMMUNITY AND WITH INDUSTRY	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
NÁMSSKRÁ / CURRICULUM									
KORTLEGGJA INNTAK NÁMSBRAUTA PRODUCE A CONCEPTUAL MAP OF PROGRAMME	DEILDARFORSETI / FAGSTJÓRAR / DEAN / PROG.DIR								
ÞRÓA HÆFNIVÍÐMIÐ NÁMSBRAUTA OG FRAMVINDU Á MILLI ÁRA MAP SKILLS AND LEARNING OUTCOME FOR PROGRAMMES AND PROGRESS BETWEEN YEARS	DEILDARFORSETI / FAGSTJÓRAR / DEAN / PROG.DIR								
STUÐLAÐ ÞRÓUN NÚVERANDI NÁMS OG ÞRÓA NÝJAR NÁMSBRAUTIR SUPPORT CONTINING DEVELOPMENT OF EXISTING PROGRAMMES AND DEVELOP NEW PROGRAMMES IN DESIGN	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
STOFNA MA NÁM Í ARKITEKTÚR ESTABLISH MA PROGRAMME IN ARCHITECTURE	DEILDARFORSETI / HÁSKÓLAKENNARAR I ARKITEKTÚR / DEAN / ACADEMIC STAFF IN ARCHITECTURE								
RESEARCH DEVELOPMENT									
STYÐJA VIÐ RANNSÓKNARVERKEFNI KENNARA OG NEMENDA DEVELOP RESEARCH LABS AND SUPPORT RESEARCH ACTIVIES IN DEPARTMENT	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
BJÓÐA UPP Á RANNSÓKNARÞERÐA-VINNUSMIÐJUR FYRIR HÁSKÓLAKENNARA PROVIDE RESEARCH METHODOLOGY WORKSHOPS FOR ACADEMIC STAFF	DEILDARFORSETI / DEAN								
SKIPULEGGJA RANNSÓKNARVIRKNI Í STARFSÁÆTLUN PLAN RESEARCH TIME	DEILDARFORSETI / DEAN								
STUÐLAÐ AUKINNÍ SAMÞÆTTINGU RANNSÓKNA OG KENNSLU FURTHER INTERGRATION RESEARCH AND TEACHING	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
MÍÐLA RANNSÓKNUM OG VERKEFNUM UM HÖNNUN OG ARKITEKTÚR DISSEMINATE RESEARCH AND PROJECT ACTIVITY ON DESIGN AND ARCHITECTURE	DEILDARFORSETI / DEAN								
HALDA RÁÐSTEFNUR OG SÝNINGAR UM HÖNNUN OG ARKITEKTÚR HOST CONFERENCES AND EXHIBITIONS ON DESIGN AND ARCHITECTURE	DEILDARFORSETI / DEAN								
STJÓRNUN / ADMINISTRATION									
RÆKTA LÆRDÓMSSAMFÉLAG FOSTER AN INCLUSIVE COMMUNITY OF LEARNING	DEILDARFORSETI / DEAN								
SKRIFA MANIFESTO FYRIR DEILDINA OG ALLAR NÁMSBRAUTIR HÖNNUNAR OG ARKITEKTURDEILD WRITE A MISSION STATEMENT FOR EVERY PROGRAMME IN DEPARTMENT OF DESIGN AND ARCHITECTURE	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
SKRIFA MÆRKMÍÐ / ÁÆTLUN / MATSÁÆTLUN FYRIR HVERJA NÁMSBRAUT WRITE KEY TARGETS / ACTION PLAN / KEY INDICATORS FOR EACH PROGRAMME	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
SKÝRA SAMRÁÐSFERLI, FUNDARSKIPULAG OG STJÓRNUNARFERLI Í DEILD CLARIFY MEETING SCHEDULE AND ADMINISTRATIVE PROCESSES	DEILDARFORSETI / VERKEFNASTJÓRI DEILDAR / DEAN / PROJECT MANAGER /								
RÁÐA VERKEFNASTJÓRI TIL STUÐNINGS STJÓRNUNAR Í DEILDinni HIRE A PROJECT MANAGER TO SUPPORT ADMIN IN DEPARTMENT	DEILDARFORSETI / DEAN								
AUKA KYNNINGU OG AÐSTÖÐ VIÐ STUNDAKENNARA IMPROVE INDUCTION AND SUPPORT TO PART TIME LECTURERS	DEILDARFORSETI / FAGSTJÓRAR / VERKEFNASTJÓRI DEILDAR / DEILDARFULLTRÚI DEAN / PROG.DIR / PROJECT MANAGER / DEPARTMENTAL COORDINATOR								
SKILGREINA TEYMI STUNDAKENNARA MEÐ LANGTÍMASAMNINGUM CREATE FRAMEWORK AGREEMENT FOR PART TIME LECTURERS	DEILDARFORSETI / HÁSKÓLAKENNARA / FAGSTJÓRAR / DEAN / ACADEMIC STAFF / PROG.DIR								
FORMGERA SAMNINGA UM SAMSTARFSVERKEFNI DEILDAR OG SKÝRA HUGVERKARÉTTINDI CLARIFY CONTRACTS FOR COLLABORATIVE PROJECTS AND COPYRIGHT ISSUES	DEILDARFORSETI / VERKEFNASTJÓRI DEILDAR / DEAN / PROJECT MANAGER								
KORTLEGGJA FRAMVINDU ÚTSKRIFÐRA NEMENDA Í NÁMI OG STARFI COLLATION OF STUDENTS OCCUPATION AND LEARNING EXPERIENCE FOLLOWING GRADUATION	DEILDARFORSETI / VERKEFNASTJÓRI DEILDAR / FAGSTJÓRAR / DEAN / PROJECT MANAGER / FAGSTJÓRAR								
KOMA UPP GAGNASAFNI FYRIR VERKEFNI DEILDAR AÐGENGILEG ALMENNINGI ESTABLISH AN ARCHIVE OF WORK ACCESSIBLE TO PUBLIC	DEILDARFORSETI / VERKEFNASTJÓRI DEILDAR / DEAN / PROJECT MANAGER								

APPENDIX 8A
CONCEPTUAL FRAMEWORK

DEPARTMENT OF DESIGN AND ARCHITECTURE
COMMUNAL FRAMEWORK FOR ALL PROGRAMMES:
ARCHITECTURE / FASHION / PRODUCT / VISUAL COMMUNICATION



APPENDIX 8B
PROGRAMME CURRICULUM

ARCHITECTURE

Autumn	Year 1	S/TH/T	ECTs
Studio	Initiation	S/Th	8
	Architecture and Methodology	S	10
Theory	Design and Culture I	TH	8
Technology	Architectural Drawing	T	2
	CAD	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
TOTAL ECTs			30

Autumn	Year 2	S/TH/T	ECTs
Studio	Profession I: Urban Analysis	S	6
	Profession II: Building a city	S	10
Theory	Urban Studies	Th	4
	Building Science	Th	2
	Detail Design	Th	2
Technology	Software for Architects	T	4
	ECTs Studio	S	16
	ECTs Theory	Th	8
	ECTs Technology	T	4
TOTAL ECTs			28

Autumn	Year 3	S/TH/T	ECTs
Studio	Design and integration: Sustainability of Build.	S	22
Theory	Final Thesis	Th	6
	Preparation for Thesis Writing	Th	0
	Aesthetics and perception	Th	2
Technology			
	ECTs Studio	S	22
	ECTs Theory	Th	8
	ECTs Technology	T	0
TOTAL ECTs			30

Spring	Year 1	S/TH/T	ECTs
Studio	Design process: House no. 1	S	8
	Project: Design, process, making	S	8
Theory	Design and Culture II	Th	6
	Material Culture	Th	2
	Building technology	T	2
Technology	Photography for Architects	T	2
	Introduction to woodworking workshop	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
TOTAL ECTs			30

Spring	Year 2	S/TH/T	ECTs
Studio	Dialogue	S	2
	Design agency: Urban densification	S	8
	Together	S	6
Theory	Design and Culture III	Th	6
	History of Architecture	Th	2
Technology			
	Using Applications	T	2
	Modelmaking	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	8
	ECTs Technology	T	4
TOTAL ECTs			28

Spring	Year 3	S/TH/T	ECTs
Studio	Portfolio	S	2
	Graduation project/ Design Report	S/Th	20
	Dissemination	S	2
Theory	Design and Culture IV	Th	4
Technology			
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	0
TOTAL ECTs			28

Total ECTs mandatory 172

Total ECTs Studio	S	108
Total ECTs Theory	Th	48
Total ECTs Technology	T	16

Total ECTs Electives		8
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FASHION DESIGN

Autumn	Year 1	S/TH/T	ECTs
Studio	Initiation	S/Th	8
	Fashion Design and Methodology	S	10
Theory	Design and Culture I	TH	8
Technology	Tailoring and Sewing	T	4
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
	TOTAL ECTs		30

Autumn	Year 2	S/TH/T	ECTs
Studio	Profession I: New Classic and Industry	S	6
	Profession II: Material Production	S	10
Theory	Material Culture	Th	2
	Textiles	Th	2
	Fashion History II	Th	2
Technology	Tailoring II	T	2
	Fashion Drawing I	T	2
	Drapering I	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	6
	ECTs Technology	T	6
	TOTAL ECTs		28

Autumn	Year 3	S/TH/T	ECTs
Studio	Design and integration: Fashion Design	S	14
	Research	s	8
Theory	Final Thesis	Th	6
	Preparation for Thesis Writing	Th	0
Technology	Drapering II		2
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	2
	TOTAL ECTs		30

Spring	Year 1	S/TH/T	ECTs
Studio	Design process: Fashion Design	S	8
	Project: Drawing and Clothing	S	8
Theory	Design and Culture II	Th	6
	Material Culture	Th	2
Technology	Sewing and Finishings	T	2
	Introduction to printworkshop	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	8
	ECTs Technology	T	4
	TOTAL ECTs		28

Spring	Year 2	S/TH/T	ECTs
Studio	Dialogue	S	2
	Design agency: Fashion Show	S	8
	Together	S	6
Theory	Design and Culture III	Th	6
	Body, Clothing and Civilisation	Th	4
Technology	Tailoring III	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	2
	TOTAL ECTs		28

Spring	Year 3	S/TH/T	ECTs
Studio	Portfolio	S	2
	Graduation project/ Design Report	S/Th	20
	Dissemination	S	2
Theory	Design and Culture IV	Th	4
Technology			
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	2
	TOTAL ECTs		28

Total ECTs 172

Total ECTs Studio	S	108
Total ECTs Theory	Th	46
Total ECTs Technology	T	18

Total ECTs Electives		6
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VISUAL COMMUNICATION

Autumn	Year 1	S/TH/T	ECTs
Studio	Initiation	S/TH	8
	Visual Comm. and Methodology	S	10
Theory	Design and Culture I	TH	8
Technology	Introduction to Printworkshop	T	2
	Using Applications	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
	TOTAL ECTs		30

Autumn	Year 2	S/TH/T	ECTs
Studio	Profession I: New Classic and Industry	S	6
	Profession II:Material Production	S	10
Theory	Visual Communication in Iceland	Th	2
	From Concept & Design to Market	Th	2
	Magic	Th	2
Technology	Codes and Sensors	T	2
	Webdesign	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	6
	ECTs Technology	T	4
	TOTAL ECTs		26

Autumn	Year 3	S/TH/T	ECTs
Studio	Design and integration:Reality	S	22
Theory	Final Thesis	Th	6
	Preparation for Thesis Writing	Th	0
Technology			
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	0
	TOTAL ECTs		28

Spring	Year 1	S/TH/T	ECTs
Studio	Design process:Visual Communication	S	8
	Project: Utopia and Alchemy	S	8
Theory	Design and Culture II	Th	6
	Material Culture	Th	2
	Provisions	Th	2
Technology	Ebooks	T	2
	Image processing and colour adjustments	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
	TOTAL ECTs		30

Spring	Year 2	S/TH/T	ECTs
Studio	Dialogue	S	2
	Design agency: Type and Research	S	8
	Together	S	6
Theory	Design and Culture III	Th	6
	History of Printed Type	Th	2
	Image and Politics	Th	2
	Provisions	Th	2
Technology	Font editors	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	12
	ECTs Technology	T	2
	TOTAL ECTs		30

Spring	Year 3	S/TH/T	ECTs
Studio	Portfolio	S	2
	Graduation project/ Design Report	S/Th	20
	Dissemination	S	2
Theory	Design and Culture IV	Th	4
Technology			
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	0
	TOTAL ECTs		28

Total ECTs 172

Total ECTs Studio	S	108
Total ECTs Theory	Th	50
Total ECTs Technology	T	14

Total ECTs Electives		8
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Product Design

Autumn	Year 1	S/TH/T	ECTs
Studio	Initiation	S/TH	8
	Product Design and Methodology	S	10
Theory	Design and Culture I	TH	8
Technology	Introduction to Woodworking workshop	T	2
	2D/ 3D	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
TOTAL ECTs			30

Autumn	Year 2	S/TH/T	ECTs
Studio	Profession I: Concept and making	S	6
	Profession II: Tehnology and Culture	S	10
Theory	History of Icelandic Product Design	Th	4
	Magic	Th	2
Technology	Rhino I	T	2
	Metal Workshop	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	6
	ECTs Technology	T	4
TOTAL ECTs			26

Autumn	Year 3	S/TH/T	ECTs
Studio	Design and integration: Rendezvous	S	22
Theory	Final Thesis	Th	6
	Preparation for Thesis Writing	Th	0
Technology	Video Communication		2
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	2
TOTAL ECTs			30

Spring	Year 1	S/TH/T	ECTs
Studio	Design process: Laboratory	S	8
	Project: Ceramics	S	8
Theory	Design and Culture II	Th	6
	Material Culture	Th	2
	Design March		2
Technology	Introduction to Digital Design Software	T	2
	Photography for Product Designers	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
TOTAL ECTs			30

Spring	Year 2	S/TH/T	ECTs
Studio	Dialogue	S	2
	Design agency: Local Production	S	10
	Together	S	6
Theory	Design and Culture III	Th	6
	Body, clothing and civilisation	Th	2
	Cosmology: science and creation	Th	2
Technology	Rhino II	T	2
	Video communication	T	2
	ECTs Studio	S	16
	ECTs Theory	Th	10
	ECTs Technology	T	4
TOTAL ECTs			30

Spring	Year 3	S/TH/T	ECTs
Studio	Portfolio	S	2
	Graduation project/ Design Report	S/Th	20
	Dissemination	S	2
Theory	Design and Culture IV	Th	4
Technology			
	ECTs Studio	S	22
	ECTs Theory	Th	6
	ECTs Technology	T	0
TOTAL ECTs			28

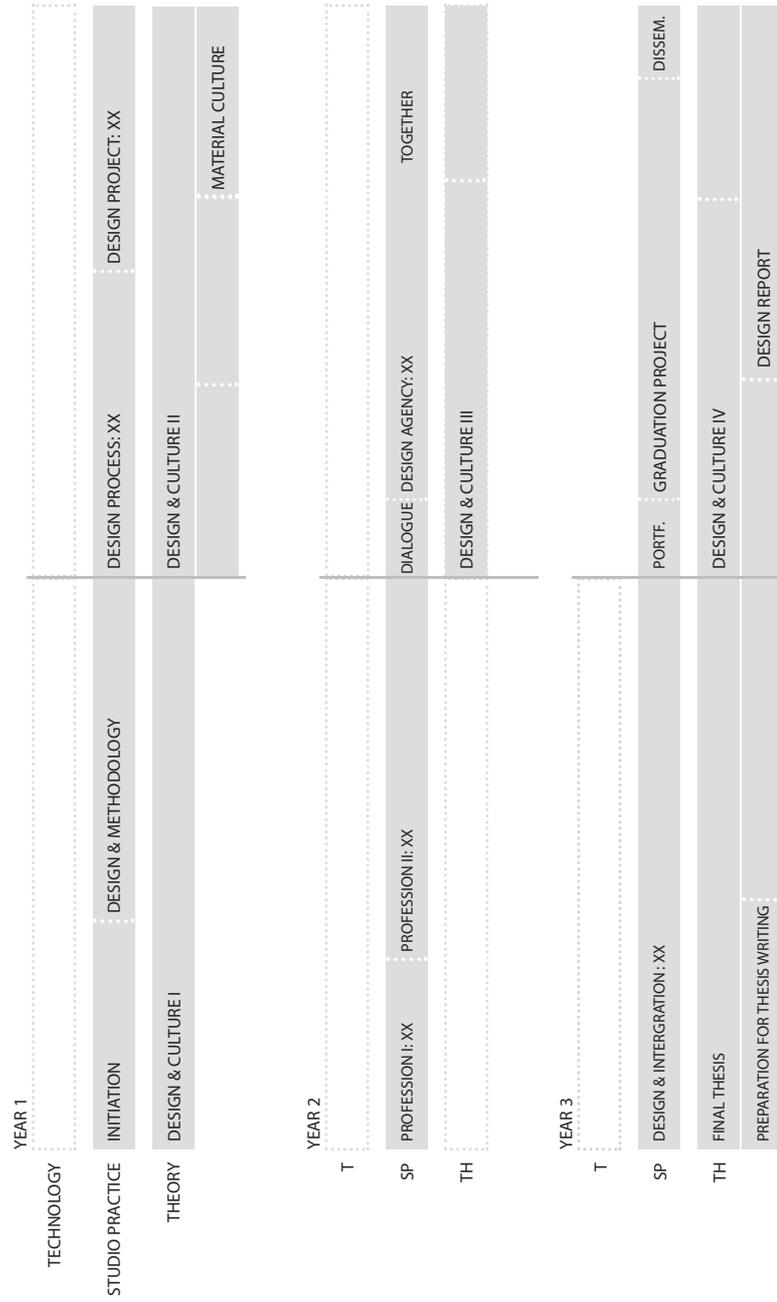
Total ECTs 174

Total ECTs Studio	S	108
Total ECTs Theory	Th	48
Total ECTs Technology	T	18

Total ECTs Electives		6
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APPENDIX 8C
PROGRAMME SCHEDULES

BA PROGRAMMES - COMMUNAL FRAMEWORK FOR MODULES



ARCHITECTURE

YEAR 1		YEAR 2		YEAR 3	
TECHNOLOGY	ARCHITECTURAL DRAW. CAD	WOOD.	PHOTOGRAPHY		
STUDIO PRACTICE	ARCHITECTURE & METHODOLOGY	DESIGN PROCESS: LABORATORY	DESIGN PROJECT: CERAMICS		
THEORY	DESIGN & CULTURE I	DESIGN & CULTURE II	MATERIAL CULTURE		
YEAR 2					
T	SOFTWARE FOR ARCHITECTS	USING APPLICATIONS	MODEL MAKING		
SP	PROF. I: URBAN ANALYSIS	PROF. II: BUILDING A CITY	IALOGUE: URBAN DENSIFICATION	TOGETHER	
TH	DETAIL DESIGN	BUILDING SCIENCE	DESIGN & CULTURE III		
YEAR 3					
T					
SP	DESIGN & INTERGRATION: SUSTAINABILITY OF BUILDINGS	PORTF.	GRADUATION PROJECT	DISSEM.	
TH	FINAL THESIS	DESIGN & CULTURE IV	DESIGN REPORT		
	PREPARATION FOR THESIS: AESTHETIC AND PERCEPT.				

PRODUCT DESIGN

YEAR 1		YEAR 2		YEAR 3	
TECHNOLOGY	WOOD, 2D/3D	DIGITAL SOFTWARE	PHOTOGRAPHY		
STUDIO PRACTICE	PRODUCT DESIGN & METHODOLOGY	DESIGN PROCESS: LABORATORY	DESIGN PROJECT: CERAMICS		
THEORY	DESIGN & CULTURE I	DESIGN & CULTURE II	DESIGN MARCH	MATERIAL CULTURE	
YEAR 2					
T	RHINO I	METAL WORKSHOP	RHINO II	VIDEO COMMUNICATION	
SP	PROF. I: CONCEPT & MAKING	PROF. II: TECHNOLOGY & CULTURE	IALOGUE: DESIGN AGENCY: LOCAL PRODUCTION	TOGETHER	
TH	MAGIC	DESIGN & CULTURE III	DESIGN & CULTURE III		
	HISTORY OF ICELANDIC PRODUCT DESIGN	BODY, CLOTHING & CIVILISATION	COSMOLOGY: SCIENCE & CREATION		
YEAR 3					
T	VIDEO COMMUNICATION				
SP	DESIGN & INTERGRATION: RENDEZVOUS	PORTF.	GRADUATION PROJECT	DISSEM.	
TH	FINAL THESIS	DESIGN & CULTURE IV	DESIGN REPORT		
	PREPARATION FOR THESIS WRITING				

FASHION DESIGN

YEAR 1		YEAR 2		YEAR 3	
TECHNOLOGY	TAILORING & SEWING	FASHION DRAWING I	DRAPEING I	TAILORING II	
STUDIO PRACTICE	FASHION DESIGN & METHODOLOGY	DESIGN PROCESS: FASHION DESIGN	DESIGN PROJECT: DRW. & CLOTH.		
THEORY	DESIGN & CULTURE I	DESIGN & CULTURE	MATERIAL CULTURE		
YEAR 2					
T	FASHION DRAWING I	DRAPEING I	TAILORING II		
SP	PROF. I: NEW CLASSIC & IND.	PROF. II: MATERIAL PRODUCTION	IALOGUE: DESIGN AGENCY: LOCAL PRODUCTION	TOGETHER	
TH	FASHION HISTORY II	TEXTILES	DESIGN & CULTURE III	BODY, CLOTHING & CIVILISATION	
YEAR 3					
T	DRAPEING II				
SP	DESIGN & INTERGRATION: FASHION DESIGN	RESEARCH	PORTF.	GRADUATION PROJECT	DISSEM.
TH	FINAL THESIS	DESIGN & CULTURE IV	DESIGN REPORT		
	PREPARATION FOR THESIS WRITING				

VISUAL COMMUNICATION

YEAR 1		YEAR 2		YEAR 3	
TECHNOLOGY	INTRO. TO PRINTWORKSH.	USING APPLICATIONS	E BOOKS	IMAGE PROCESS.	
STUDIO PRACTICE	INITIATION	VISUAL COMMUNICATION & METHODOLOGY	DESIGN PROCESS: VISUAL COMMUNIC.	DESIGN PROJECT: UTOPIA & ALCH.	
THEORY	DESIGN & CULTURE I	DESIGN & CULTURE II	PROVISIONS	MATERIAL CULTURE	
YEAR 2					
T	CODES & SENSORS	WEBDESIGN	FONT EDITORS		
SP	PROFESSION I: BRANDING	PROF. II: TECHNOLOGY & INFORMATION	IALOGUE: DESIGN AGENCY: TYPE & RESEARCH	TOGETHER	
TH	MAGIC	VISUAL COMM. IN ICELAND	DESIGN & CULTURE III		
	CONCEPT & DESIGN TO MARKET	HISTORY OF PRINT: TYPE	PROVISIONS		
YEAR 3					
T					
SP	DESIGN & INTERGRATION: RENDEZVOUS	PORTF.	GRADUATION PROJECT	DISSEM.	
TH	FINAL THESIS	DESIGN & CULTURE IV	DESIGN REPORT		
	PREPARATION FOR THESIS WRITING				

MA DESIGN

1 ÁR	
S	DES. T. I : DEALING : DESIGN TEAM I : INDIV. PROJECT : INDIVIDUAL PROJECT II : DESIGN TEAM II: TOGETHER
TH	DESIGN THINKING : GENDER, A. & C. II : PERCEPTION AND ARTISTIC PRACTISE
	JOINT MA SEMINAR : ART. RESEARCH : DESIGN IN ICELAND
	HUMAN BEHAVIOUR
2 ÁR	
S	DESIGN TEAM III : INDIVIDUAL PROJECT III : MA PROJECT
TH	MA PROJECT: THESIS SEMINAR : MA PRO. FINAL TH. : DESIGN, M. & AN.
	D. THINKING: PROCESS & METHODS