

# Academy Culture

Department of Design  
2021–2022



We believe in:

## **CURIOUS DESIGN CHANGE**

**You are responsible for your own learning**, but we are always close by to support you. No spoon-feeding available.

Teaching method, project based learning.

**Courage, be brave in all your tasks.** We will support you when you jump.

Co-learning: Tutors and students learning together. Everyone has the right to speak. No question is too stupid to ask. If you have a question, probably other people have it too – you are helping everybody by asking.

You are supposed to be on time and follow the schedule. A working week contains at least 40 working hours. We usually start a work day at 9am and end at 5pm.

It is your responsibility to get information yourself, for instance to find, read and understand syllabuses. We will answer any questions.

**Spend time working in the studio.** Fellow students can be the best tutors. In the studio you will have a desk of your own. Take care of fellow students and yourself. Take care of your own garbage.

**We expect you to bring work to each tutorial.** Don't just think, try it out immediately. If it doesn't work, you have learnt something new.

Share your successes and your mistakes – the latter are often the most important for learning.

We want to point out and see something good in every project, but it can still mean that you fail.

A flat organisation. We want you to call tutors by first name.

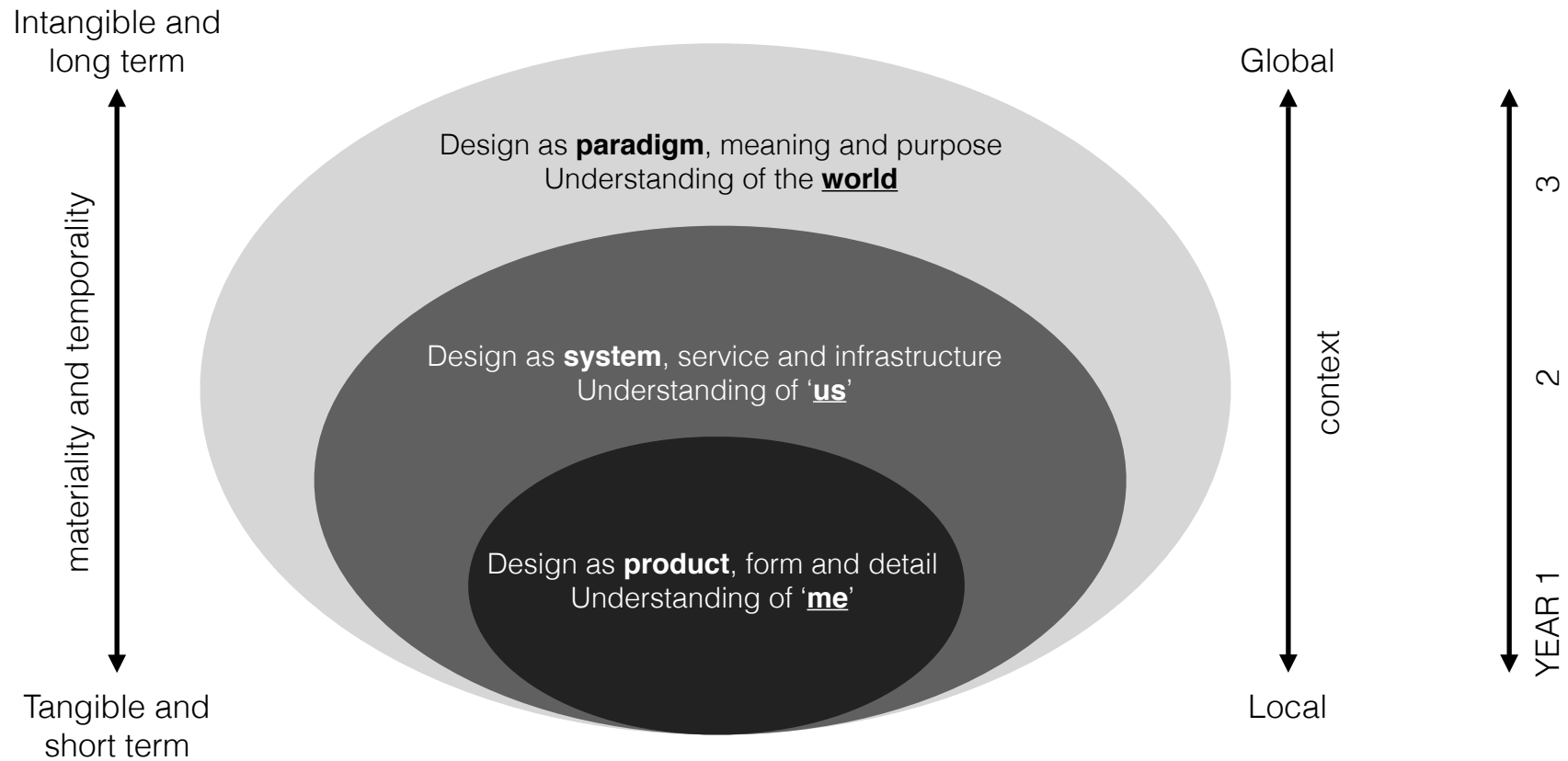
**Everyone has the same value regardless of class, gender, fortune etc.**

If something is not working for you, tell us immediately – don't wait until the course is over. We want to give each student the best conditions for learning and thriving. Therefore we value all your reflections and comments. Your first point of contact is your course or module tutor but any member of staff can be approached and will take your concerns seriously.

**We believe collaboration to be a vital part of developing curiosity, designing and changing.**

We take the freedom to make up words we feel are missing, and re-appropriate words when this is needed. We all value the contributions each student and tutor can make to our glossary (see page 30). Our language does not need to be perfect – but just express what designers need to say.

# Joined up Design & Communication

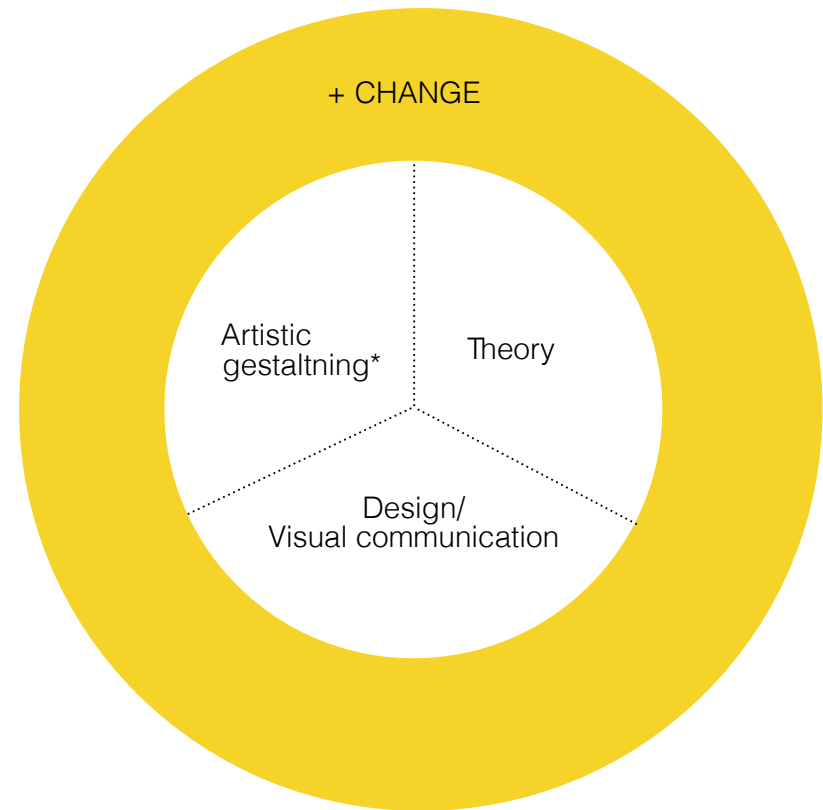


Adapted from Tham, 2013; Lundebye, 2004; Cooper and Young, 2002

# Integration of subjects

All subjects work together,  
towards the same goal.  
The Course Coordinator is  
+ Change guardian.

\* See glossary page 31



# Design + Change

## Year 1 Local

## Year 2 Regional

## Year 3 Global

T1 Design Tools

T2 Design Processes

T3 Design Practices

T4 Småland

T5 Change

T6 Futures

Sustainability & Creativity

Design processes 1/  
Design relay

Design Practices 1/  
Speculative, Critical  
Design. Futures,  
Technology & Energy

Design &  
Pedagogy 2/  
Designing learning  
experiences.

Economic &  
Ecological Change

The State of Things

Design 2D/  
I

Design processes 2/  
Time

Design Practices 2/  
Social Innovation.  
Gender & Norms.

Småland/  
Urban and Rural

Social & Cultural  
Change

Independent  
Project

Design 3D/  
I and the others

Design processes 3/  
Human needs vs  
Luxury

Design Practices 3/  
System & Service  
Design. Life &  
Death.

Design Change

Moving images/  
We

Design processes 4/  
Resilience

Design &  
Pedagogy 1/  
Designing learning  
experiences.

Power  
Relationships &  
Design/  
Practice Placement.

Show &  
Possibilities

# Visual Communication + Change

## Year 1 Local

## Year 2 Regional

## Year 3 Global

T1 Analogue  
Tools & Processes

T2 Digital  
Tools & Processes

T3 Infographics

T4 Småland

T5 Change

T6 Futures

Introduction –  
Sustainability  
and creativity

Digital colours

Infographics 1/  
Futures

Interaction Design 2

Antilogo

The State of Things

Visual orientation

Typography  
and illustration 2

Infographics 2/  
Gender & Norms

Småland/  
Urban and Rural

Propaganda vs  
Advertising

Independent  
Project

Typography  
and illustration 1

Motion design

Infographics 3/  
Life & Death

Change

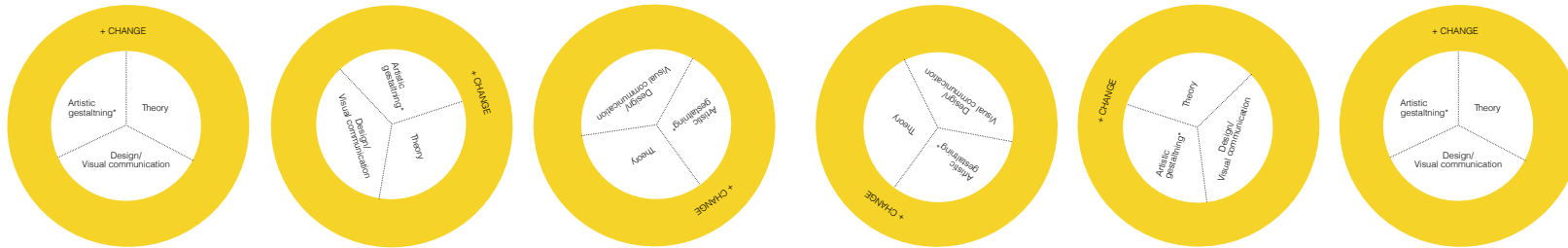
Artist book

Interaction Design 1

Infographics 4/  
Chaos

Power  
Relationships &  
Visual  
Communication/  
Practice Placement

Show &  
Possibilities



Year and focus	YEAR 1. LOCAL/PRODUCT		YEAR 2. REGIONAL/SYSTEM		YEAR 3. GLOBAL/PARADIGM	
Term	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Design + Change	Design tools	Design processes	Design practices	Småland	Change	Futures
Visual Communication + Change	Analogue tools & processes	Digital tools & processes	Infographics	Småland	Change	Futures
	Acquiring 'tools of the trade'			Applying & fine-tuning		
Core take away	Gaining <b>an informed feeling for</b> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and <b>change local</b>	Being <b>comfortable and confident</b> with design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and <b>change local</b>	<b>Challenging &amp; changing perspectives</b> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and <b>change regional</b>	<b>Practising working in the world for real</b> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and <b>change regional</b>	<b>Purposefully applying</b> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and <b>change global</b>	<b>Manifesting my</b> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and <b>change global</b>
Teacher role	Teacher as <b>guide</b>		Teacher as <b>facilitator</b>		Teacher as <b>senior colleague</b>	
Learning	From more conventionally structured learning sessions to more radical pedagogy					
Tutorial time	Short and often		Longer and less often		Meetings negotiated according to needs	

# Design + Change Master Programme

**S1** Design Processes. Thematic:  
The Complexity of Sustainability

**Exploratory Methods** 7.5 credits

Students explore the thematic by developing exploratory processes and methods working with different tools and materials.

**Artistic Interpretation** 7.5 credits

Students explore and interpret experiences and knowledges artistically.

**Design Process** 7.5 credits

Students develop a design process around the thematic of the semester.

**Design Theory** 7.5 credits

Students engage critically and contextually with the thematic drawing upon a variety of perspectives and approaches.

**S2** Emerging Design Disciplines.  
Thematic: Norm-Criticality / Creativity

**Design Theory** 7.5 credits

Students are introduced to norms, norm-criticality, and norm-creativity.

**Social Design** 7.5 credits

Students explore norms and norm-criticality / creativity through social design processes.

**Critical Design** 7.5 credits

Students explore norms and norm-criticality / creativity through critical and speculative design processes.

**Design Staging** 7.5 credits

Students explore different ways of staging and exhibiting critical, speculative and social design projects.

**S3** Design Research. Thematic:  
Metadesign and Transdisciplinarity

**Metadesign** 12 credits

Students explore advanced approaches and processes in Metadesign.

**Transdisciplinary Design** 12 credits

Students conduct an entire design process in a transdisciplinary project with a focus on sustainability and design as a change agent.

**Design Research** 6 credits

Students critically evaluate their design project in a written report.

**S4** Master Thesis Project Thematic:  
Sustainability and Change

**Design Project** 30 credits

Students conduct an entire design process in a project focusing on sustainability, and write an extensive report critically evaluating and contextualising the design process from a transdisciplinary perspective and with a focus on sustainability and design as a change agent.

The semester concludes with a formal examination and an exhibition of the master thesis projects.

Semester and focus	SEMESTER 1: Design Processes	SEMESTER 2: Emerging Design Disciplines	SEMESTER 3: Design Research	SEMESTER 4: Master Thesis Project
Design Progression	A <b>slow design process</b> over several courses that allows students to engage critically with different parts of the design process with a particular focus on developing processes conducive to change and sustainability.	A series of faster design processes within the field of contemporary and <b>emerging design practices</b> (social design, critical and speculative design, metadesign) focusing on design as a socially engaged, critical and contextual set of practices and the different ways in which such practices can be staged and articulated to a public.	An introduction to different aspects of <b>design research</b> including metadesign approaches, transdisciplinary research processes and design research procedures.	An <b>independent design process</b> in the form of a project that spans over the entire semester with a focus on sustainability and design as a change agent.
Theory Progression	Thematic: <b>The complexity of sustainability</b> . An engagement with design as a change agent in relation to the complexity of sustainability with a particular focus on <b>materials</b> , and the <b>ecological</b> and <b>economic</b> aspects of sustainability.	Thematic: <b>Norm-Criticality / Creativity</b> . An engagement with the <b>social, cultural</b> and <b>political</b> aspects of sustainability with a particular focus on norms, norm-criticality and norm-creativity and the role of design as an agent for change.	Thematic: <b>Metadesign and Transdisciplinarity</b> . An engagement with theories around metadesign tools and processes, transdisciplinary approaches and perspectives, relevant <b>research methodologies</b> and academic conventions with a focus on sustainability.	Thematic: <b>Sustainability and Change</b> . An engagement with and an <b>evaluation</b> and <b>contextualisation</b> of design and the student's independent design process informed by transdisciplinary perspectives and with a focus on sustainability and design as a change agent.
Core questions	What is a design process and how can it be attuned to focus on complex sustainability issues, in particular the interrelations between ecological and economic sustainability? How can we conceive of a process specifically designed to prompt and facilitate radical change?	What is the contemporary state and future of design? What pathways can we see design take in order to help challenge unsustainable norms, habits, behaviours and ways of life? What work is already being done in this field and what work needs to be done in order to ensure a socially, culturally and politically sustainable society?	What is design research? What role does design play in an academic context? How can we study design critically and contextually from a sustainability perspective? How can design research facilitate collaboration and participation with other disciplines and practices?	How can I, as a designer, work with others to initiate and facilitate change with a focus on sustainability as a complex of ecological, economic, social, cultural and political factors?
Tutorial time	Short and often		Longer and less often	

At the **Master Programme in Design** at Linnaeus University we focus on:

- > Sustainability as a complex of ecological, economic, social, cultural and political factors.
- > Design as a change agent with the capacity to intervene critically and creatively within a diverse range of contexts to facilitate sustainable change.
- > Contemporary and emerging design practices such as critical and speculative design, social design and metadesign.
- > Design as a field of research that critically reflects on its own histories and traditions **and** develops new frameworks and models for practice.
- > Transdisciplinarity and transdisciplinary perspectives and approaches as necessary components of a design practice invested in sustainability and change.

Students on the Master Programme in Design have different backgrounds and come from a wide array of design practices. The focus of the program is not on a specific discipline or design practice but on **how design can be re-designed** or re-invented in order to intervene in a variety of contexts to initiate and facilitate change.

**In the first semester**, students on the Master Programme in Design engage with different parts of the design process in a progression of courses ranging from exploratory methods, to theoretical research, artistic interpretation and a concluding design project. The courses in this first semester follow upon one another in one long process that allows students to explore and critically evaluate different parts of the design process and discuss what kind of design process needs to be developed for design to function as a change agent. The focus of the entire semester is sustainability as a complexity involving ecological and economic aspects as well as social, cultural and political ones. The students situate their work within the context of contemporary issues, discussions and practices relevant to design.

**In the second semester**, students on the master programme are introduced to contemporary and emerging design practices such as critical and speculative design, social design, and metadesign. Focusing on social, cultural and political sustainability, and in particular on norms, norm-criticality and norm-creativity, students develop projects within contemporary and emerging design fields exploring and challenging various norms from a transdisciplinary perspective.

**In the third semester**, students focus on metadesign, transdisciplinary approaches and perspectives on research and design research. They develop a design seed with an external partner, compose a design research proposal and develop a more substantial transdisciplinary design research project, all of which focus on sustainability and design as a change agent. To conclude the semester, the students reflect upon and evaluate their own research and situate it within the context of relevant contemporary issues and debates in design research.

**In the fourth semester**, students develop an independent thesis project supported by a transdisciplinary team of tutors. This project may or may not involve an external partner. It could be oriented towards research or more practical design work. The focus, however, has to be on sustainability and design as a change agent. Apart from a formal presentation, students deliver an extensive written report and exhibit the articulation of their design projects/research.

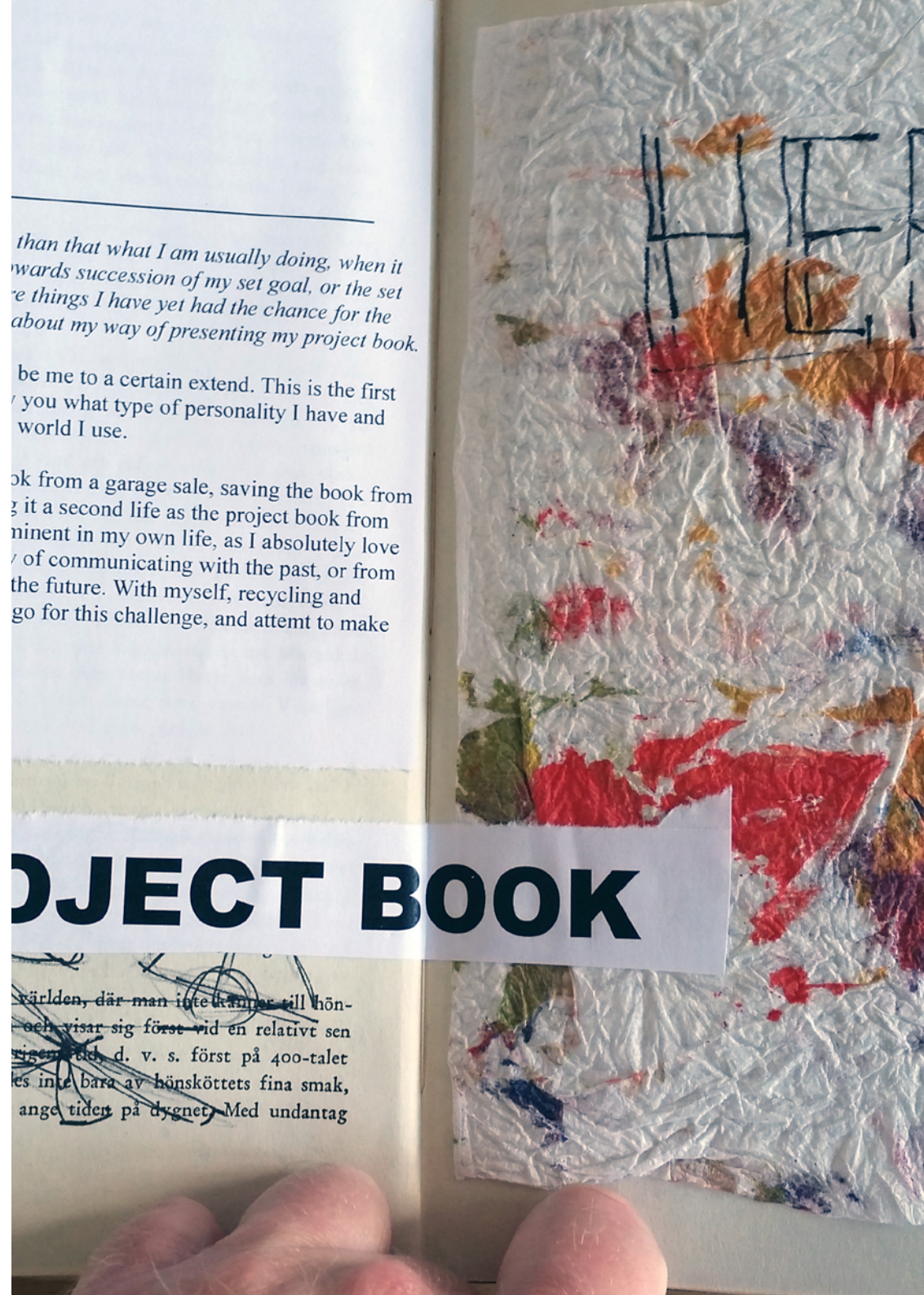
## PROJECT BOOK

The project book is like an **extended sketch book** and contains the entire journey you make in a module. This means that in the project book you will record your research, concept development, project identification, process, end-result, project management, collaborations etc. All work needs to find its way into the project book. **The project book is analog and the minimum format is A4.** We know you will work both in analog and digital ways and sometimes working across will be awkward, but this is also worth it in terms of stimulating many ways of learning and expressing your ideas.

The project book is your personal 'studio' – a space for progressing your work and also developing a personal voice and expression. At the end of each day, it's good practice to insert sketches, contextual references, maps, photographs of models/mockups, material samples, texts you have produced etc, and to reflect upon the choices you have made, why you have made them, insights you have gained, and what your plans are for the next day. It is imperative that the project book contains your entire journey, including the mistakes you have made. The project book should give an honest reflection of the development of a project – it should not be perfect or too precious. The project book should give yourself and tutors a good idea of how you are meeting the learning outcomes. Use this space to reflect on your learning and development, and annotate the book with your reflections.

The project book must:

- Be a chronological record of all your work
- Be brought to each tutorial
- Be handed in at the end of each module to support your tutors in their assessment
- Be annotated with your reflections on how you are meeting the learning outcomes



*than that what I am usually doing, when it  
wards succession of my set goal, or the set  
e things I have yet had the chance for the  
about my way of presenting my project book.*

be me to a certain extend. This is the first  
/ you what type of personality I have and  
world I use.

ok from a garage sale, saving the book from  
; it a second life as the project book from  
ninent in my own life, as I absolutely love  
/ of communicating with the past, or from  
the future. With myself, recycling and  
go for this challenge, and attempt to make

## PROJECT BOOK

världen, där man inte känner till hön-  
och visar sig först vid en relativt sen  
risen tid, d. v. s. först på 400-talet  
les inte bara av hönsköttets fina smak,  
ange tiden på dygnet. Med undantag

The project book method is a pedagogical method that focuses on your own documentation of your learning process and reflections. It's also the basis for conversations between you and your tutors concerning your learning process as well as progress.

Your project book should contain all documentation about what you have done in a module – brainstorming/ideation process, sketches, mood boards, notes, research, inspiration, experimentation, photos, assessment and reflection criteria, your result, reflections and so on. Your project book should clearly show how you have worked with a project. Please keep in mind that things that may be very clear to you, may not be as clear to other people who haven't been involved in your process, so write down explanations so that everything is easily understood. **Important sections or milestones in your process must be highlighted before you hand in your project book.**

The focus on reflection in the project book is to create a greater awareness of your individual learning process and progress. One tool to help you with reflections as well as self-reflexivity, is the assessment and reflection criteria – an active document that always needs to be in your project book so that you and your tutors can discuss your process at tutorials and such.

Don't forget to save your project books, so you can go back later and see what you did and what you were thinking about in different courses. It's a great way to discover how much you have actually learnt and how your skills have developed during the programme. On the opposite page you find a short "check-list" to help you out even more with your reflections.

## A SHORT CHECK-LIST FOR REFLECTION

### Reflection prior to project

- What are my goals when it comes to my level of skills and knowledge?
- What do I wish to achieve and why?
- What is it that motivates me to work with this assignment/project?
- What experiences do I bring into this assignment/project?
- What's my plan to achieve my goals?

### Reflection during project

- How do I benefit from my knowledge and experiences from earlier modules/courses and how can I use it to be as beneficial as possible?
- What problems do I face in my assignment/project and how do I deal with them?
- What methods do I choose, and why?

### Reflection prior to presentation

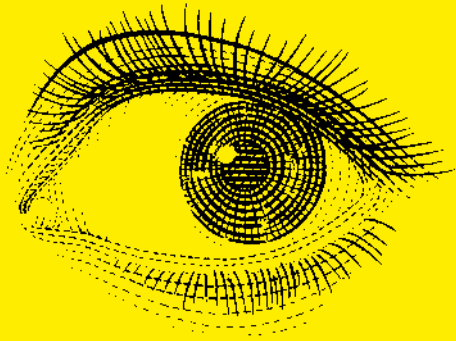
- What did I do to link my work to earlier theory, literature and my own previous research in other modules/courses?
- What kinds of problems did I encounter in my assignment/project, and why?
- How is it possible to solve the problems in a more efficient way next time?

### Reflection upon the completion of the project

- How did I carry out my project?
- What are the relations between my expectations and the outcome? How does it feel?
- What did I learn in relation to the reflection criteria?
- What have I learnt, both in a professional as well as a personal way?
- What will I bring with me into the following modules?
- What do I think I might be lacking in order to work towards my goals?
- What should I continue working with to improve?

*Transforming our world: The 2030 Agenda for Sustainable development* with the 17 Global Goals for Sustainable Development are the basis for the principles of the department and linked to our activities.





## Linnaeus University's Vision 2030

Vision 2030 was established by the LNU board in December 2020. Work has been initiated to develop five-year goals within each respective focus area, which will form the basis for work with operational planning for 2021.

### **We set knowledge in motion for a sustainable societal development**

Where knowledge grows. We are an international university in Småland. Over the last ten years, we have established Linnaeus University as a creative knowledge environment. We are now ready to continue building on this to realise our ambitious goals in an environment characterised by our basic principles: curiosity, creativity, companionship and utility. Linnaeus University is part of society. We want to work openly to promote academic development and make an impression. We want to take responsibility for developing our broad and specialised competence and create a better future for individuals and the world we share. In line with our academic tradition, we want to focus on how curiosity in knowledge creation generates utility through close collaborations, when we set knowledge in motion for a sustainable societal development. We call this approach the Linnaeus spirit.

In order to set knowledge in motion for a sustainable societal development the following is required:

- Innovative academic knowledge creation
- Sustainable excellence
- Culture and common ways of working

### **INNOVATIVE ACADEMIC KNOWLEDGE CREATION**

Linnaeus University wants to make the most of and strengthen the creativity that is generated in knowledge environments that integrate scientific and artistic research, challenging education, and innovative collaboration. We want to achieve this by developing an open, critical, and cross-boundary knowledge creation with and for people and society.

Our activities should be characterised by successful ways of working for students' and members of staff's intercultural, interdisciplinary, and international learning and co-creation in creative learning environments.

- Creative research and collaboration should significantly enrich our courses and programmes. With focus on the student's knowledge, ability and initiative, we renew Linnaeus University's courses and programmes and the pedagogical forms for life-long learning.
- Linnaeus University's knowledge environments should achieve regional, national, and international recognition and appeal through sustainable, cross-boundary ways of working and successful results.

### **SUSTAINABLE EXCELLENCE**

We profile ourselves by developing our ability to disseminate and, in collaboration, utilise knowledge that significantly and consistently contribute to a sustainable societal development. Academic freedom and excellence form the basis for a legitimate and powerful societal relevance. Free and independent research is the university's contribution to innovative excellence that guarantees a sustainable knowledge creation. Our academic activities integrate values like equal opportunity, equality, sustainable development, and internationalisation to achieve excellence.

- Linnaeus University will take responsibility for and promote a sustainable societal development through relevant education and research.
- Linnaeus University will achieve the highest quality by safeguarding and developing academic freedom in a global interplay.

### **CULTURE AND COMMON WAYS OF WORKING**

Linnaeus University should have distinct qualities and stories that are created and developed on a continuous basis through students' and members of staff's ways of working and performances, which combined make up the Linnaeus spirit. The Linnaeus spirit mirrors the academy's reflecting, critical, and creative societal role. We are inspired by Carl Linnaeus and our work is permeated by curiosity, creativity, companionship and utility.

We want to develop continuous and innovative improvement work. The work should be based on respectful collaboration and a comprehensive view of the university's activities. A common way of working requires an efficient and professional university administration that works together with teaching and researching members of staff. It requires a university administration that, with high quality, creates utility for the combined knowledge creation.

Linnaeus University should be an open and learning organisation with ability to meet new challenges and work both systematically and cross-boundary with research, education and collaboration in focus.

- Linnaeus University will create an inclusive work environment that is characterised by mutual respect, a sense of community, and active leadership and employeeship.
- Linnaeus University makes visible innovative qualities and stories that become a decisive force for the university's development.

Through innovative academic knowledge creation, sustainable excellence, culture and common ways of working, we want to realise our vision. Together we set knowledge in motion for a sustainable societal development.



## Glossary /ˈɡlɒsəri/

Parts of speech: **noun** (pl) -ries

**Definition:** An alphabetical list of terms peculiar to a field of knowledge with definitions or explanations.

*Sometimes called **gloss***

**Context:** A glossary at the back of a book can explain or define difficult or unusual words and expressions used in the text.

**Derivation:** 1350-1400; From the Greek γλῶσσα and Latin glōssa meaning 'Tongue'. Glossal means of or pertaining to the tongue.



## Artistic gestaltning //

Parts of speech: **noun**

**Definition:** Through artistic processes explore, visualize, model

**Context:** The programs in Design are offered on artistic basis. In the artistic process the students will get opportunities to independently create, achieve and express their own ideas. This will be done by practical methods and tools which are connected to the artistic process.



Ralph Borland, *Suited for Subversion*, 2002

## critical design //

Parts of speech: **verb** or **noun**

**Definition:** Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and gives about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method.

**Context:** Society has moved on but design has not, Critical Design is one of many mutations design is undergoing in an effort to remain relevant to the complex technological, political, economic and social changes we are experiencing at the beginning of the 21c.

**Derivation:** The term Critical Design was first used in Anthony Dunne's book *Hertzian Tales* (1999) and later in *Design Noir* (2001). Since then many other people have developed their own variations.



## pyssel /... /

Parts of speech: **verb** or **noun**

**Definition:** An immersive activity that enables creativity, playfulness, lack of prestige and gives the possibility of visual expression and improves practical and artistic skills.

**Context:** Unstrained and playful handicraft in Swedish



## Smålish /smɔɪʃ/

Parts of speech: **noun**

Definition: A creative tool for mutual understanding.

Context: In the international classroom we use English to communicate, but sometimes we can't find the appropriate term in English. We are keen to find terms that work in our context and the result can be Smålish.

Derivation: First used 26<sup>th</sup> August 2014 at St Hilda's College, Oxford, in the workshop "Own Your Own Language I – creating a design pedagogical glossary", with staff from Department of design (Linnaeus University) together with Julia Lockheart (Goldsmiths University of London).



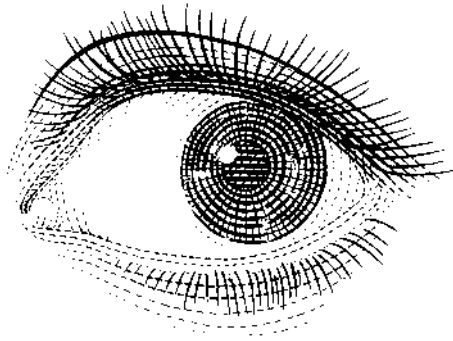
Audio Tooth Implant, Auger and Loizeau 2002

## speculative design //

Parts of speech: **verb** or **noun**

Definition: Speculative Design, Not Science Or Art

Context: It's been in use for some time in the world of **cultural criticism** and political theory. Its a set of ideas about how to use hypothetical objects – imaginary appliances – to help people think about the cultural and social context for the technological and societal change that objects can have in the world.



## visual /vizh-oo-uh l /

Parts of speech: **Adjective**

Visualize, visible

**Definition:** At Linnaeus University we use the word a lot when we speak about design, how we make design and how we make our ideas visible for other people. In other contexts visual is often mentioned as visual perception (what you see and how you understand what you see) or visual system (a part of central nervous system, what make it possible for us to see).

**Context:** Visualize your ideas (important in the design and education context)

Comes through your eyes

Something is visible

What is seen

Imagine

**Derivation:** From latin Visualis, to see



*A workshop in a workshop*

## workshop /'wɜrk,ʃɒp/

Parts of speech: **verb** or **noun**

**Definition:** 1. A room, group of rooms, or building in which work, especially mechanical work, is carried out.  
2. A meeting of a group of people that emphasizes exchange of ideas and the demonstration and application of techniques, skills, etc.

**Derivation:** 1580s, from work (n.) + shop (n.). Meaning "gathering for study, etc.," is from 1937.

Department of Design, Linnaeus University  
Kackelstugan, 16 August, 2019

*The document Academy Culture for Staff was co-created by staff at the Department of Design through workshops and discussions on 18 June and 15 and 16 August, 2019 drawing on the document Academy Culture for Students.*

*The purpose of the document is to be a manifesto of our intentions. It is complemented by more detailed practical information, including protocols for emails.*

### **COLLABORATION AND CO-EXISTING**

We are a team-based organisation - co-creating, co-teaching, co-learning, co-exploring. We believe collaboration to be a vital part of designing, changing and developing curiosity.

Everyone has an equal voice in a flat hierarchy. We work in teaching teams, where everyone has an equal voice, but different roles with different expertise and responsibility. We welcome diversity and everyone has the same value. We do have different skills and knowledges that we can share.

We don't let problems linger. If something is not working for us, we tell it to the person or persons involved. We don't talk behind anyone's back. Each staff member shall have the best condition for developing and thriving. Therefore, we value all reflections and comments. We create a culture of trust which is open to questions and constructive criticism. All questions are welcome. We create a recurring space for dialogue throughout a course, and throughout our work processes generally. We try to resolve problems within our team. We use conflict resolution tools and strategies. Our final point of contact is our head of department or our dean (depending on the concern at hand).

We practice non-violent communication (Rosenberg, 2015), which to us means striving for respecting communication that connects us. We practice staying with the trouble (Haraway, 2016) which to us means accepting the ongoing messiness of a life which keeps serving us issues to relate to and deal with.

We practice a culture of sharing: processes of development are based on trial and error, sharing stress, worries, getting and giving support, and sharing throughout. We remember and make it possible to spend time and share experiences with colleagues. We value spending time at the department, in the studio with students and staff. We keep an open door for helping each other in times of need. We respect each other's need to be alone.

We actively listen to and learn from students and colleagues, their viewpoints and experiences.

### **CARE**

We care for earth in all its complexity and strive for equality today and in the future. We encourage narratives beyond the norms of capitalism.

We encourage, value and practice self-care. This can include activities for health and well-being, remembering good enough and the possibility of saying no. Self-care creates possibilities to care for others, to have a good balance between work and life and not exploit resources.

We care for students and colleagues and we strive to challenge and inspire each other. We encourage students to practice self-care, to self-organise activities and take their own initiatives in local cultural life.

We care for and respect our own and each other's time, the time we are allocated for work, and make the most of it. We are on time and follow our schedule. We take responsibility for our working schedule, individually and as a team. We value good enough and don't overwork. A working week contains a maximum of 40 hours on average. We keep track of our work hours and communicate if we work part-time. We usually start a work-day at 8-9am and end at 5pm. We make trade-offs in collaboration clear for both us and students (limitations of resources, especially time).

### **PRACTICES OF LEARNING, TEACHING, WORKING**

We are responsible for our own professional development. We support and inspire each other. We continuously identify what we know, as individuals and as a team, what we want to learn and how. Linnaeus University provides us with time, space and resources.

We acknowledge that there are different ways of learning and acting, and that we are responsible for getting to know our own way of developing and supporting different ways of developing. We practice co-learning: staff and students are learning together, supporting and empowering each other. We are aware of the limitations of our knowledge and strive to broaden our perspectives.

We keep ourselves informed and updated of what's going on at work. If we are unsure, we ask our colleagues. We read and understand the syllabuses in our teaching teams, also to suggest possible improvements.

We value courage and understand risky exploration, criticality and creativity as part of the development process. We also value and share proven successes. We value and share working cycles and rituals (such as processes of examination).

We keep a dynamic dialogue of what constitutes success and acknowledge that success is always contextual. We all make mistakes. We create a safe environment for making mistakes and learning. We share our failures to encourage students to share theirs and grow through learning from them. It's not the person that fails, it is the project. We acknowledge progress when it happens and encourage future progress with guidance. We embrace both success and failure as something to learn from in our teaching. We are not afraid of trying out new things.

We practice non-discriminatory accessible language and strive to create common understandings of both abstract concepts and concrete words/expressions. We acknowledge different understandings and communicate those through examples and definitions and more.

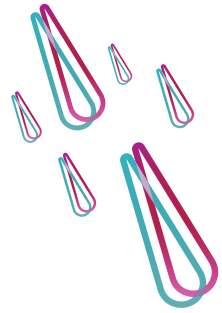
### **QUESTIONS THAT WE KEEP DISCUSSING**

- How can we make Academy Culture a living, inclusive document/process in order to capture new ideas?
- How can we work with good enough?
- How can we function more as a collective than a hierarchy?
- How can we create a system that is responsive?
- How can we make the most of collegiality, creativity, dialogue and our facilities?
- Could we have a different hour allocation for common activities? Teacher can play other roles.
- What do we mean by curious design change? What do we believe in?
- Make space for complexity. How do we practice complexity?
- How can we share our processes, not just outcomes.

### **REFERENCES**

Haraway, D.J. (2016). *Staying with the Trouble: Making Kin in the Chthulucene* (1st ed.). Durham, NC: Duke University Press Books.

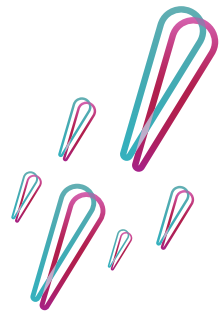
Rosenberg, M. (2015). *Nonviolent Communication - A Language of Life*. Encinitas: CA: Puddledancer Press.



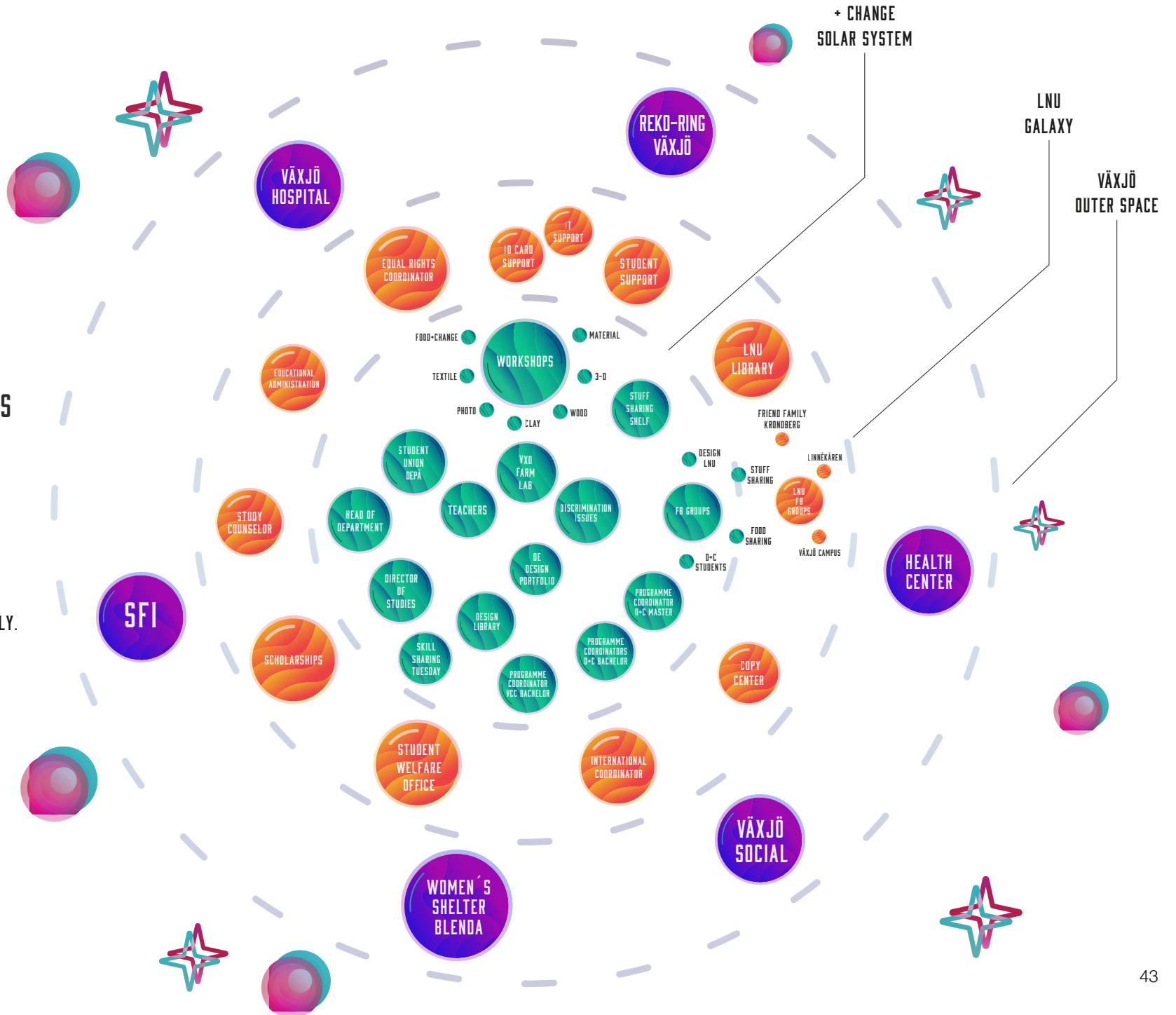
# STUDENT SUPPORT FACILITIES & SERVICES



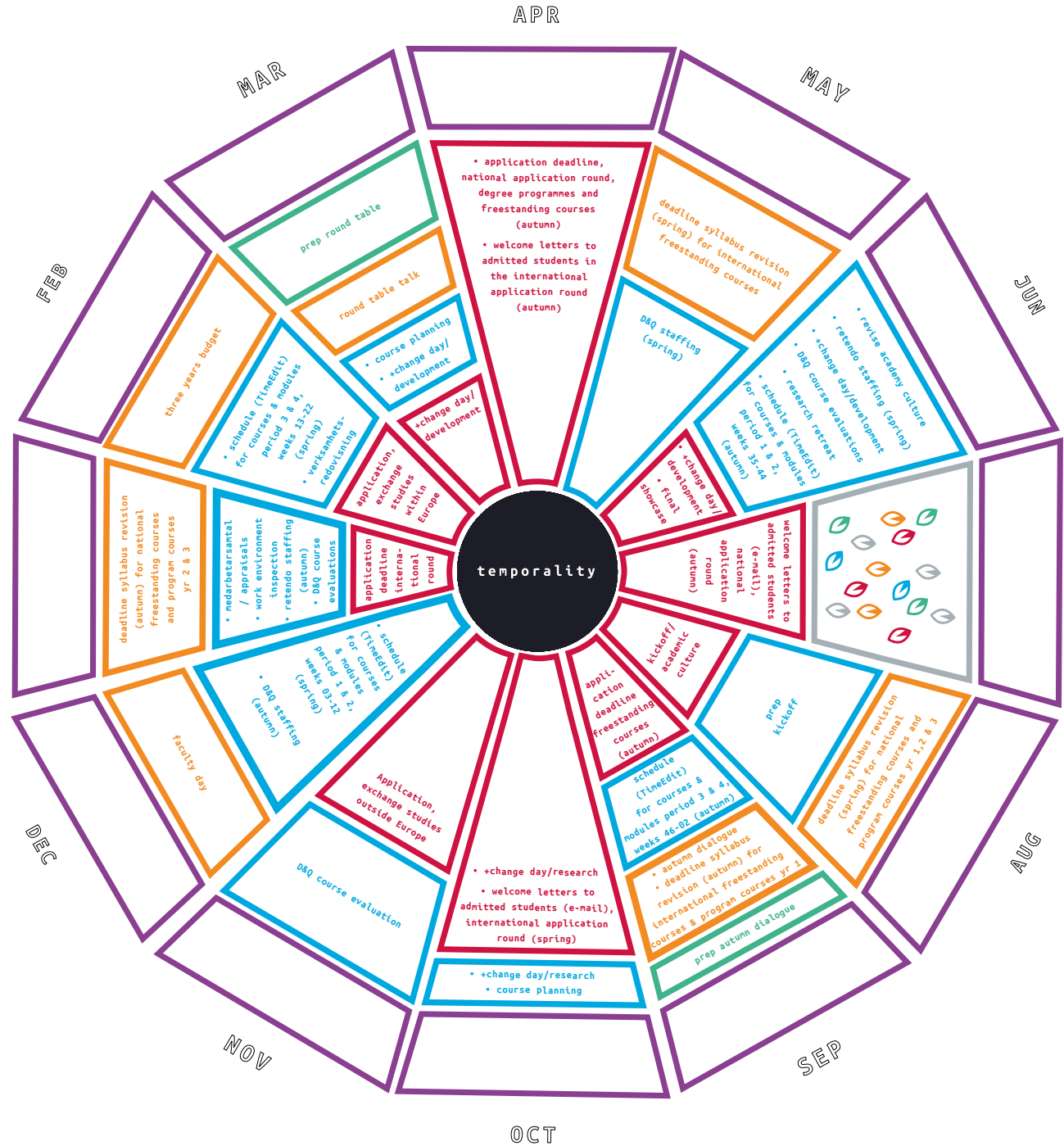
THIS MAP IS BEST VIEWED DIGITALLY. THE BUTTONS ARE LINKS.



SPRING 2019. INITIATED BY STUDENT REPS.  
VISUAL LAYOUT. HUBERT GACA, D-C MASTER  
AUTUMN 2021. DATA UPDATE. STEPHANIE FÖHR, D-C MASTER



+ change yearly cycle



Spring 2020, Initiated by Leadership Group, Design Department  
 Autumn 2020, Visual layout ready, Hubert Gaca, D+C master  
 Spring 2021, Input by department administration  
 + Data input, Stephanie Föhr, D+C master

**ORGANISATION DEPARTMENT OF DESIGN****Leadership Group (LG)**

Meets every 4th week

**Head of Department**, Marie Sterte: responsibilities:  
human resources, finance, development of department

**Deputy Head of Department**, Zeenath Hasan, responsibilities:  
internationalisation, network for sustainability

**Director of Research**, Mathilda Tham, responsibilities:  
development of research platform and subject of design

**Director of Studies**, Mikael Blomqvist

**Program Coordinator**, Cassandra Troyan, responsibilities:  
advisor Kalmar perspective

**Program Coordinators,**

Meet every 4th week in Development & Quality  
(D&Q, advisory board to LG)

**Innovation MA**, Miguel Salinas

**Design + Change MFA**, Zeenath Hasan

**Design + Change BFA**, Anthony Wagner & Vera Maeder

**Visual Communication + Change BFA**, Cassandra Troyan

**BA CEM**, Ivar Jung

**Program Advisory Board**

Meets every semester, per programme

Long term strategic development of programmes

Comprises: Programme coordinator, 3x Internal staff,  
1x External advisor, 2x Students, 1x Alumnus

**Faculty of Arts and Humanities (FAH)**

FAH management team, Marie Sterte

Education Council, Anna-Karin Arvidsson

Course Syllabi Council, Miguel Salinas

Employment Board, Marie Sterte, Mathilda Tham,

Mariah Larsson (Chairperson)

**SUPPORT**

**Head support**, Linda Liedström

**Economy**, Jonnie Hovdegård

**Economy administration**, Ebba Petersson

**Education administration**, Christina Björnvall

**Course evaluations**, Seida Matic

**Research administration**, Ylva Forell-Gustavsson

**Human resources**, Stiina Salmgren

**Student counsellor**, Kim Carlborg

**Communication**, Therése Engdahl (student recruitment)

Mail: kommunikationsavdelningen@lnu.se

**Internationalization**, Cecilia Hartwich

Mail:

outexchange@lnu.se

internationalstudents@lnu.se

inexchange@lnu.se

**Educational technology support**, Anja Noack Thordin

**IT support**

Students, search student web for “IT and support students”

Staff page, search “IT and support employees”

Mail: it-support@lnu.se

Telephone: 0480-44 67 00

Visiting Address Växjö: Lückligs plats 2 (House N)

Visiting Address Kalmar: Pedalstråket 11, Universitetskajen,  
House Radix

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