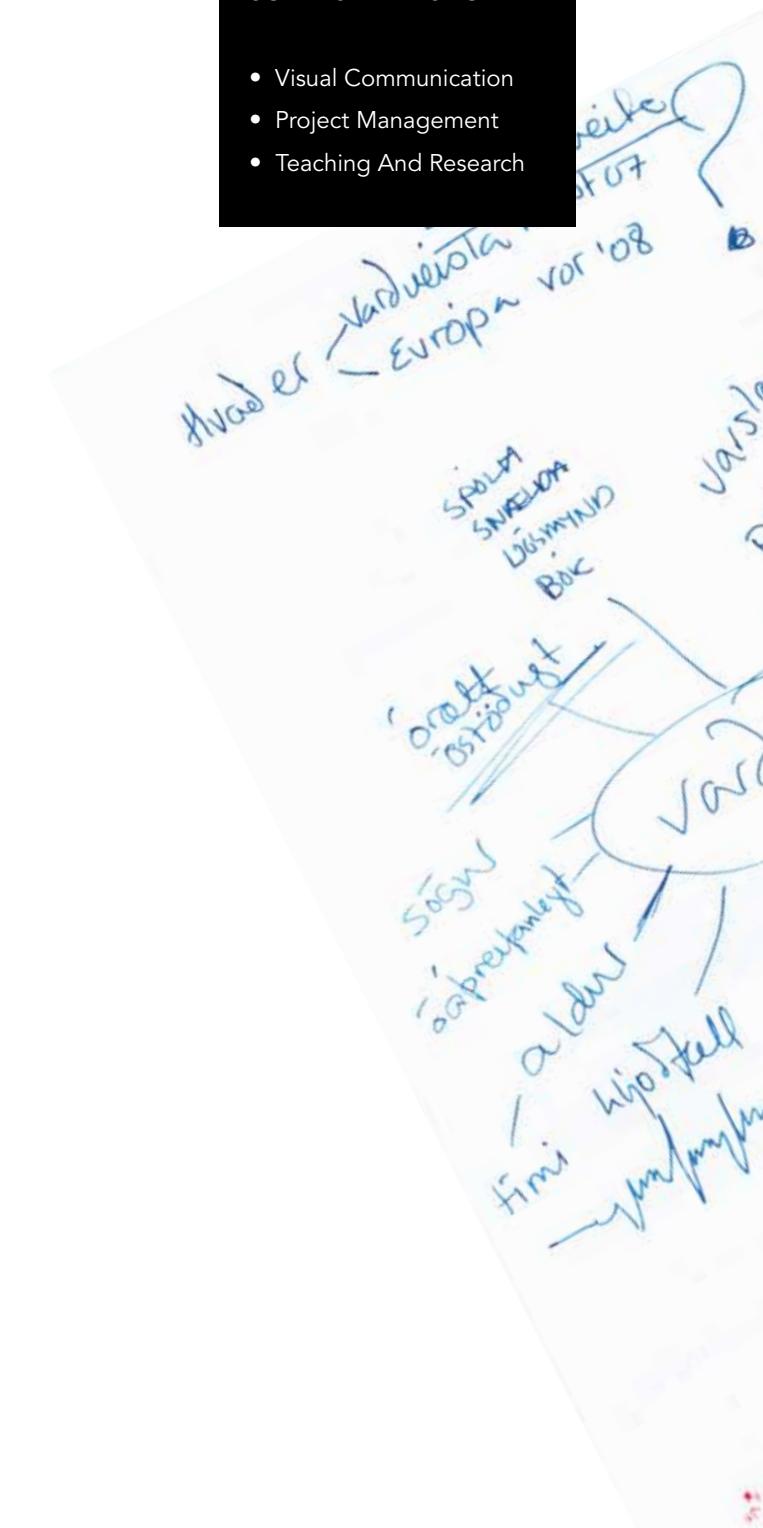




## PORTFOLIO + CV SÓLEY STEFÁNSDÓTTIR

- Visual Communication
- Project Management
- Teaching And Research



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mozambique](http://nordicdogs.com/mozambique)

## CURRICULUM VITAE

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Sóley Stefánsdóttir  
Graphic Designer

Mobile: +354 698 4300  
Email: soleyst@mac.com

Nationality: Icelandic.

### EDUCATION

2001 – 2004 B.A. in Graphic Design. The Iceland Academy of the Arts.

1996 - 2000 B.A. in Theology and Gender Studies. The University of Iceland.

### INTENSIVE COURSES

2009 Tree weeks crash course in portuguese grammar.

2008 FK-preparatory course. A three weeks course, preparing an exchange work in Mozambique, Africa. Among topics: Development issues and peacebuilding, Intercultural communication, health and security and Institutional Competence Building.

### LANGUAGES

Icelandic, English, Norwegian and Portuguese.

### WORK

2010-2011

#### **Design Policy for Iceland**

I am part of a committee developing a design policy for Iceland on behalf of the Ministry of Education. The work began in march 2011 and we plan to finish in December 2011.

#### **Radio talks**

Nine 10 minutes radio talks in Víðsjá, a culture show on The Icelandic National Broadcasting Service. Talks about design in a broad context, design, society and the environment.

#### **Freelance graphic designer**

Since coming home from Mozambique I have been working freelance. I have a studio in Komplexið - an artist center with around 30 artists, musicians and designers. Among clients are:

- University of Iceland Press
- Skálholtsútgáfan (publishing)

- The University of Iceland; Centre for Women's and Gender Studies in the University of Iceland, Gender Equality Training and Studies Programme, EDDA - Center of Excellence, the Arni Magnusson Institute for Icelandic Studies.
- Sjávarkjallarinn (Seafood Cellar)
- Fogo Island Arts Corporation

#### **2009-2010**

##### **Teacher in the Art school in Mozambique**

From january 2009 to July 2010 I have been teaching graphic design in the National Art School in Maputo, the capital of Mozambique. The project is called MONOZI and is a cooperation between the Culture School in Fredrikstad (Kulturskolen i Fredrikstad) in Norway and art schools in Mozambique and Zimbabwe. This is a so called FK project where teachers are exchanged. The position was for one and a half year.

The school is a skill based high school with the aim of graduating students that are qualified for the work market. In the design department there is a great hunger among the young students to learn to use all the new technology and grow their ability to create a professional design. All though they face great difficulties in the access of material, sufficient facilities and teachers. The school is stronger in visual arts, ceramics and textiles but design is developing as industry and commerce grows. Until spring 2010 the media lab was in a little boiling room with 4 old mac's and 14-21 student in each year (very few students have their own computer and if they have it is just an old PC) In March 2010 the school got 16 new computers which has revolutionised the media lab of the school. The fear now is lack of infrastructure to maintain this.

I taught basic graphic design in a broad sense; sketching and planning, identity design, information design, typography, layout, animation, webdesign and photography. The creative computer programs I taught were Photoshop, Illustrator, Indesign, Flash, Final Cut, After Effects and Wordpress (for webdesign).

As well as teaching graphic design I was a course leader for my class. That meant looking after their overall education, looking out for their rights and their performance and participating in meetings concerning grades and studyplans.

##### **Graduation project and final presentation**

From March 2010-July 2010 I leaded the work of the graduation students in Graphic Design in the Art school where I was teaching. I managed the whole graduation process; all the printing of the students work, the final presentation day, getting together a jury, designing the way students would present their work in the new building the school had moved in etc.

##### **Sem Balanca/Off balance. Dance and visual communication about global warming.**

Together with Kristine Watten Sorensen (who is teaching dance in the same umbrella project) I developed and got a support for a project called **Sem Balanca** (Off Balance). The project was developed and executed in Mozambique.

The basic idea was that our artforms together can address issues such as global warming in a creative and interesting way. Visual communication is an obvious tool (and a strong one in a country with 40% illiteracy) and dance is an effective way to reach people in Mozambique. Dance is at the core of the Mozambican culture, everyone dances from the minute they can stand on their feet. We wrote the project description, budget plan and a 3 weeks day by day plan. The project consisted of two one week workshops ending in a dance and video show.

##### **Design, Art and Sustainability; A study trip for two Mozambican design students.**

In desember 2009 I had two mozambican students with me to Iceland for a 5 weeks study trip. I created the project, got it financed and directed it. Two of the best students in film and animation got the opportunity to travel to Iceland and Norway.

The art academies in Iceland and Oslo helped out by inviting us to use the schools media lab to work. The students visited designers, animators, film editors, design agencies, recycling stations and more. They had several workshops, e.g. in photography, animation and bookbinding. As well they held two concerts and an Africa night.

In the final presentation of graduating students in graphic design in july 2010 these were students of excellence and the jury gave them highest grade possible.

#### **Caos na Identidade; Searching for myself.**

In November 2009 I took part in a Dance and video projection performance directed by Lulu Sala, a mozambican dancer. He performed his choreography along with Kristine Watten Sørensen, a norwegian dancer. The performance was a combination of dance, poetry, music and video projection. The title of the show was Identity Caos; Searching for myself. The show was on in the capital Maputo and then we travelled to Quelimane in the north for another show there.

#### **2001-2009**

Freelance graphic design and design research.

Among clients:

- Gunnar Hersveinn; an Icelandic philosopher, poet and author writing about ethics in every day life
- Centre for Women's and Gender Studies in the University of Iceland
- Icelandic Centre for Verbal History
- Iceland Institute of History
- The Equal Rights committee of the University of Iceland
- The Icelandic Historians Society
- Stígamót - Icelandic Counseling And Information Center For Survivors Of Sexual Violence
- UNIFEM - the United Nations Development fund for Women
- 16 days of Activism Against Gender Violence
- ENATW - European Network Against Trafficking in Women for Sexual Exploitation
- Institute of Womens History
- ENTA - property developers
- Myvatn Nature Baths. A blue lagoon project in Iceland

#### **2009**

I worked for the Centre for Women's and Gender Studies in the University of Iceland as a graphic designer in the development of a 'Center of Excellence in Gender Research' and a 'School of Practical Gender Research'.

#### **2008**

##### **DIG-Equality**

In early 2008 I developed a research project called **DIG-Equality; Design Innovation for Gender Equality**. The objective is to promote the thesis that design innovation is a catalyst for gender equality and diversity. The aim is to propose an interdisciplinary platform that will tackle gender equality issues through design and innovation.

The project has gotten positive reaction. It was introduced in Paris this spring at the HERA (Humanities in the European Research Area) Match making Event.

In the 2010 Cirrus (network of nordic/baltic design schools) conference I held a session about the project with participants from several schools in the nordic baltic region.

## **Sjöund**

An exhibition of images of poetry and launch of a book/envelope of poetry called "Sjöund" (Seventh) in The National Museum of Iceland 5th - 19th of April. A project in cooperation with Gunnar Hersveinn, an Icelandic poet.

**2007**

### **Design - Resource for the Future.**

Along with my partner Halldór Gíslason I wrote and designed a policy making book in Icelandic named *Design - Resource for the Future*. The aim of the book is to give insight in a readable and attractive form about the status of design in the world, research findings and the potential for design as an actor in the Icelandic economy. This book was sent to all governmental bodies in Iceland and has already become influential in the Icelandic Research Council, the new Iceland Innovation Centre and the Ministry of Industry and the media.

We have given two official talks based on the book, one press meeting with the minister of industry and one in a conference on The Source of Wealth in Small States, claiming design as an important source for business.

The first edition of the book is finished and now there are talks about making revision for a second edition.

Lectures introducing the book:

May 07. Along with Halldór a Press Conference with the Icelandic Minister of Industry.

Sept. 07 On a conference called "The Source of Wealth in small States." (Podcasts on: [http://www.kemst.hi.is/uppsprett\\_audaefal/](http://www.kemst.hi.is/uppsprett_audaefal/))

**2005 - 2006**

### **Research on Design Innovation**

I was a researcher for The Icelandic Academy of the Arts, design faculty. A Nordic/Baltic Project on Design and Innovation sponsored by The Nordic Innovation Center. The project title is "Nordic/Baltic Innovation network for Creative Industries – Focusing on Design". A link to the report: <http://www.nordicinnovation.net/article.cfm?id=1-834-716>

**2005 - 2007**

In combination with the research work I have attended various conferences on Design.

Oct. 2007: Intersections. Design know-how for a new era. Newcastle, England

An event by dott07 and University of Northumbria.

Cumulus conferences (International Association of Universities and Colleges of Art, Design and Media):

Oct. 2006: New Situation, New Reality. Warsaw, Poland

June 2006: Ethics: Design, ethics and humanism. Nantes

Mai 2005: In the Making. The First Nordic Design Research Conference. Copenhagen, Denmark.

Oct. 2004: The Zone: An Area of Transition. Utrecht, The Netherlands

**2004**

### **UNIFEM**

I worked on an anniversary project for UNIFEM (The United Nations Development Fund for Women) redeveloping their communication strategy and presentation. Their annual magazine had been a simple publication with little design involvement. On the 15th birthday of the Icelandic organization it was decided to design a new identity, campaign material, including a strong magazine that could communicate the important work done by the organization. The aim was to

increase funding substantially, both by creating growth in the supporting membership and to gain larger funding from the Icelandic government.

The work involved the accumulation and verification of material for publication, both textual and visual. The aim of gaining an increased support from the government was certainly achieved. According to the financial bill of 2008 the annual sponsoring from the government will be 30 times what it was in 2003, it has gradually gone from 3 million isk. in 2004 to 87.5 million for 2008.

**2004-2006**

### **Gardarholmi**

Worked as a project-leader developing an exhibition called Gardarholmi, in a small fishing village in the North of Iceland. The exhibition is about the Swedish viking, Gardar Svavarsson who by several old Saga references was the first to sail around Iceland, taking land in Húsavík erecting a house there. The exhibition idea was to explore the results of human settlement on the environment. In Iceland there is great opportunity to examine how settlements affect the environment, as the settlement in Iceland started around 870 in a pretty well documented time. The project got to the stage that the Icelandic president and the Swedish king were the protectors of the exhibition.

**2002**

### **A summer research project, funded by The Student Innovation Fund.**

"Visualization of the Icelandic Mountain Lady: the use of Graphic Design and Symbolism in Image Creation."

Looking at the women symbols of nations, like Britannia in Britain, and how they are used as national propaganda tools. The Mountain Lady (Fjallkonan) is a symbol of Iceland, still in use. Every national day a woman in her costume gives a speech to the nation and land.

**2000 – 2001**

Worked as an assistant in the design department in the Icelandic Advertising Agency, one of the largest agencies in Iceland.

**1999**

### **RIKK; The Women and gender Reaserch center in the University of Iceland**

Part time work running the office, organizing the lecture series and meetings and more.

### **A summer research project, funded by The Student Innovation Fund.**

"Representation of Gender in Children's books and its effect on children."

The work included taking interviews with children to get ideas about their understanding of pictorial material. Then working on the results using Michel Foucault discourse theories and Judith Butler's theories on performance and gender.

PORTFOLIO

A website for the book where the author writes blogs in relation to the book and its topics.



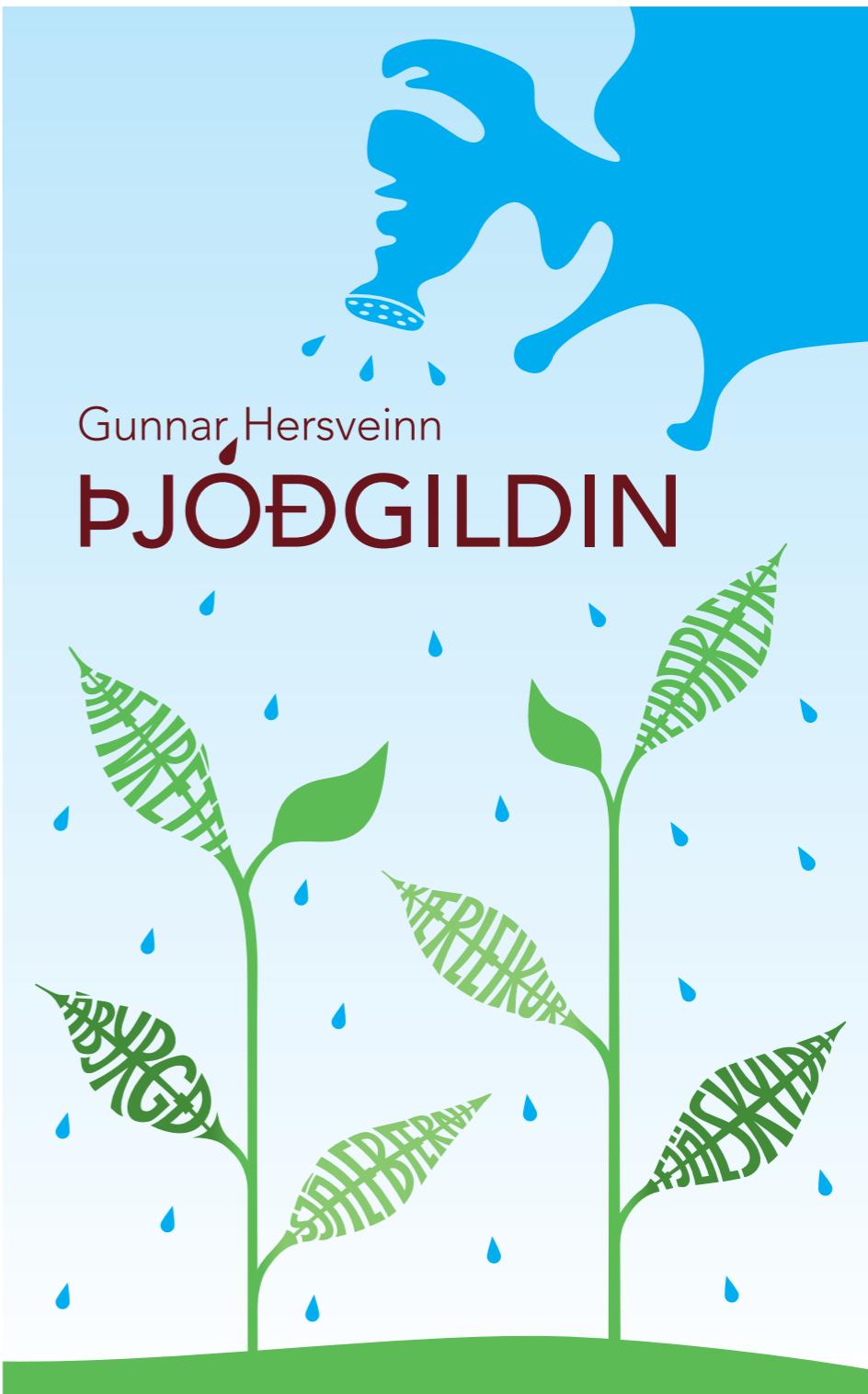
This project began simply by doing a book cover. The book is a bit special. In 2009 there was held a peoples meeting to discuss the values of the nation and the future after a severe economic crash. There were 1500 Icelanders invited representing the nation. In the meeting the participants choose, among other things, the values they considered the most important for the nation to build on in the future. Equality, sustainability, family, love, responsibility, honesty, freedom, respect... and more. The book is written about the 12 most popular values selected and what they include. The author is a philosopher and has written several books on values.

The idea for the cover is simple, it is an illustration of the map of Iceland as a water can watering plants with leaves that spell the name of the values; honesty, love, family, sustainability, equality and responsibility.

**Customer:** Gunnar Hersveinn and Kirkjuhúsið (The Church Publicity)

**Project:** Book Cover, website, posters, tv-ad, newspaper ad etc.

**Date:** Oct-Dec 2010



A book cover for : Pjödgildin (the National Values)

**Customer:** RIKK - Gender Research Institute, Iceland University & Edda, Center of Excellence

**Project:** Program for a conference

**Date:** Dec 2010



A postcard size program folded to four pieces like an accordian



Tomas Muchaca  
A production and promotion company of filmes made by african directors.



Atanásio Vasco Cuna  
Urban art association. There is no association of urban/street art in Mozambique and that artform is not allowed and practised illegally. Mau is a platform where artist can work together and fight for this artform to be recognised.



Alice Tete  
A product development project. An identity for a natural oil from the Ricino plant that grows in Mozambique. The students mother has made this oil for a long time for personal use and to give. Now they have an identity for the product and plan to keep on working on making it into a selling product.



Rejão de Carvalho  
Xingomane is an art project that gives poor but talented children the opportunity to develop their skills, specially focusing on music.



Armando Elias dos Santos  
An identity for an association against racism. The identity uses skin color from light to black to demonstrate that all colors should be equal.



David Aguacheiro  
Identity for an art workshops project where dance and visual communication is used to address environmental issues. There has already been held two workshops like this and his work was to create an identity for the project that can be used to continue to apply for funding and develop the project.

**Customer:** Escola Nacional de Artes Visuais e Kulturskolen i Fredrikstad

**Project:** Graphic design teacher

**Date:** January 2009 - July 2010



Some photos from my period in the art school in Mozambique. The top left is from our old computer room with four computers that I worked in most of my stay. The third on the left is from the new school that we moved into in the beginning of 2010. The bottom two photos are of two of the final students presenting their work.

One the left page I put some examples of the final students work. Just the logos, more examples of their work are on my page: [www.nordicdogs.com/mozambique](http://www.nordicdogs.com/mozambique)



Poster advertising the Sem Balança workshop.

**Customer:** A self created project financed by the Norwegian Embassy in Maputo through MONOZI (a cooperation between a culture school in Norway and art school in Maputo)

**Project:** Sem Balanca (Off Balance) - Dance and visual communication about Global Warming. Project management and teaching along with Kristine Sorensen.

**Date:** Winter 2010 (Summer in Mozambique)



#### Sem balança? Dance and visual communication about global warming.

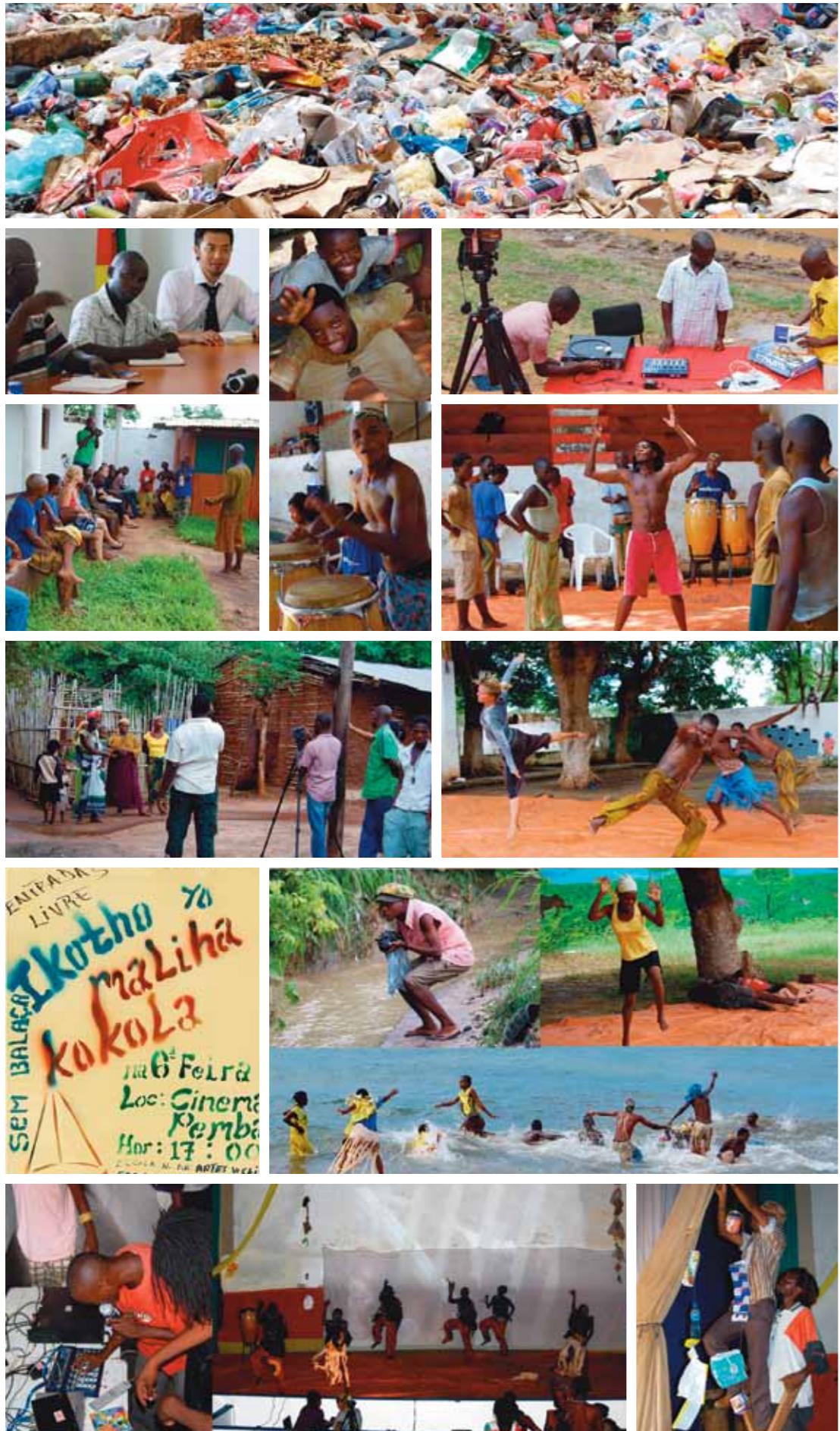
In the project that I have been working in in Mozambique it is possible to apply for support for a self-developed project. Together with Kristine Watten Sorensen, which was there the same umbrella project teaching dance, I developed and got a support for a project called Sem Balança (Off Balance).

The basic idea was that our artforms together can address issues such as global warming in a creative and interesting way. Visual communication is an obvious tool (and a strong one in a country with 40% illiteracy) and dance is an effective way to reach people in Mozambique. Dance lies in the heart of the Mozambican culture, everyone dances from the minute they can stand on their feet.

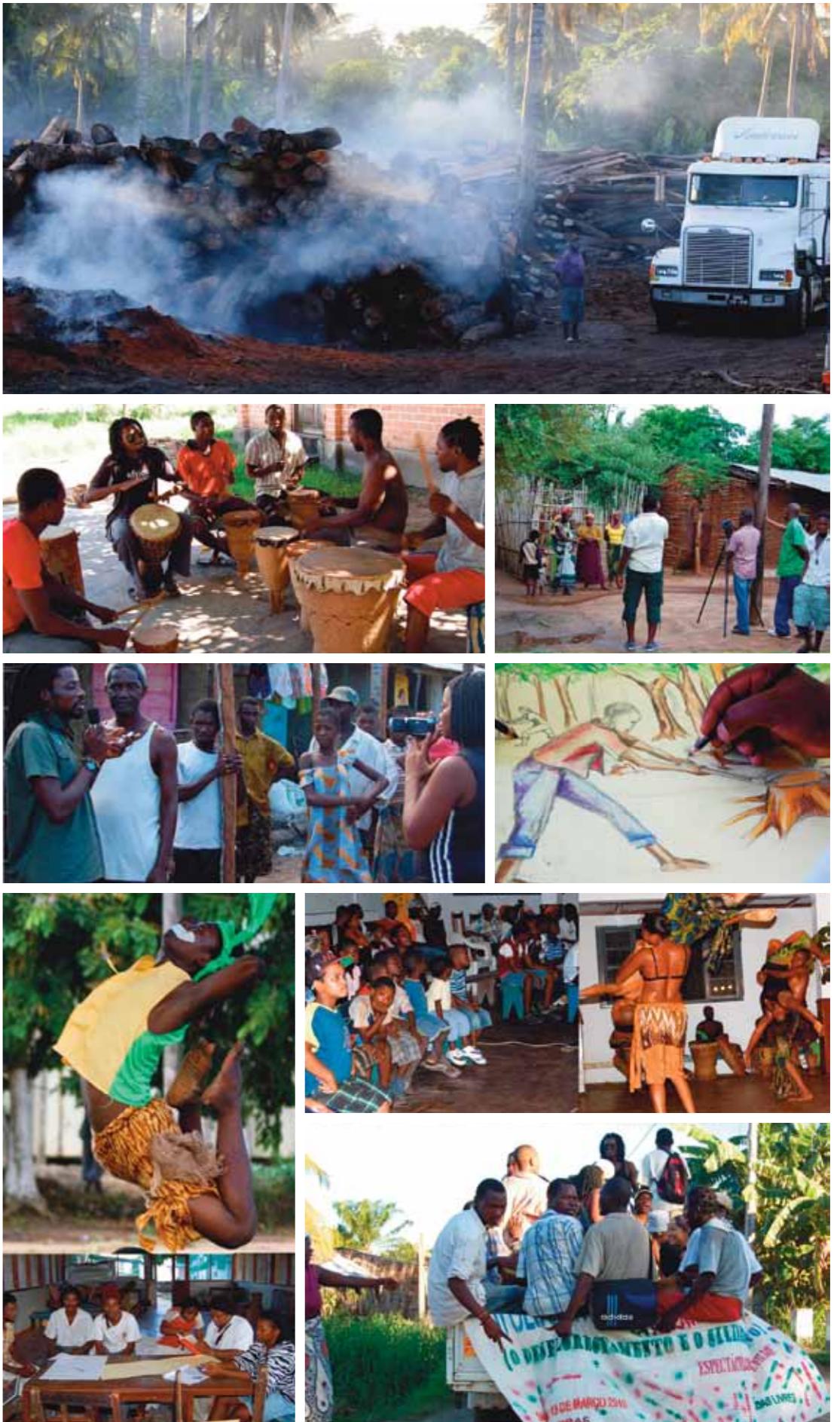
We wrote the project description, budget plan and a 3 weeks day by day plan. The project consisted of two one week workshops. The workshop process was such that the first day we gave a lecture and watched film about the environmental issues in the world. Then we had discussion about it and definition of the environmental challenges that the participants considered important in each place. One environmental challenge was selected and became the topic. The dance group and design group worked both together and separately on creating choreographies and visual material about the topic. The workshop ended in a dance and video show. The show was a combination of dance and visuals playing together and then a documentary bit with interviews with local people about the problem.

The design group had a basic workshop in film and photography. After that we went around collecting visual material and documentation about the topic, interviews etc. The group also documented the workshop itself. [Blog about the project](#).

- PEMBA:**  
1-5 de Março. Começa 2-feira as 13
- QUELIMANE:**  
8-12 de Março. Começa 2-feira as 13
- MAPUTO:**  
22-26 de Março. Nas tardes as 14-18



Sem Balanca in Pemba (north Mozambique). Topic: Garbage.



Sem Balanca in Quelimane (north Mozambique). Topic: Deforestation.



Collages from the blog about the different things done in the study trip.

**Customer:** A self created project financed by the Norwegian Embassy in Maputo through MONOZI (a cooperation between a culture school in Norway and art school in Maputo)

**Project:** Project management. A 5 weeks studytrip with two mozambican design students, creating a documentary and animation about global warming.

**Date:** Winter 2009/2010

## DESIGN, ART AND SUSTAINABILITY

### A Study Trip for two Mozambican design students

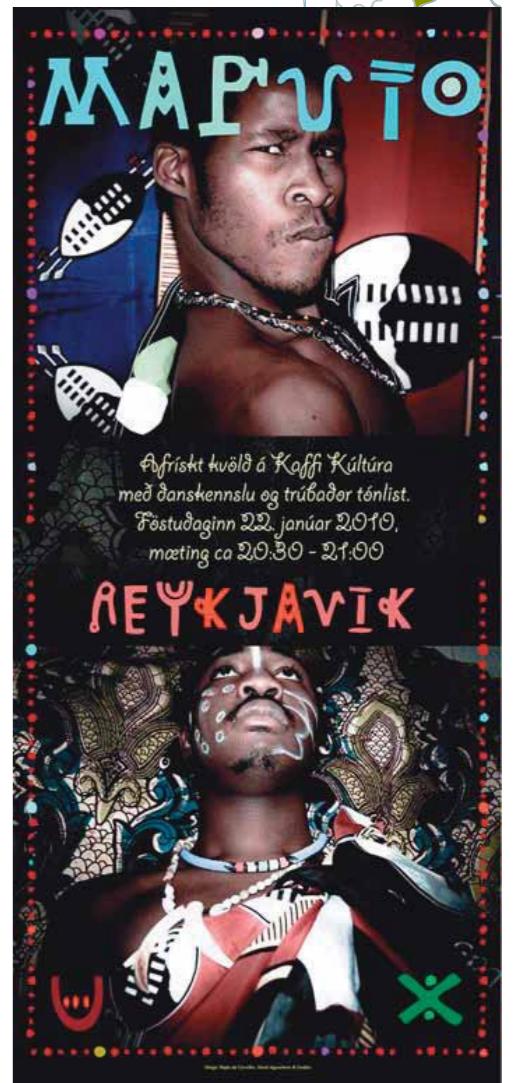
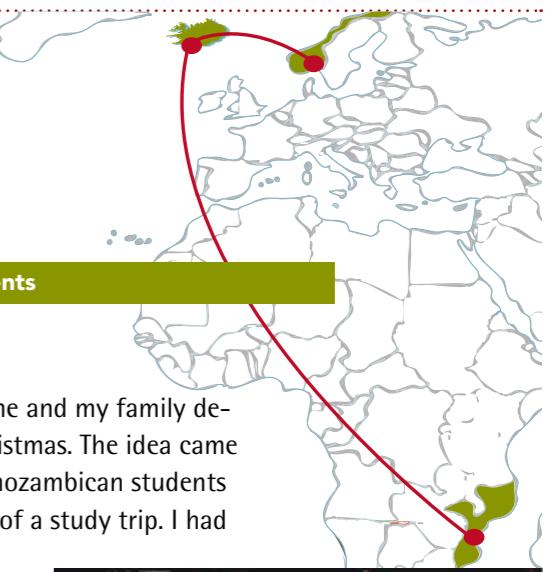
After teaching in Mozambique for nearly a year me and my family decided to go home to Iceland for 5 weeks over Christmas. The idea came up that it would be great to give some talented mozambican students the opportunity to travel with us and have a sort of a study trip. I had been working on environmental issues with my students in cooperation with the Norwegian Embassy in Maputo and decided to propose to them an idea of a study trip making a documentary and animation about environmental affairs.

I got a 'go' on the idea and created a project description, time plan and budget plan. The project had two goals; to create material that can inspire the mozambican society about environmental affairs and to increase the competence of the students.

Two of the best students in film and animation got the opportunity to travel to Iceland and Norway. The trip Maputo-Iceland is long so they were fortunate enough to get a day in Lisbon and two days in London aswell, visiting the Tate, The National Gallery and walking the south bank. Their first time to leave Africa they got to visit four countries.

The art academies in Iceland and Oslo helped out by inviting us to use the schools media lab to work. The students visited designers, animator, film editor, design agencies recycling stations and more. They had several workshops, e.g. in photography, animation and bookbinding. As well they held two concerts and Africa night.

[Here is a link to the blogs about the trip.](#)



A poster that the students made in cooperation with Gudmundur Oddur Magnusson, professor in Graphic design in Iceland Academy of the Arts publishing Africa Night in Iceland.



A poster presenting the performance.

**Customer:** A Collaboration with the dancers Lulu Sala and Kristine Watten Sørensen, in Mozambique.  
**Project:** Promotion material for a Dance and video performance called Caos na Identidade - Searching for myself. Video and animation scenography for the performance along with David Aguacheiro.  
**Date:** Winter 2009



In November 2009 I took part in a Dance and video projection performance directed by Lulu Sala, a mozambican dancer. He performed his choreography along with Kristine Watten Sørensen, a norwegian dancer. The performance was a combination of dance, poetry, music and video projection. The title of the show was Identity Caos; Searching for myself. Along with my student David Aguacheiro I created the scenography for the dance. It concisted of two projectors with videos and a live projection from a camera pointed to the dancers. The role of the videos was to play with contrasts and reveal that which is hidden. When the dancer was in dramatic agony a video showed a film of her laughing, when she was dancing slowly and balanced, a video showed her running in fear. When the live projection was on it revealed the back of the dancers that otherwise would be hidden from the audience. Th projection created a play of the visual, on the wall and on the dancer, and the shadows of the dancers. We decided to project on the raw wall back of the stage that also gave a lively texture to the video. The poet was part of the show and read up his poem 'Quem sou Eu' (Who am I) in a dramatic manner on the stage in cooperation with the musician that played african drums on the stage. Here beside is the poster I created for the show.

**Customer:** Cirrus, Nordic Baltic Network of Art and Design Education

**Project:** Redesign of logo and a website

**Date:** Summer 2009



Old logo



New logo



A screenshot of the Cirrus website homepage. The header features the Cirrus logo and tagline "Nordic-Baltic Network of Art and Design Education". A map of the Nordic and Baltic regions is visible in the background. The main content area includes a navigation menu with links to Home, Cirrus, Members, Activities, Photo Library, Links, and Contact. A sidebar on the left lists "ACTIVITIES" (Inensive Courses, Express Mobility, Teacher Mobility, Student Mobility, Research Activities, Conferences, Network Meetings) and "COOPERATION" (Seminars). A central image shows a snowy landscape with a church in Nuuk, Greenland. Text below the image details an "intensive course" in visual communication. A sidebar on the right is titled "intensive courses" and includes a link to "check out what is coming up!".

A redesign of the Cirrus logo and a website. The design of the Cirrus logo had not really been finished. The idea was not bad but the graphic solution was not good enough. So my task was to finish the logo.

The website I created using the Wordpress platform. I like that platform specially because it is easy to use for the people that have to manage the site and put in news.

[cirrusnetwork.net](http://cirrusnetwork.net)

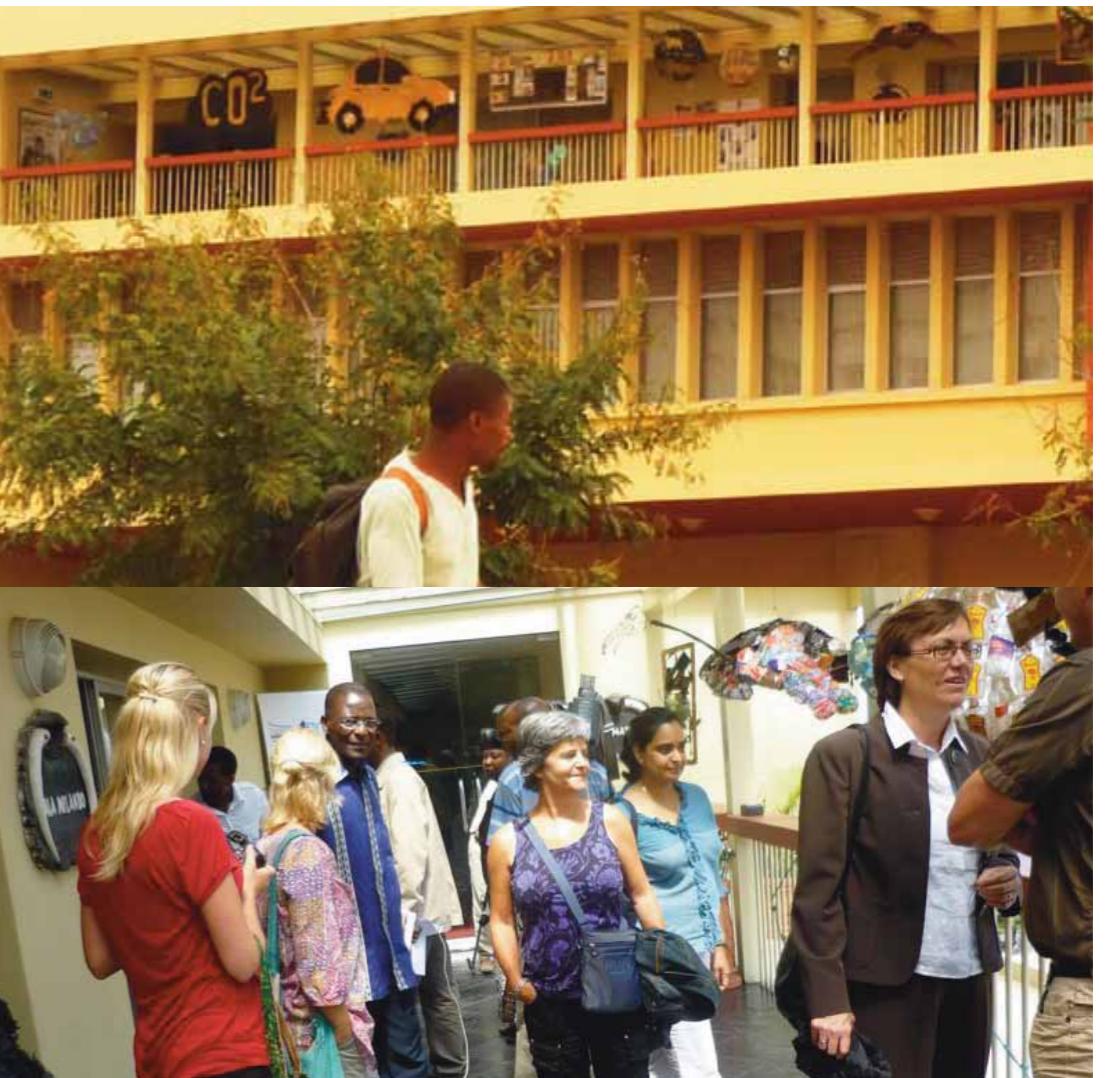


Some of the student work that came out of the workshop. The bottom photos show the balcony in ENAV where we worked.

**Customer:** A Collaboration with the Norwegian Embassy and Impacto in relation to the city meetings World Wide Views on Global Warming.

**Project:** Workshop with my students creating an exhibition about global warming.

**Date:** Winter 2009



Top: The exhibition space was the balconies in front of the meeting hall. The balconies are very visible from the outside and we decided therefore to design the artwork such that the people passing by could also enjoy it. Bottom: The exhibition day.

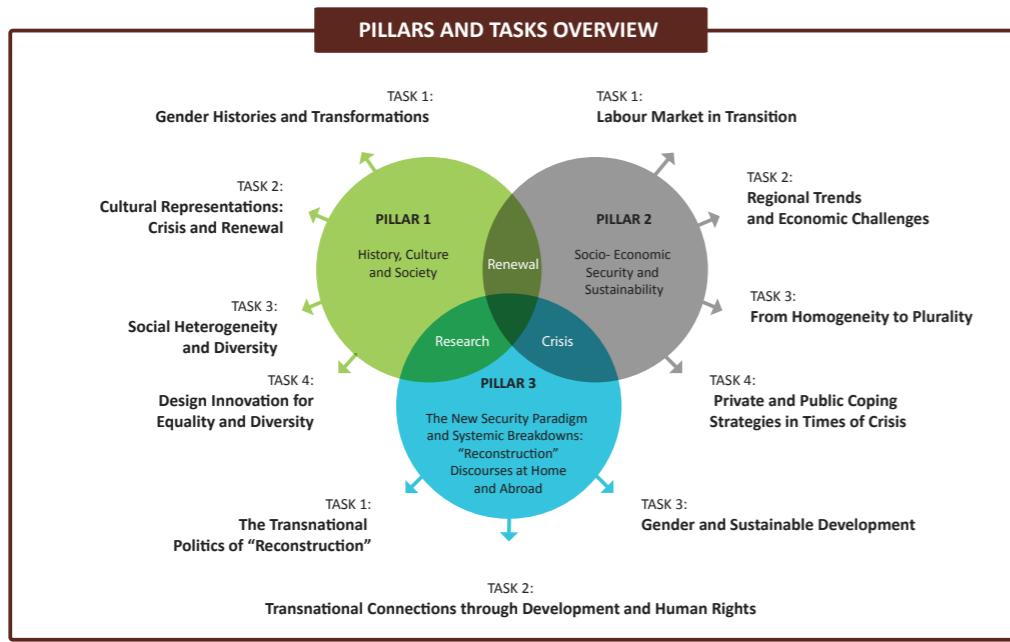
I directed a one week workshop with my students to create an exhibition in front of the meeting place of the city meeting **World Wide Views on Global Warming** that took place in over 40 cities in the world in the end of september 2009. Here is a part of the exhibition text:

Fighting global warming and inventing new ways of living is a task for everyone. Designers play fundamental role in that task. All around the world, designers and creative people are taking on the environmental challenge and developing sustainable designs that can live in peace with the nature.

The students in ENAV had a week to produce this exhibition. They had a lecture about global warming, watched films about the earth and the development of human behaviour and technology and had discussions about the topic.

In the ideation period it was decided not to use materials that are damaging for the environment. That led to the use of garbage as a creative material and in Maputo there is garbage all over and very easy to collect working material. Some of the artwork are beautiful things made out of garbage and others are structures that use garbage to communicate the problem we are facing.

[Link to a blog about the project.](#)



**Customer:** RIKK - Gender Research Institute, Iceland University

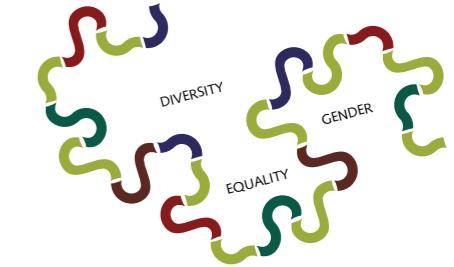
**Project:** Development of a Gender Equality Training program and a Center of Excellence within Gender Research.

**Date:** Winter 2009

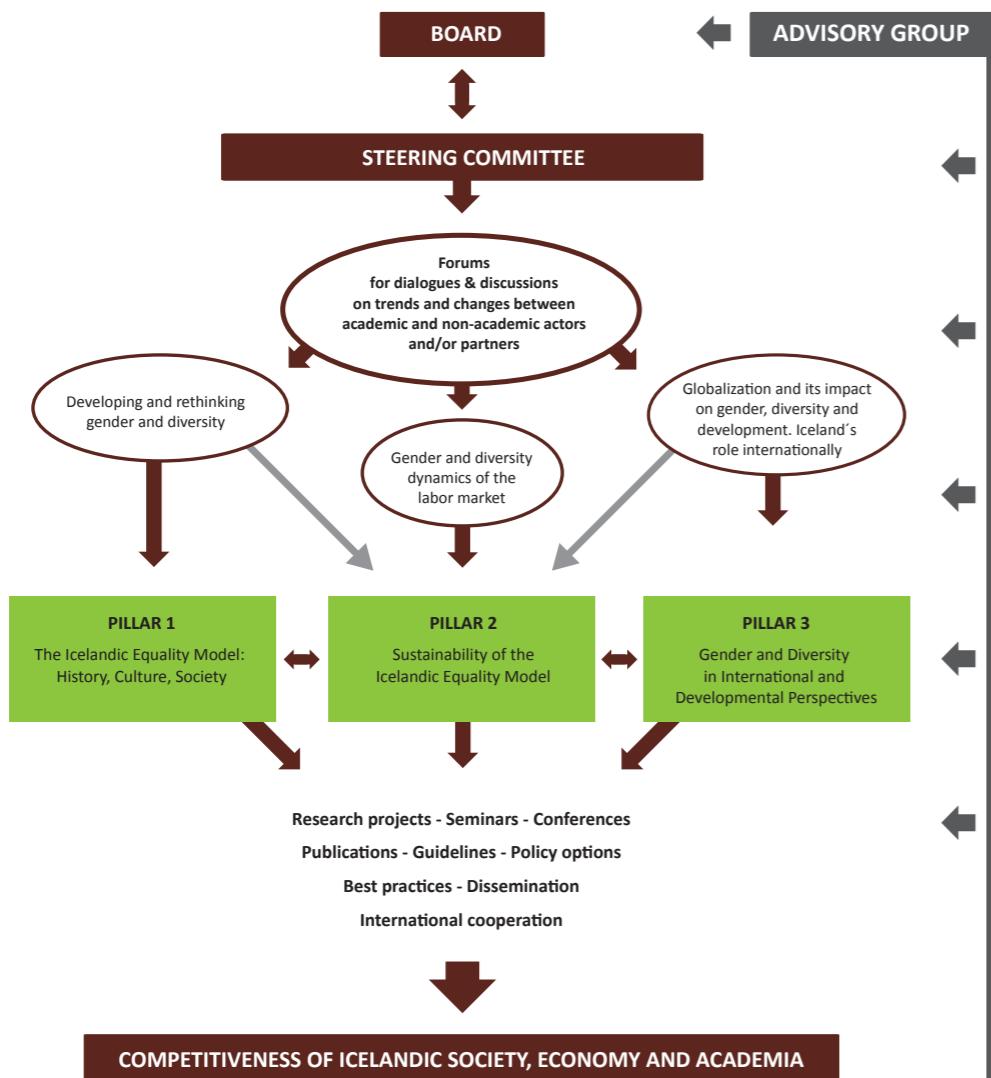


**UNIVERSITY OF ICELAND**

in co-operation with  
the Ministry for Foreign Affairs



## Gender Equality Training Programme & International Research Institute for Gender Equality and Diversity



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GIMLI, Saemundargata 3  
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tel. + 354 525 4595

I worked as a graphic designer in the development of the Gender Equality Training Programme and International Research Institute for Gender Equality and Diversity in the University of Iceland. In the development of the project and strategy for the finance it was important to have a clear vision and a clear and appealing presentation. My task was to communicate the ideas visually and clearly.

It was an interesting project and a good example about how the designer can take part in developing the project itself, not only the appearance. When creating graphic material to explain a project, the project developers have to give clear answers about what they really mean and the graphics can help them in defining what it is about and what not. Graphic designers that work with visual communication are very rarely used by universities, as one sees when going to university lectures. That is very sad in my view. The universities produce a great volume of interesting knowledge but are poor in presenting it.

In this project, the first task before the development of logos and identity was to get the slideshow right. After a period of presentation and development, enough support was in place to begin to develop an identity. It was a preliminary identity used in the process of selling the idea.

**Customer:** RIKK - Gender Research Institute, Iceland University

**Project:** Development of a Gender Equality Training program and a Center of Excellence within Gender Research.

**Date:** Winter 2009

1325 Women are half of Mankind

Women Negotiating Peace

International Conference in Reykjavík, Iceland

5. - 6. December 2008

Women remain largely excluded from peace processes in spite of UN Security Council Resolution 1325, which recognises the importance of including women in all peace-building and peacekeeping measures.

What has gone wrong?

Around the world the question whether UNSCR 1325 has failed women is being asked.

Are women generally seen as part of conflict resolutions?

Who decides?

Why have women not been able to claim their right?

Accountability and commitment to UNSCR 1325 draws attention to the 192 member states of the UN as well as to conflicting parties.

Should the UN member states commit themselves more actively to UNSCR 1325?

How?

What about conflicting parties?

To whom are they accountable in regard to implementing UNSCR 1325?

Belligerent parties in conflict negotiate the future of post-conflict societies, often with the help of external mediators. Women's roles during conflict do not seem to warrant a seat at the peace negotiating table.

What are the means available to women in contemporary peace processes?

Should women take up arms?

Are we asking the right questions?

WWW.1325.IS

1325 Women are half of Mankind

Women Negotiating Peace - International Conference in Reykjavík, Iceland. 19 – 20 June 2009

HOME PROGRAMME PRACTICAL INFO TRAVELLING TO ICELAND ACCOMODATION REGISTRATION

Welcome to  
Women Negotiating Peace

International Conference in Reykjavík, Iceland.  
On the 5. - 6. December 2008

The Women Negotiating Peace Conference will address the fact that Women remain largely excluded from peace processes. Conventional discourse on peace and conflict largely centres on women being victims of war. This fact remains in spite of U.N. Security Council Resolution 1325, which recognises the importance of including women in all peace-building and peacekeeping measures. Around the world the question of whether UNSCR 1325 has failed women is being asked.

What has gone wrong?  
Who's deciding?  
Why have women not been able to claim their right?

Accountability and commitment to UNSCR 1325 draws attention to the

1325 RESOLUTION

ICELAND PLAN OF ACTION FOR RESOLUTION 1325

HANDSHAKES

Download the Conference Concept Note

Hosted by

Ingibjörg Sólrún Gisladóttir, Minister for Foreign Affairs of Iceland

Kristin Ingólfssdóttir, Rector of University of Iceland

Letter of Invitation

A slogan logo for an International conference about Women and Peace held by the University of Iceland and the Ministry of Foreign Affairs.

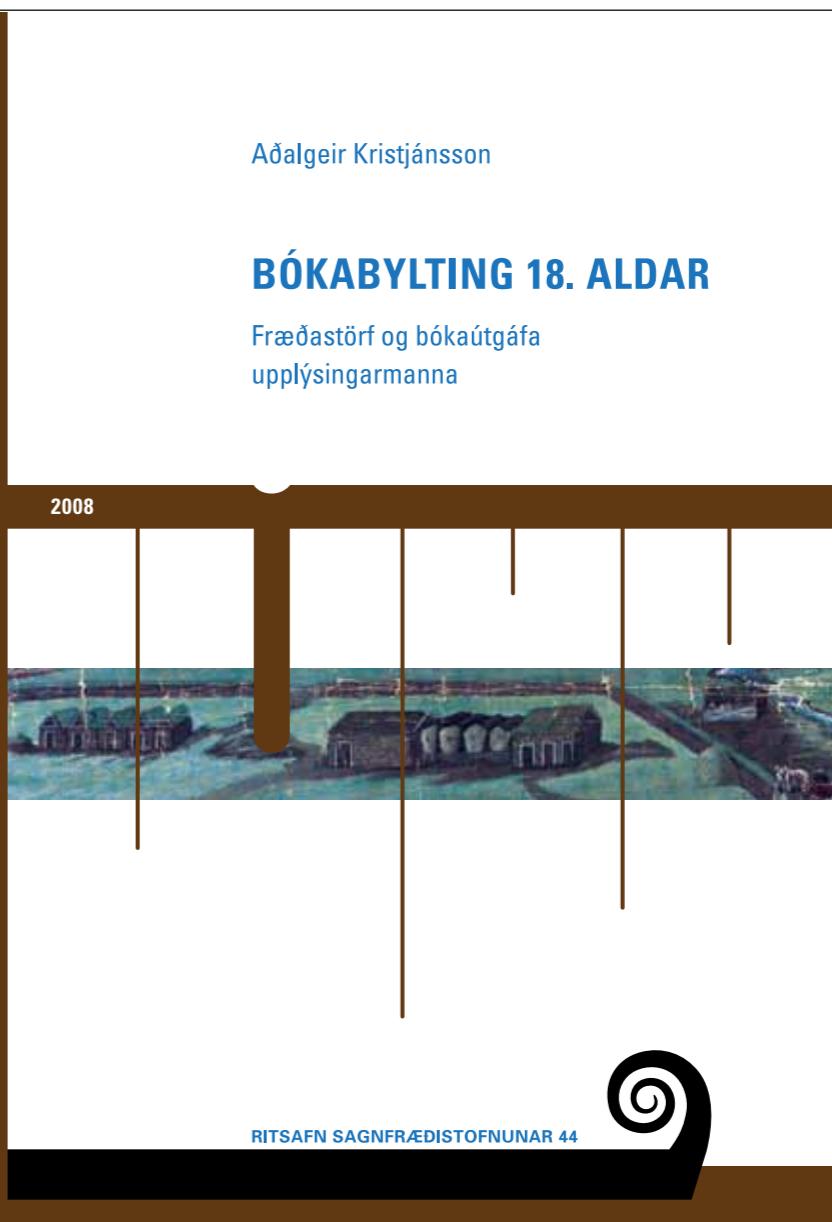
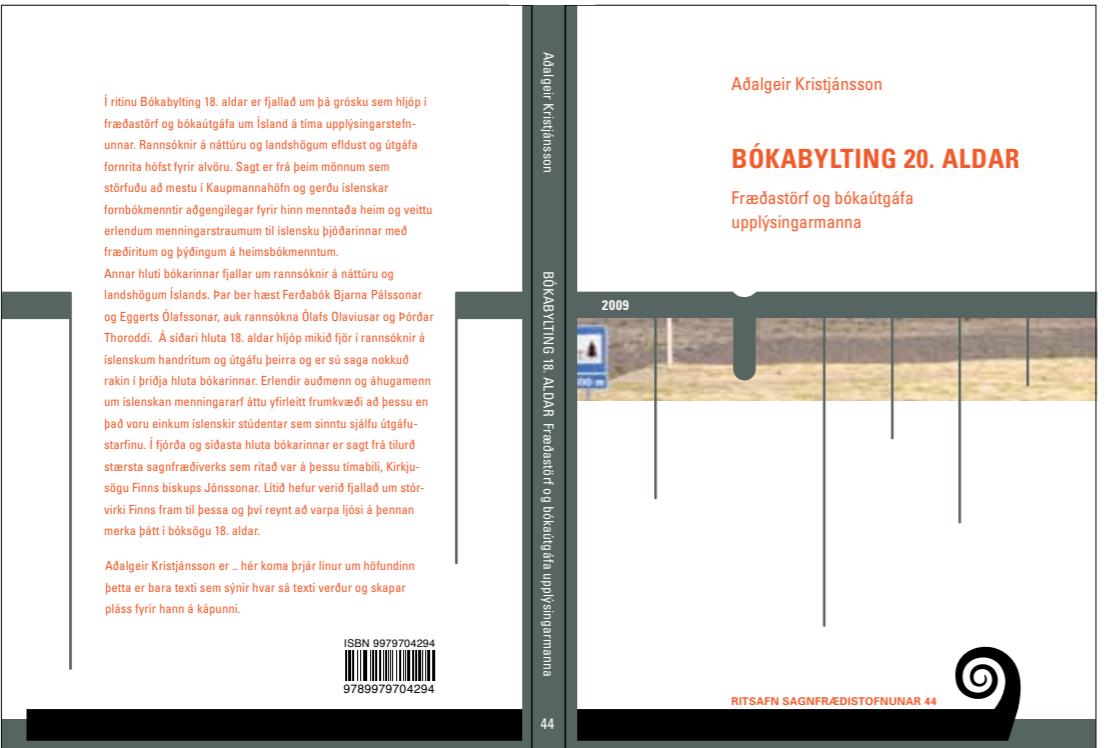
The Idea was to communicate both the fact that women are half of mankind and the conference theme that women are acting on behalf of mankind in this conference, addressing the issue of women and war and the importance of women being part of peace processes in war zones. Women are not just passive victims of war but an important agents in building a sustainable and peaceful society.

The design included the logo/slogan, webpage, invitation letter and a conference node.

**Customer:** Sagnfræðingafélag Íslands - The Historian Society in Iceland

**Project:** A design platform for their series

**Date:** Winter 2009



The project was to design a template for the cover of the series the historian society publishes one to two times a year. They wanted the design to be such that it would be easy and cheap to design the covers after the template was ready.

The books are about history research. The graphic is a metaphor of drilling/digging and the picture where the drill line stops should give an idea about the books topic and symbolize that period. The whole gets deeper when the research goes further back in time. These three covers show the difference of a book about the 14th, 18th and the 20th century.

The book here above was printed but the ones on the side are just examples.

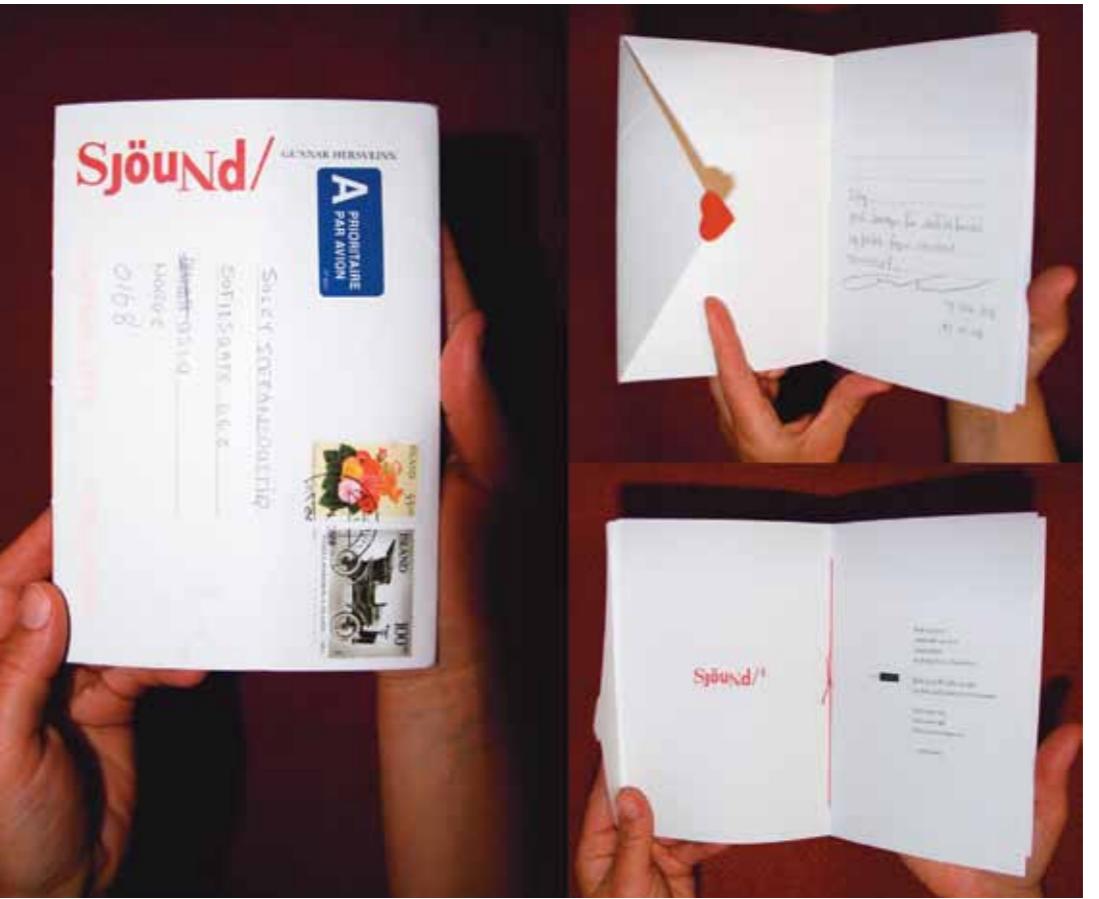


Top: images of poetry from the exhibition in National Museum. Middle: Gunnar the poet had a happening at the exhibition where he sat and stitched books and read out poems. Bottom: From the design process in the letterpress room.

**Customer:** Collaboration with Gunnar Hersveinn, an Icelandic poet, author and philosopher

**Project:** An envelope of poetry and images of poetry

**Date:** Spring 2008



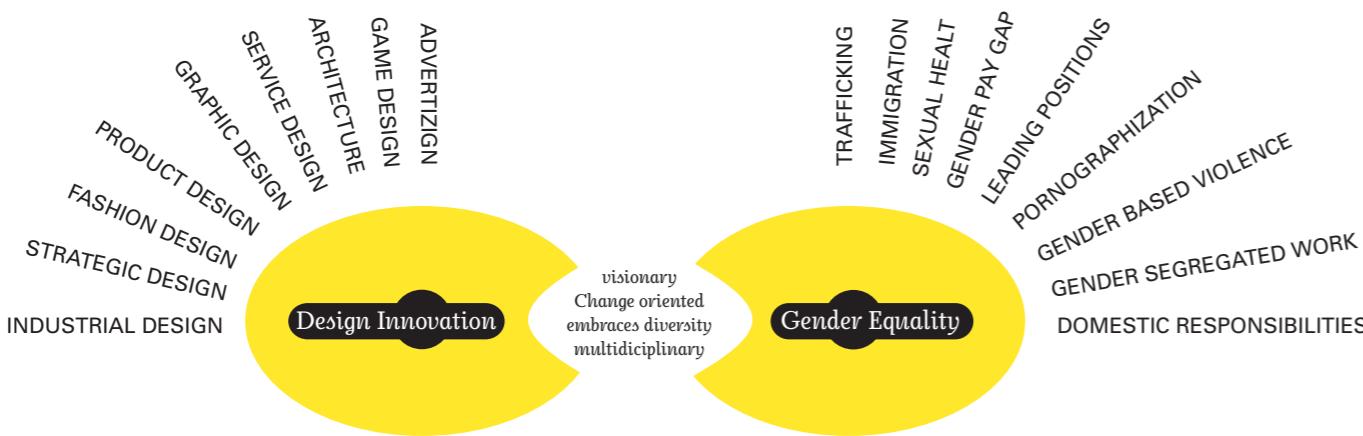
Early 2008 I did a project with the Icelandic poet and philosopher Gunnar Hersveinn. He had written seven love-poems and wanted to make a book. Books of poetry seldom sell well and tend to be more in the back shelves of bookshops for those that are specifically interested.

Our policy became to try other ways in reaching an audience and to make poems more accessible for those that usually do not buy it. (I'm one of those that have not really learned to appreciate poetry, but believe that is a shame)

The result ended as an intimate object to be posted. A book of poetry in the form of a postal envelope containing poetry.

I decided to make it in a crafts style. The graphic is made in letterpress print. The name of the book, "Sjöund" (Seventh) became a logo that appears beside every poem... Sjöund/1, Sjöund/2 ... The result became that the craft style was carried through all the way in the binding as it is hand stitched with a red tread to compliment the graphics. A bookbinder made the first batch and taught the poet to stitch, so now he and his family enjoys the evenings stitching envelopes of poetry! This was manageable since the production was a short run of 500 pieces, (at least the first run). So small was the print-run that the printers I contacted in Norway were not even prepared to make an offer. This was a surprise to an Icelander and of course I got a good deal in Iceland. No problem, they are used to operate in a nation of 300.000 people in total.

The cover is designed as an envelope with a location for a postage stamp in the corner and lines to write name and address and then there is an envelope-flip to close. The first page is blank with lines to write on.



### Design skills & thinking

# DIG Equality

DESIGN INNOVATION FOR GENDER EQUALITY

#### Thesis

Design innovation can be an important catalyst for gender equality and diversity and should be used systematically for that purpose.

#### Rationale

our world is man-made, constructed, designed. The things and objects around us, the technology we use, the clothes we wear, the images we face everyday are impregnated by ideologies.

### Gender Research

Gender studies is a field of interdisciplinary study which analyzes the phenomenon of gender. In Gender Studies the term "gender" is used to refer to the social and cultural constructions of masculinities and femininities. It does not refer to biological difference, but rather cultural difference.

#### Goals

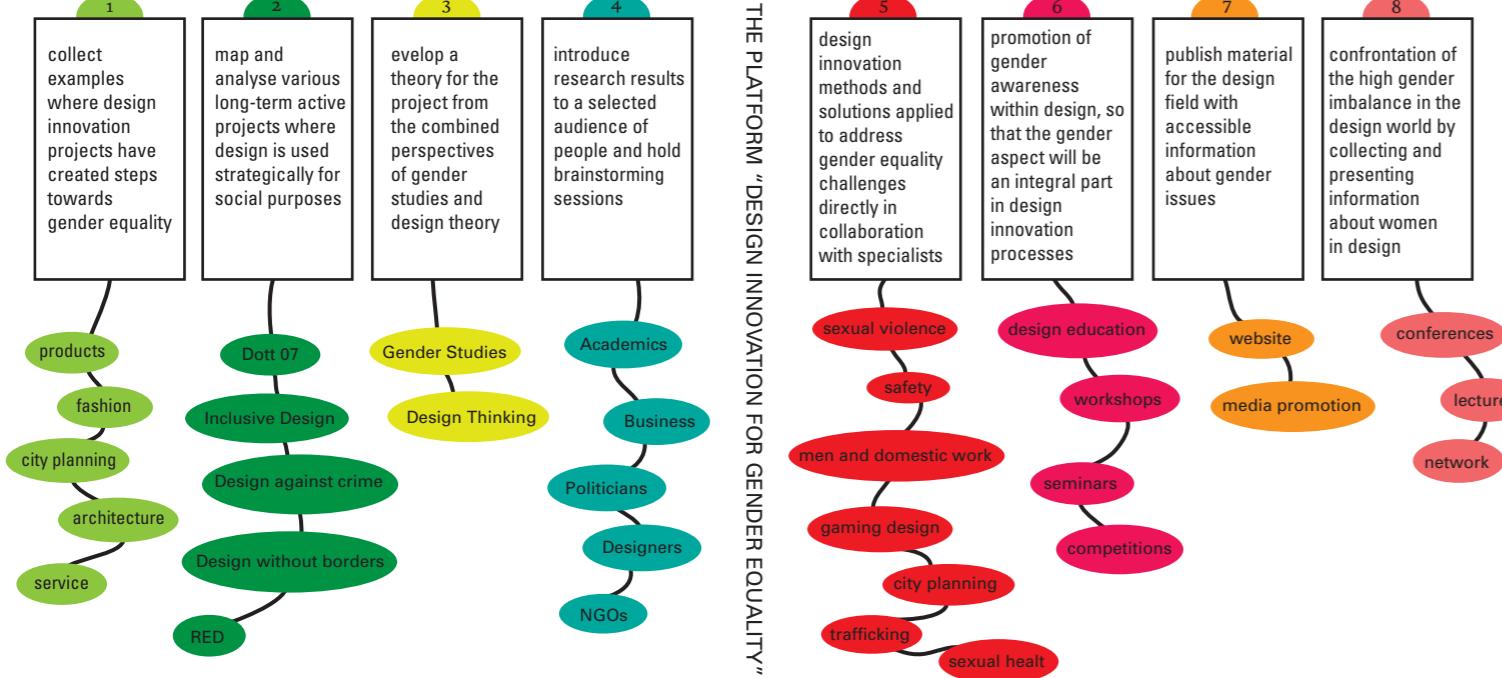
#### Phase 1. Research stage:

- 1 collect examples where design innovation projects have created steps towards gender equality
- 2 map and analyse various long-term active projects where design is used strategically for social purposes
- 3 develop a theory for the project from the combined perspectives of gender studies and design theory
- 4 introduce research results to a selected audience of people and hold brainstorming sessions

#### Phase 2. Execution stage:

- 5 design innovation methods and solutions applied to address gender equality challenges directly in collaboration with specialists
- 6 promotion of gender awareness within design, so that the gender aspect will be an integral part in design innovation processes
- 7 publish material for the design field with accessible information about gender issues
- 8 confrontation of the high gender imbalance in the design world by collecting and presenting information about women in design

CREATE THE PLATFORM "DESIGN INNOVATION FOR GENDER EQUALITY"



**Customer:** A self initiated project

**Project:** Design Innovation for Gender Equality - Research project

**Date:** Spring 2008, ongoing

DIG - Equality is research project in development. My interest within design is rather focused on social responsibility and design as a tool for social and environmental prosperity.

The idea and development began when I decided apply to an Icelandic women's fund called Hladvarpinn. The project did not get funding that time but has grown and now I have gotten strong collaborators to take part in the development. The collaborators are:

The Iceland Academy of the Arts, Oslo National Academy of the Arts, The Centre for Gender Research in the University of Iceland and Norsk Form, the Norwegian Centre for Design.

In this project I look towards projects where design is a catalyst for social change. Projects like Design Against Crime (where designers work in interdisciplinary teams to finding ways to design the crime opportunity away) and Dott 07 (a year of community projects in North East England focusing on how a sustainable region could operate and how design could participate in such a development).

This project has had positive reaction and potential for international cooperation.

The poster to the left is a one page project description. There is a complete project description available in print.

Here is a section of the background description:

There are two main beliefs in this project about how design can operate for gender equality:

Firstly; Our world is man-made, designed: The constructed/built environment, the things around us, the technology we use, the clothes we wear, the images we face everyday. Our ideology and culture are the basis for how things are designed. Ideas about roles for men and women are ingrained in that ideology and thus part of our designed world. This world deals with gender discrimination and it is important to work through design with gender awareness and innovative thinking in order for change.

Secondly; Design is a powerful creative catalyst in society today. Design plays an important role in successful companies, be it in product development, design of services, strategies and image and brand experiences. The creative power of design and creative methodologies in design for problem definitions and design of solutions should to a much higher degree find place in the social realm, in tackling social issues.

Here is a link to download pdf of the project description.

**Customer:** Own project along with Halldór Gíslason with The Icelandic Academy of the Arts,

supported by Nordic Innovation Centre

**Project:** Book on design called: Design - A Resource for the Future

**Date:** Spring 2007

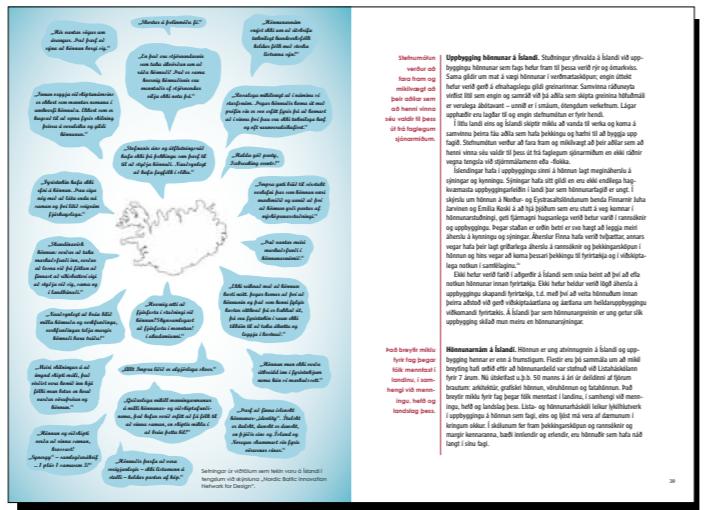


### Openings in the book

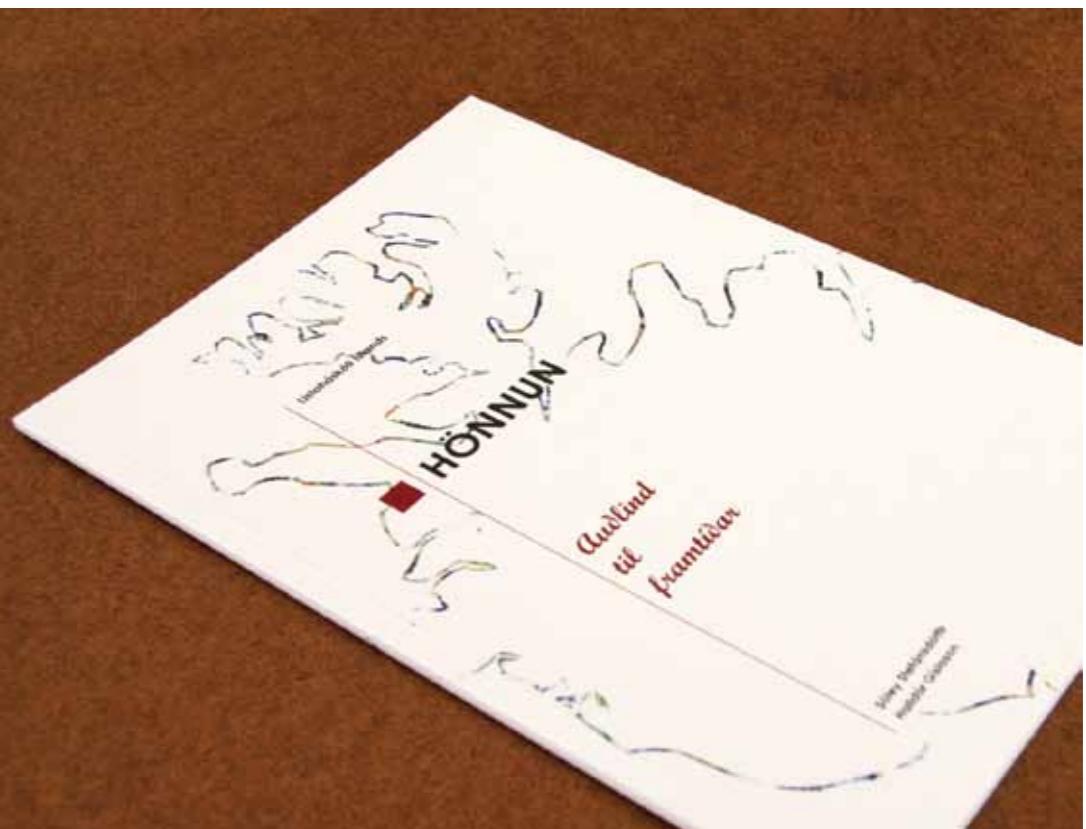
1. (Top) About Creative Industries. Introducing the main development and status of the creative sector and how it is becoming important for economical growth in the experience based society of today.



2. (Middle) Chapter about research and development. Showing interesting student work, working with the industry and making the case for more emphasis on innovation.



3. Chapter about policy making and the importance of looking at the design industry as a resource that is important to build up.



With Halldór Gíslason I wrote and did the graphic design of this book called **Design - A resource for the Future**. Published by The Icelandic Academy of the Arts. The book is directed at politicians and policy makers and was sent to all candidates for parliamentary elections in Iceland, spring 2007. An understanding of the value of Creative Industries is still quite limited and is really not yet seen as an industry valuable for economic growth.



The book was done as a continuation of a research project named **Nordic-Baltic Innovation Network for Design**, supported by the Nordic Innovation Center. I was a researcher in that project on behalf of The Iceland Academy of the Arts. The work included collecting material and defining the status of design in Iceland and doing interviews with people that have different perspectives on the design profession in Iceland.



Winter 2006. A poster promoting the new MA education in Design in KHiO, Kunsthøgskolen i Oslo. The poster is handmade on a photocopy machine. Because the MA is new the idea came up to promote it in low tech, unmatured format in the beginning. Also pointing out that the school has a long tradition of crafts. We had problems finding someone to copy it because we didn't have a computer file, just the collaged piece. The interesting bit of photocopying is that you get uncontrolled added value! Lines here and there and different density of the black. The pink text is silk screened on top of the photocopied image.

**Customer:** Kunsthøgskolen i Oslo - Oslo National Academy of the Arts  
**Project:** Prospectus for the MA. Designed along with Lisa Hansen  
**Date:** Winter 2006 and 2007

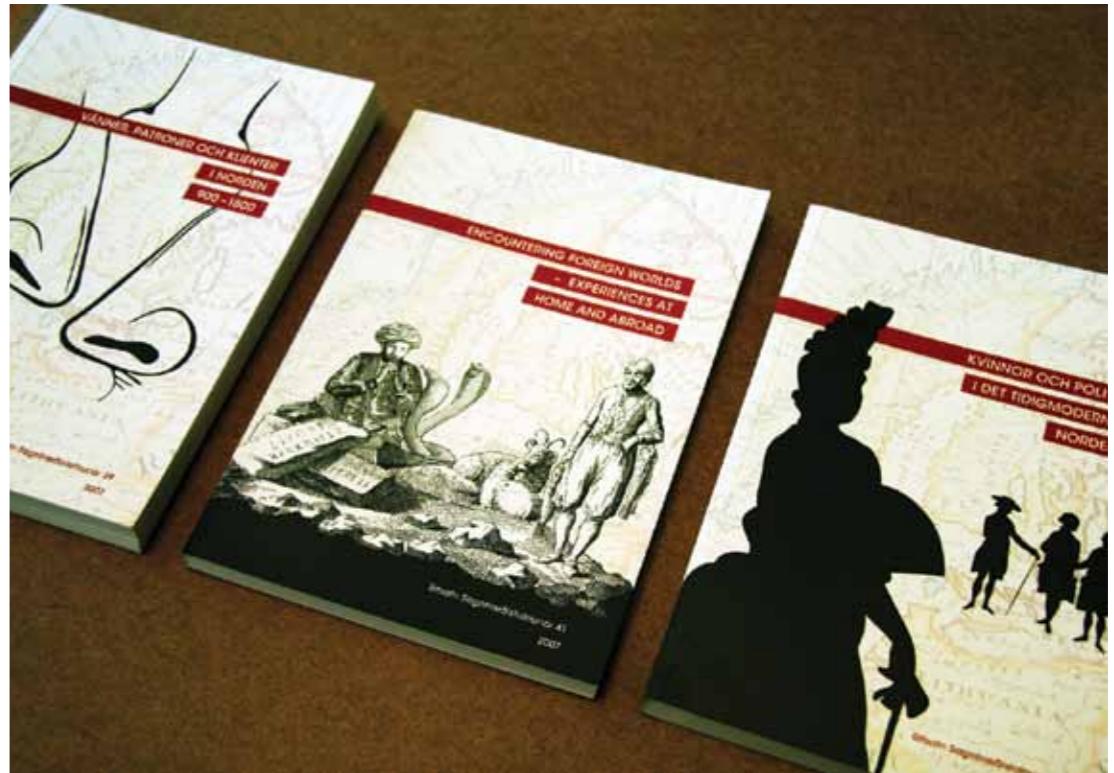


Winter 2007. A more matured version. The poster is made of a collection of Images from the school and Norway. The poster is perforated so that each picture can be torn off and becomes an identity card. On the back side of each picture is the main info about the faculty and contact. The Idea was to make an interactive poster that changes according to how many bits are removed.

**Customer:** 26. Norræna sagnfræðingaþingið - The 26th Nordic Historic Assembly

**Project:** Logo, invitation tablet, programme brochure and three book covers

**Date:** Spring 2007



**Encountering Foreign Worlds - Experiences at Home and Abroad** (book in the middle)

The focus is on how the Nordic people interacted with foreign worlds. How they experience and dealt with it. Foreignness is looked at from different perspectives. The cover image is a collage of a Nordic farmer with his sheep and a snake charmer with his snake. Even if they live very far apart they might not be so different.

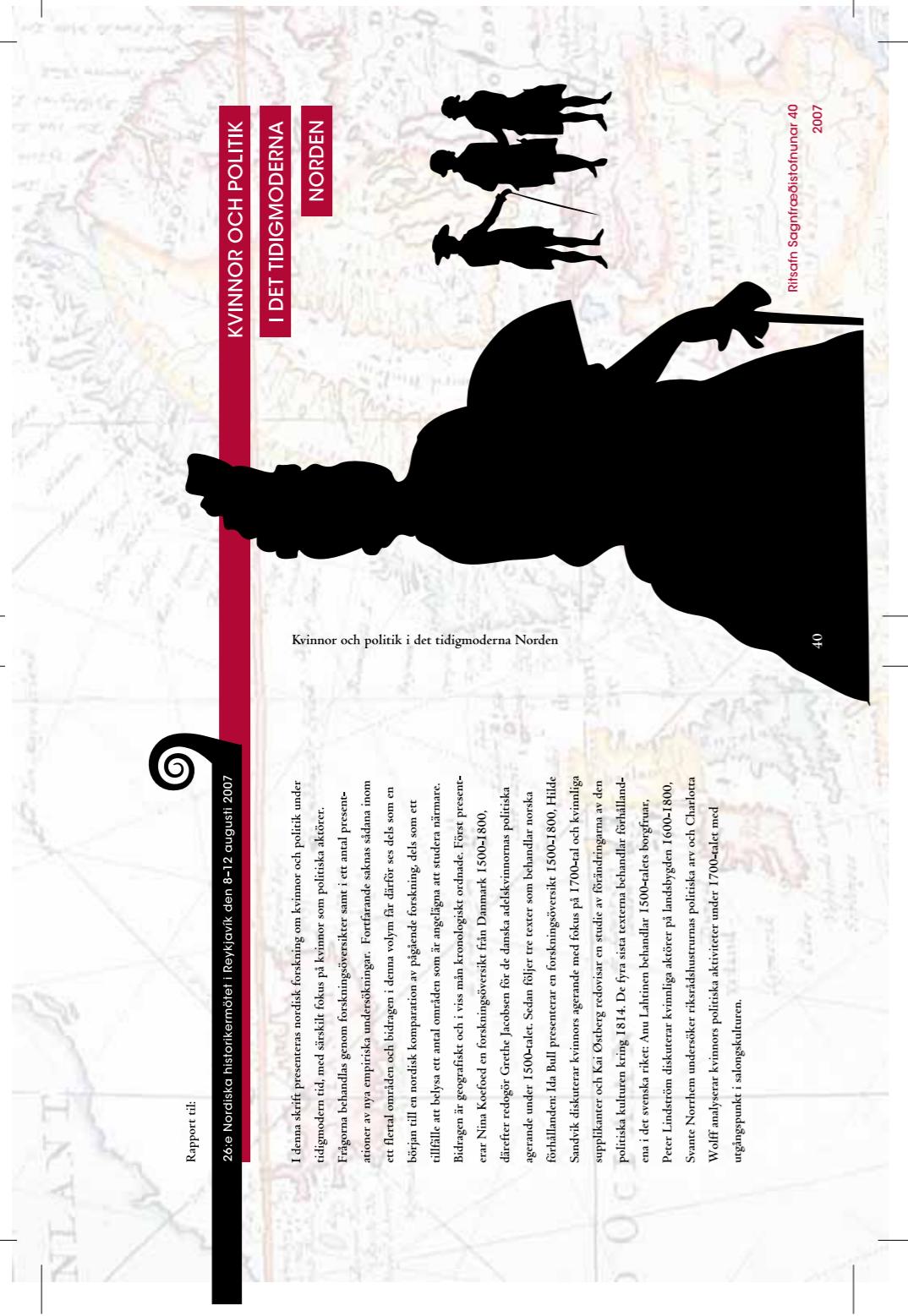
The Nordic History Congress held their 26th Nordic History Assembly in Reykjavík.

In the beginning they decided not to use budget on design and hired a cheap, "not really a designer" for the job. It early became obvious that they needed a designer.

I received an image of a spiral as a logo and was asked to keep to that idea. The spiral looked like an elves shoe with 3d effects, so my task became to relate it more to a Viking boat, and to make it decent for historians while still having it modern.

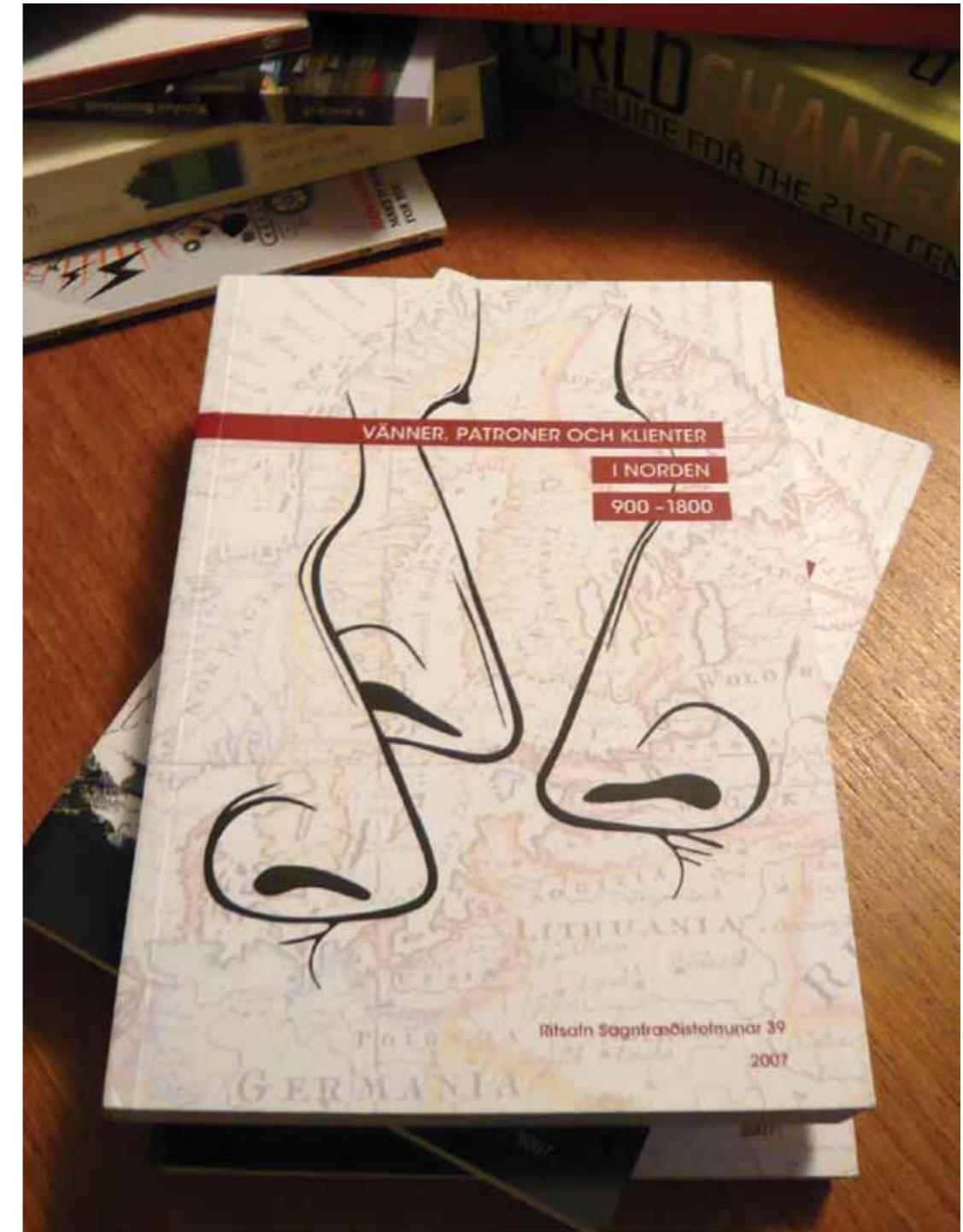
Lecture series from each seminar of the assembly were published in a book. Three books, from each seminar of the conference. They are designed like a series with the same background, an old map of Scandinavia, and same style of title. The only thing that changes is the image and names. The front and back are designed as a whole.

13 mm kjöller



#### Kvinnor och Politik i det Tidligmoderna Norden. (The whole cover)

These lectures focus on women as actors in history. But even if they were influential they did not belong to the official domain of power. The woman is strong in the foreground but still she is not part of the gang.



**Vänner, Patroner och Klienter i Norden 900 - 1800** was focused on the importance of friendship and how unofficial connections affect how things develop. There is an Icelandic saying "to stick noses together". That is often used about political partners when discussing secretly.



What is Recessions? / History's Judgement? 08-09



What is to Fear? / What is Protest? 08-09



What is Europe? / What is Preservation? 07-08

**Customer:** Sagnfræðingafélag Íslands - The Historian Society in Iceland  
**Project:** Lecture program tablets  
**Date:** Annually from 2001



What is the Profession of History? 06-07



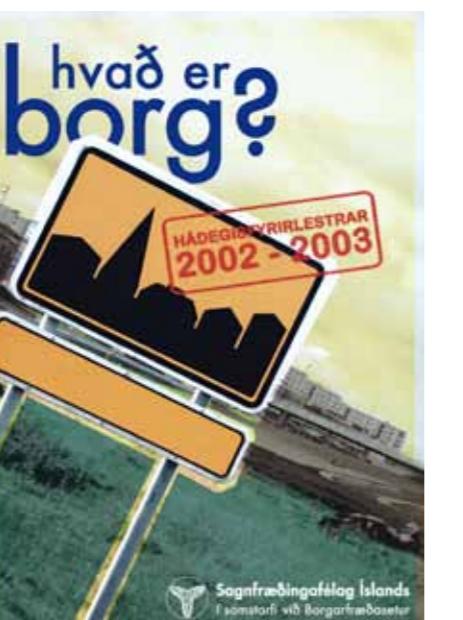
What is Progress / what is a Break-out? 05-06



What is Power? 04-05



What is a Universe? 03-04



What is a City? 02-03



What is a Nation? 01-02

One of my favorite project is the annual program for the Historian Society which I have done for 9 years. The first one a year before getting into design school.  
The program is based on a question about a topic, either one for the year or one for each semester. Both historians and theoreticians from other fields come and give lectures on the topic from their perspective.  
I always have total freedom and my task has been to find an interesting way to make the question come alive. The target group are intellectuals so I have focused on playing with meaning. It is very common that people hang it up as a reminder and it stays on the wall for a whole winter, so it is fun to have some play that you don't realize instantly.  
The program is printed on A4 sized paper with a fold in the middle.



**The story:** These lecture series discussed the questions: What is Progress, and What is a Break - out. The changes in Iceland have been extreme the last decade. First time in history there are really rich companies and they are buying up businesses abroad. In a rather corny manner the Icelandic Viking image comes frequently up in discussions. I decided to take that as my topic. The image is just for an Icelander to understand, the Viking ship head is made out of the logos of the two banks and company that were key players, and then the shields are the main outbreak companies. The sail has the logos of the two flight companies in the country. The two columns are an integrated part in Icelandic history, Ingolfur Arnarson threw them out of his ship with the determination to live where they would take land, in Reykjavik.



HÁDEGISFYRIÐLESTRAR - ÞJÓÐMINJASAFNI ÍSLANDS - ÞRÐJUDAGA KL. 12:05–12:55 2006 / 2007

haust 06		vor 07	
12. sept.	Növarinn Eldjárn skáld Ljúgværugleiki	9. jan.	Sverrir Jakobsson sagnfræðingur Hvort kemur á undan, rannsóknir eða miðlun?
26. sept.	Anna Agarsdóttir sagnfræðingur Hvað er satt í sagnfræði?	23. jan.	Margrét Gestsdóttir sagnfræðingur Sögukennd. Nema hva? Hvemig?
10. okt.	Antony Beevor sagnfræðingur Stalingrad og Berlin. Sagnfræðirannsóknir í Rússlandi	6. feb.	Hannes Hilmsteinn Gissurarsen stjórmálafræðingur Heimildagildi heimildamynda
24. okt.	Árni Daniel Júlíussen sagnfræðingur Getur sagnfræði hjálpað fólk að greina sig?	20. feb.	Omar Ragnarsson fréttamaður Um heimildamyndir og þáttagerð
7. mars	Sigrún Sigurdardóttir sagnfræðingur Útrás og ímyndir	6. mars	Ágúst Guðmundsson kvíkmyndagerðarmáður Þjórveldisöldin kvíkmynduð
21. mars	Árni Daniel Júlíussen sagnfræðingur Hvað er íslensk sagnfræði?	26. mars	Gísli Sigurðsson íslenskufræðingur Arfur og miðlun: Hugmyndarfræði og nýjar rannsóknir
4. apríl	Örn Daniel Jónsson hagrænn landfræðingur 159 Þúsund nýlandar?	3. apríl	Eggert Þór Bernhardsson sagnfræðingur Ferð til fortíðar. Sóguþingar á Íslandi
11. apríl	Helgi Þorláksson sagnfræðingur Útrás til forna	17. apríl	Evar Þjartansson fréttamaður Sagan sögð og rædd. Þáttagerð og miðlun sögulegs efni í útvápi
25. apríl	Erla Hulda Halldórsdóttir sagnfræðingur Útrás kvenna	5. maí	Persgerður Katrin Gunnarsdóttir menntamálaráðherra Miðlun menningarfars

MENNTAMÁLARÁÐUNEYTIÐ Edda Sagnfræðingafélag Íslands – www.sagnfraedingafelag.net

**The story:** This year the question was: What is the Profession of History? Quite many of the lectures addressed truth, and that is a haunting question for this profession in a post-modern culture. I decided to make the resemblance to cooking. Your food can taste good and authentic even if you use more or less garlic, more or less oil et cetera. The same applies to the making of history. Historians make history, and put their measures of ingredients in correlation to their interest field. The bottles on the picture have quotes and images from Icelandic history and the history profession.



**The story:** Here the question was: What is Power?  
One of the lectures was specially addressing Power and Gender and became my focus. The picture is a mixture of power symbols with a focus on a phallic throne. It is just on the edge of being recognizable. It opens up to a "have you noticed the ...? ... "oh! no, now I see it, how could I not see it" conversation and then hopefully to the important discussion of gender and power. The wall behind the chair is a mixture of persons, groups and happenings of power in different forms pointing out its multiple faces.



#### HAUST 2003

- 2. sept. **Halldór Ásgrímsson utanríkisráðherra**  
Staða smærri ríkja á 21. öld

- 16. sept. **Guðmundur Jónsson sagnfræðingur**  
Hvað er nýtt og hvað gamalt í hnattvæðingu samtímans?

- 30. sept. **Már Jónsson sagnfræðingur**  
Heiman eða heim? Brottrekstur mára frá Spáni í byrjun 17. aldar

- 14. okt. **Gísli Gunnarsson sagnfræðingur**  
Valdskeipti á Indlandshafi á 15. og 16. öld.  
Upphaf evrópskra heimsfyrirára

- 28. okt. **Sverrir Jakobsson sagnfræðingur**  
„Svo vitt sem kristni er“. Íslendingar og him  
kaþólski heimur 1100–1400

- 11. nóv. **Dorsteinn Helgason sagnfræðingur**  
Varnir Íslands. Rauður þróður í 500 ár

- 25. nóv. **Anna Agnarsdóttir sagnfræðingur**  
Ísland í klóm imperialismans

- 9. des. **Margrét Ólafsdóttir fagurfræðingur**  
Ranníslensk heimslist. Innlend myndist í  
alþjóðlegu samhengi

#### VOR 2004

- 6. jan. **Kristín Loftsdóttir mannfræðingur**  
Bláir menn og ljósar konur. Ímyndir Afriku  
í Skíni á 19. öld

- 20. jan. **Kristín Ástgeirs dóttir sagnfræðingur**  
„Par sem völdin eru, þar eru konumar ekki ...“.  
Áhrif kvennaráðstefna SP á Íslandi

- 3. febr. **Ragnhildur Helgadóttir lögfræðingur**  
„Ikke sá í Nord-Amerika“. Áhrif bandarískra  
réttarhugmynda á norræna stjórnskipun

- 17. febr. **Haraldur Pór Egilsson sagnfræðingur**  
Lofiskeytamenn og geirfuglar. Eru sendiráð  
nauðsynleg á 21. öld?

- 2. mars **Valur Ingimundarson sagnfræðingur**  
Nýju stríðin

- 16. mars **Hannes H. Gissurarson stjórnmálafræðingur**  
Litil þjóð í stórum heimi. Sjálfstæðisbaráttta,  
þjóðerni og hnattvæðing

- 30. mars **Pórunn Sveinbjarnardóttir alþingiskona**  
Er heimsveldið eina einmana? Bandaríkin  
og (um)heimurinn

- 20. apríl **Halldór Bjarnason sagnfræðingur**  
Ok eða aðstoð? Ísland sem nýlenda Dana  
á 19. öld

[www.akademia.is/saga](http://www.akademia.is/saga)

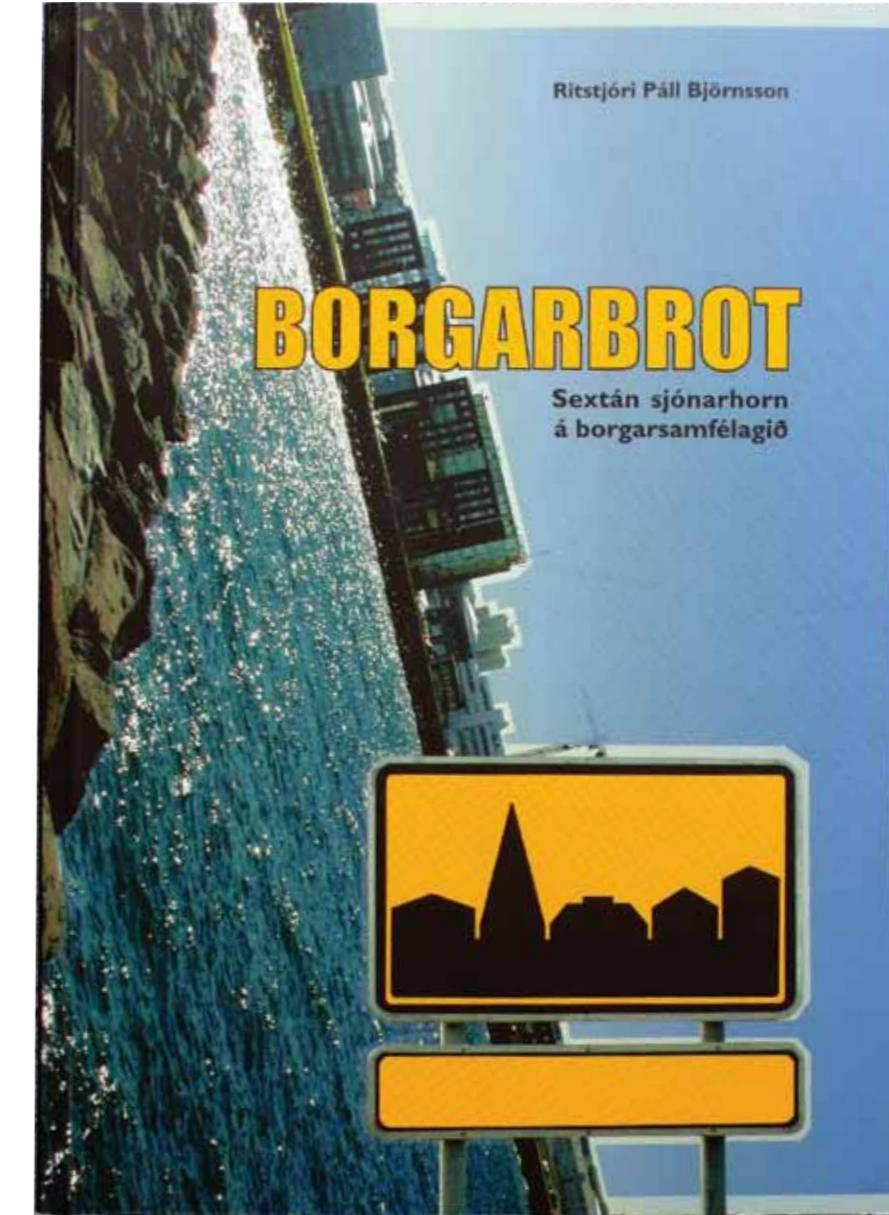
#### The Story:

What is a Universe? was the question of this year.  
The image suggests that it is both around you and in your mind. You can't separate the two because your mind is the only way to make an understanding of the universe.

**Customer:** Sagnfræðingafélag Íslands - The Historian Society in Iceland

**Project:** Book cover

**Date:** Autumn 2003

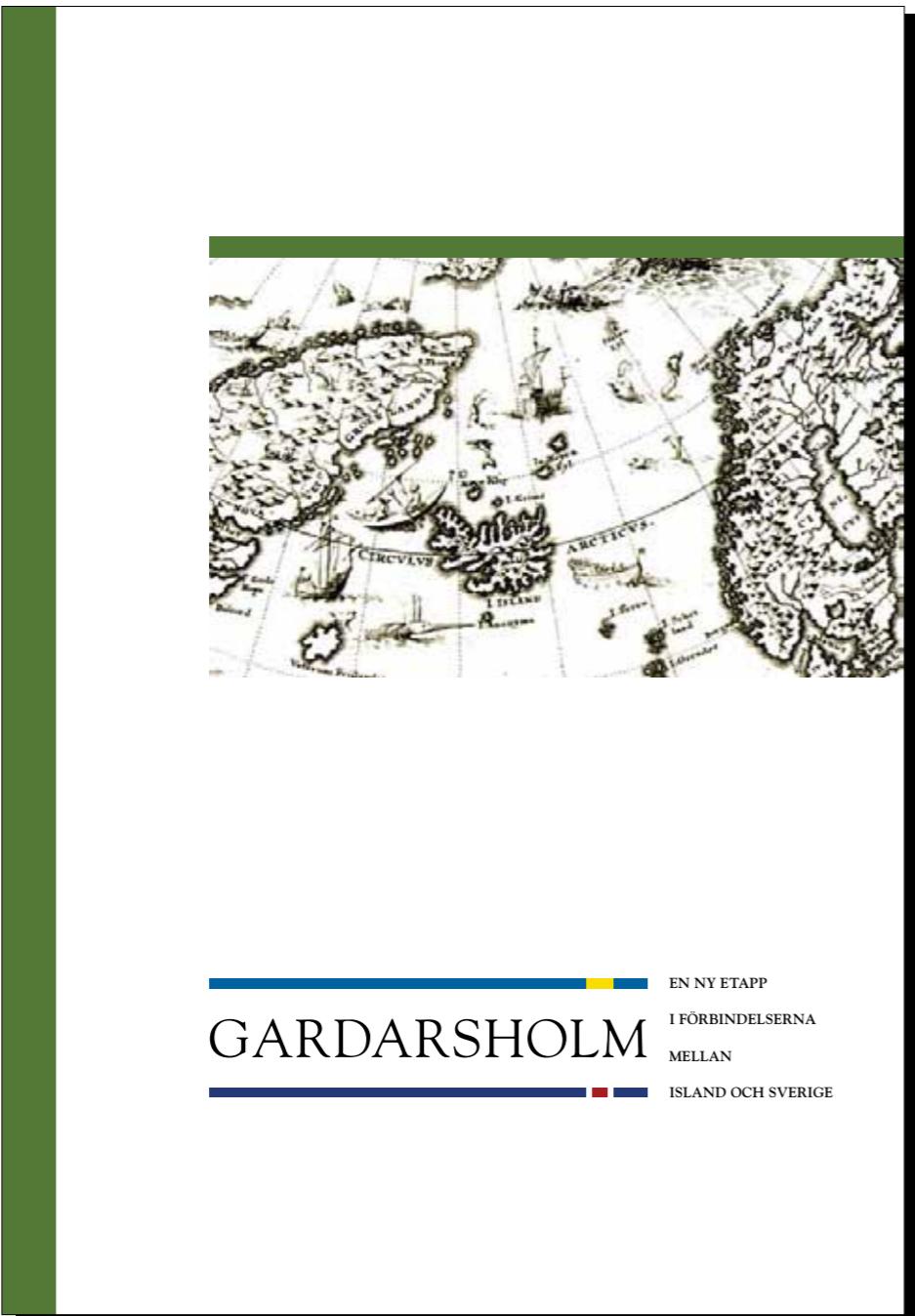


Book cover for a book with the lecture series from 2002 - 2003: City fraction - Sixteen Viewpoints on the City Community.

**Customer:** Gardarsholm - An Entrepreneurial family project in the North of Iceland

**Project:** Project leader and designer

**Date:** 2003 - 2006



I designed a short introduction on the project which the Icelandic president gave to the Swedish king on his birthday. Those two have agreed to be the patrons of the exhibition.



#### UTSTÄLLNINGEN

Historien om Gardar Svavarsson och dessa kulturella band mellan Island och Sverige har inte nägontats redovisats på motsvarande sätt som det kommer att göras i Gardarsholm. Vidare kommer man, i ljuset av senare tids forskning på området, att ta upp de nordiska sjöfärarnas bragder. Utställningen kommer att ha en mycket speciell roll, eftersom den kommer att bidra till att, på ett vetenskaplig sätt, fylla den kunskapslucka som beför samspelet mellan ekonomiska och kulturaliga faktorer och miljön.

Vid uppsättning av utställningen kommer man att utnyttja den allra senaste tekniken inom medieområdet i sampsö med traditionellt utställningsutrymme.

Gardarsholm kommer att bestå av en ny byggnad i stadsens centrum nära hamnen. Byggnaden har sedan delvis formgivits, och syftet är att den skall bli viktig del i urbyggnaden av hamnområdet och en symbol för staden.

Gardarsholm kommer att sträva efter att besvara följande frågor:

- Hur sig Gardars kulturella horisont ut och varför segrade han till Island?
- Vilken kunskap och färdighet behövdes för att kunna genomföra sådan resa?
- Hur sig landet ut där Gardar och Náttfari bosatte sig?
- Hur utvecklades samspelet mellan naturen, ekonomin och kulturen efter der att landet började byggas?
- Hur kan vi skapa en långsiktig hållbar utveckling, både på lokalt och globalt plan?

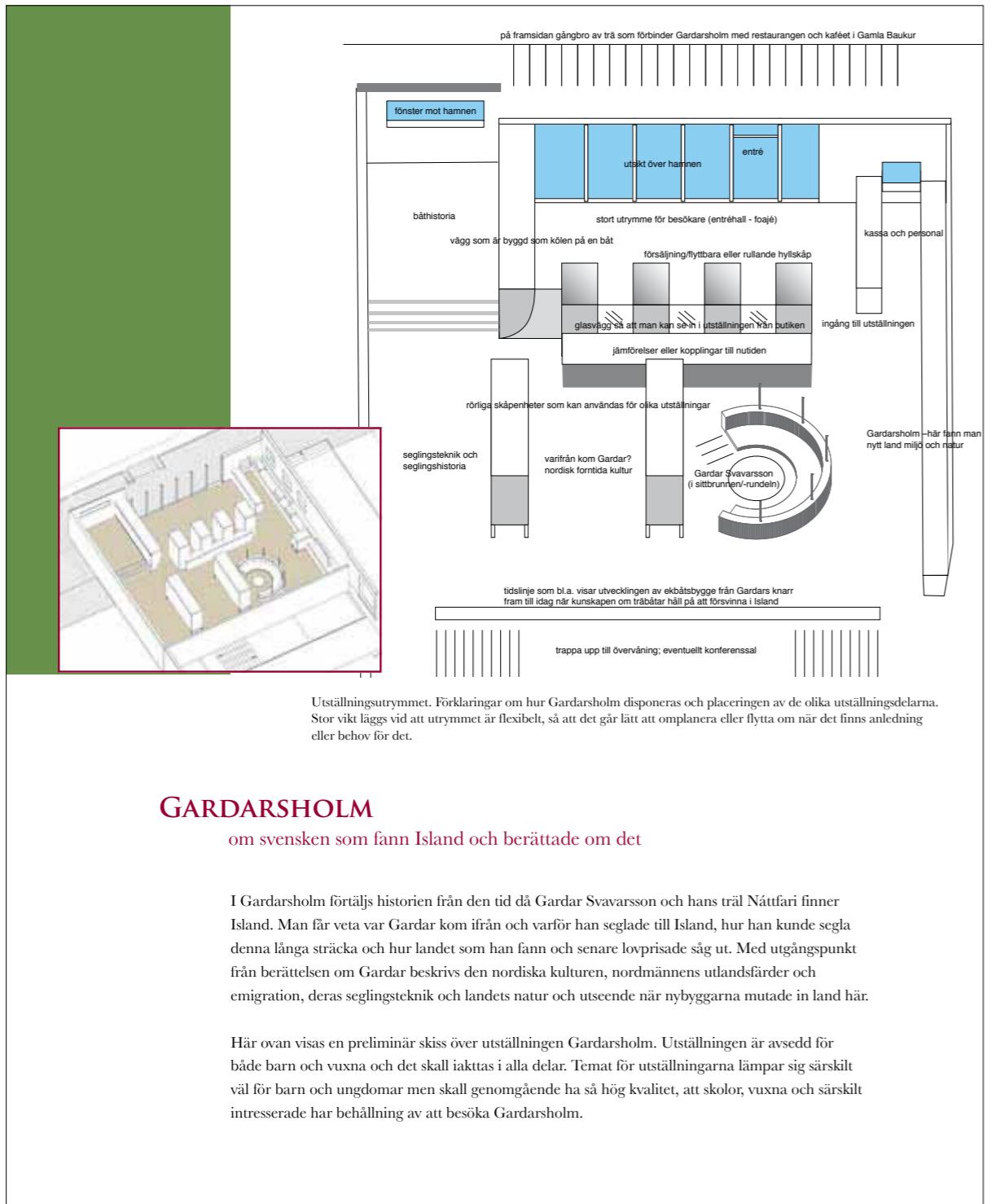
An opening in a brochure on the project. The image is of the harbour front and a sketch of the Gardarsholm building furthest to the right.

An entrepreneurial project in a small village called Húsavík, North Iceland. A local family has built up a successful whale-watching company over the last 10 years. They have repaired old oak-fishing boats for reuse in this new role.

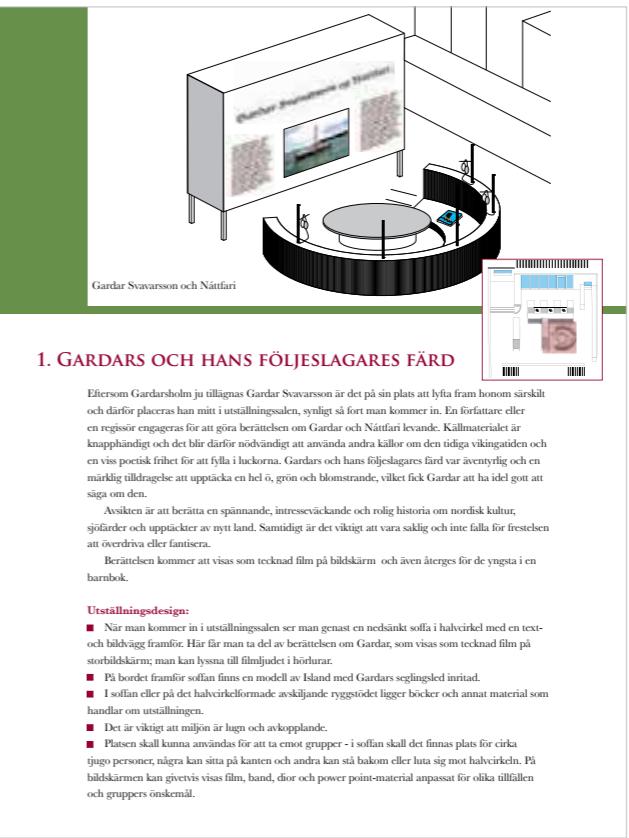
They had ideas for an exhibition based on the Swedish Viking Gardar Svavarsson which according to old manuscripts was the first in 870 to sail around Iceland. He chose to take shore in Húsavík and stay the winter there. They wanted to use this story as a focal point in looking at old Viking history and the advanced sailing techniques that made the rapid movement to Iceland in the ninth century and later. The idea is to create an exhibition building by the harbour that would host information centre and serve as a culture house for the village and serve the fast growing tourist industry.

I worked on this project with my partner Halldór Gíslason, an architect. Our part as designers was to get down some depth and strategy around the topic with the aim to create an interesting exhibition. Our task was also one of visualization for potential investors.

After the first stages of getting ideas down to a presentable stage I worked as a project leader, meeting people from the world of museums, national heritage, history, diplomacy and more, looking at ways to make this viable and look out for possible cooperation.



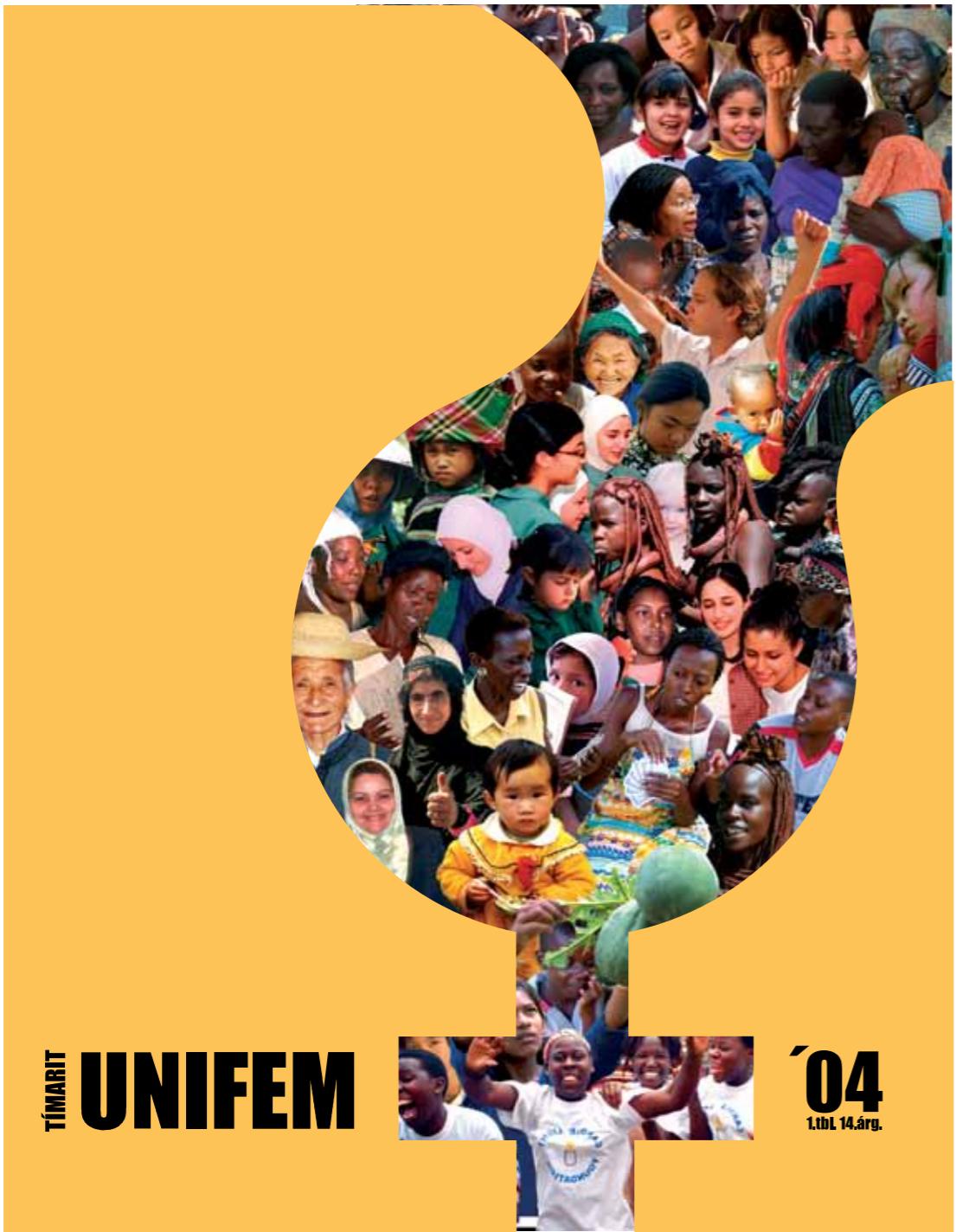
An overview of the possible exhibition space and how the exhibition would flow through the space. The exhibition is dealt up in eight subject matters.



Page explaining the Gardar Svavarsson sailings.



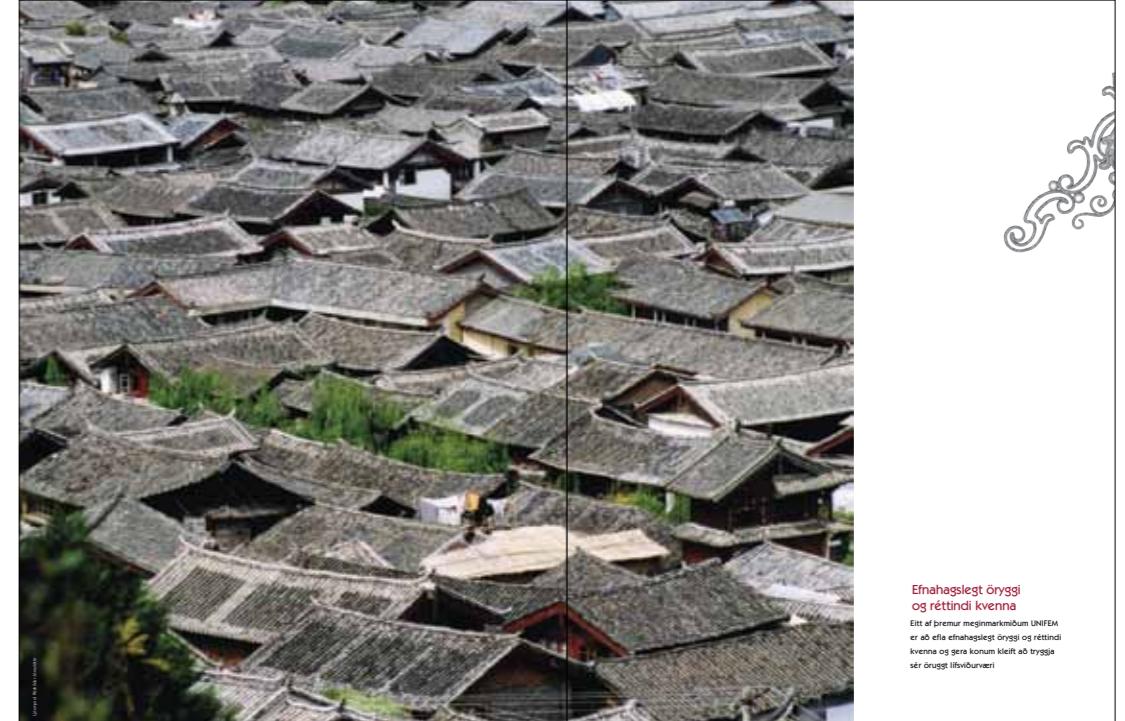
Page explaining the part on the environment.



The magazines cover. This cover has now been used for 3 magazines, just changing the color each time. The form is out of the logo and the women collage is from around the world where Unifem is working.



**Customer:** UNIFEM - The United Nations Development Fund for Women  
**Project:** A campaign with main focus on an attractive and accessible magazine  
**Date:** Autumn 2004



Beginning of each chapter is like this with different images

The Icelandic division of UNIFEM had its 15th year birthday in 2004. The division was quite small and not very active. A new chairwoman wanted to use this turning point to raise the profile of the organization and to widen its work to a more active and professional level. It had been run on voluntary work only before.

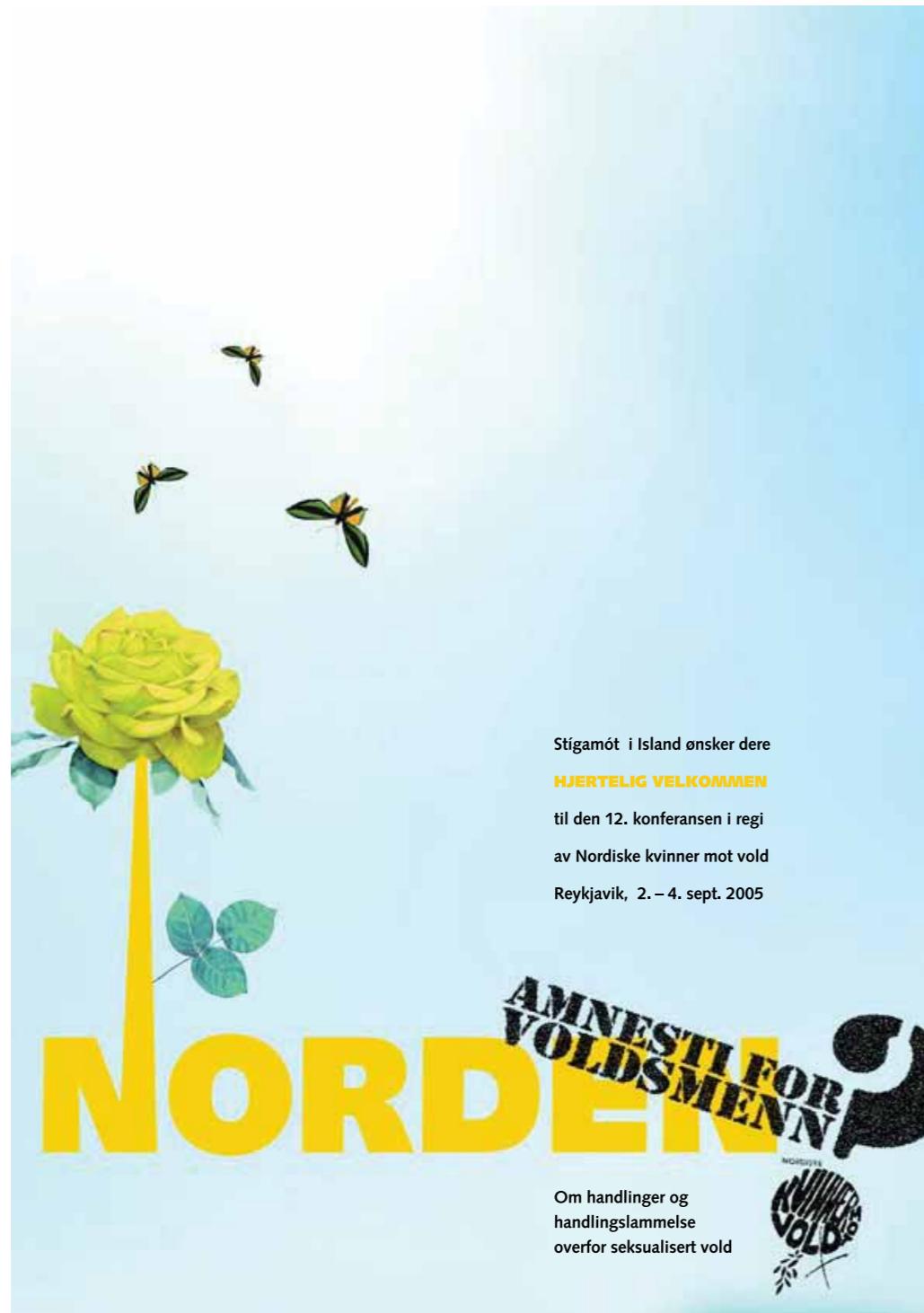
Unifem in Iceland had always published a small newsletter, but this time it was decided to create an elaborate magazine, well designed and attractive, focusing on reaching a wider audience than those already engaged. Along with the magazine a campaign material was designed, leaflet, book-markers, a stand and official identity.

The campaign was successful, the magazine was 90 pages filled with well written and interesting articles and the organization arranged various meetings for introduction.

Unifem has become an influential partner in Iceland within the development sector. The Icelandic government has gradually raised their contribution to Unifem. Now the division in Iceland and Luxemburg are the biggest per capita of the UN-nations.

The idea was to design a style that could last for up to five years., with just small changes each year. The design style has been used since, just with changes in colors and small things. I also did the magazine the year after, in bright pink as the color of that year, but then moved to Norway and had to leave the job to others.





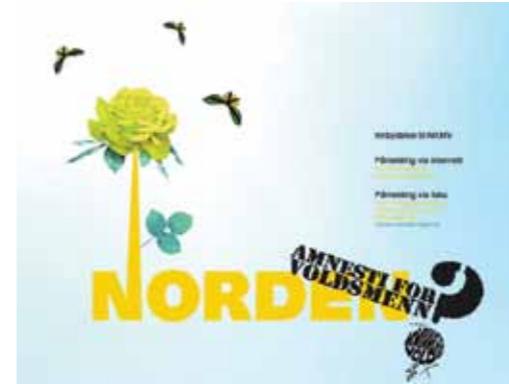
A poster and a cover of the program

**Customer:** Stigamót - Icelandic Counselling and Information Center for

Survivors of Sexual Violence

**Project:** A conference promotion material, poster, brochure, web page

**Date:** Autumn 2005



A simple web page for info and registration



First and last page of the brochure



It is very interesting and enjoyable to work with the women in Stigamót, and Rúna the director is an absolute hero. One of the most positive persons I have met and is still working in probably one of the most depressing jobs of all. But her focus is on the survivor side of sexual violence and not on the victim side, enabling people to focus on a future without violence.

This project was for the 12. Conference of the Nordic centers against gender violence. The focus of the conference was on the doer and the fact that research findings about the issue in the Nordic countries are bad. Even if we think that the Nordic countries are ahead in gender equality - the battle still has a long way to go. Therefore this quite shocking title was chosen.

I decided to contrast it with a bright and beautiful fairy tale world, which is closer to the image of the north than the question.

**Customer:** Stígamót - Icelandic Counselling and Information

Center for Survivors of Sexual Violence

**Project:** A logo for ENATW

**Date:** Autumn 2005



With Stígamót I designed a logo for a network called: "The European Network Against Trafficking in Women for Sexual Exploitation"

What a catchy name! And the acronym "ENATW". But some things you just got to work with. To find a symbol that could be suitable for the more radical feminists of the North and the softer ones from the South of Europe was quite a challenge.

The logo they had was of the blind goddess Justice. An image of a woman with her eyes blindfolded, not a very empowering symbol. The aim of Stígamót is empowerment, the women survive violence and keep on living and they have to be supported to feel hope and empowerment rather than being helpless victims.

The logo depicts a network of women that are strong together. It has a reference to pattern as you could find in embroidery.

**Customer:** Miðstöð munnlegrar sögu - Icelandic Centre for Oral History

**Project:** Logo

**Date:** Spring 2007



The Icelandic Centre for Oral History was established early 2007. The center is a cooperation of four institutes in The Icelandic University and its aim is to strengthen the use of verbal history as a tool in research. The centre is doing interesting work in involving the common people. They have for example in combination with art and cultural festivals had open days where anyone can come and share their stories which are recorded and become part of the historical heritage.

Like often the University budget was low. So the only thing they wanted to spend on in the beginning was a logo, but hopefully a more wholistic identity work will follow.

The logo is in Icelandic and English, and in two versions: one main version and one that is possible to use very small. The icon can be used independently in different ways. The green color is the main color but it was decided that the form is strong enough to use any color.

**Customer:** Several partners working with women and human rights

**Project:** 16 days of Activism Against Gender Violence. A Tablet publicizing the events

**Date:** Winter 2005 and used yearly since, I just change the program info

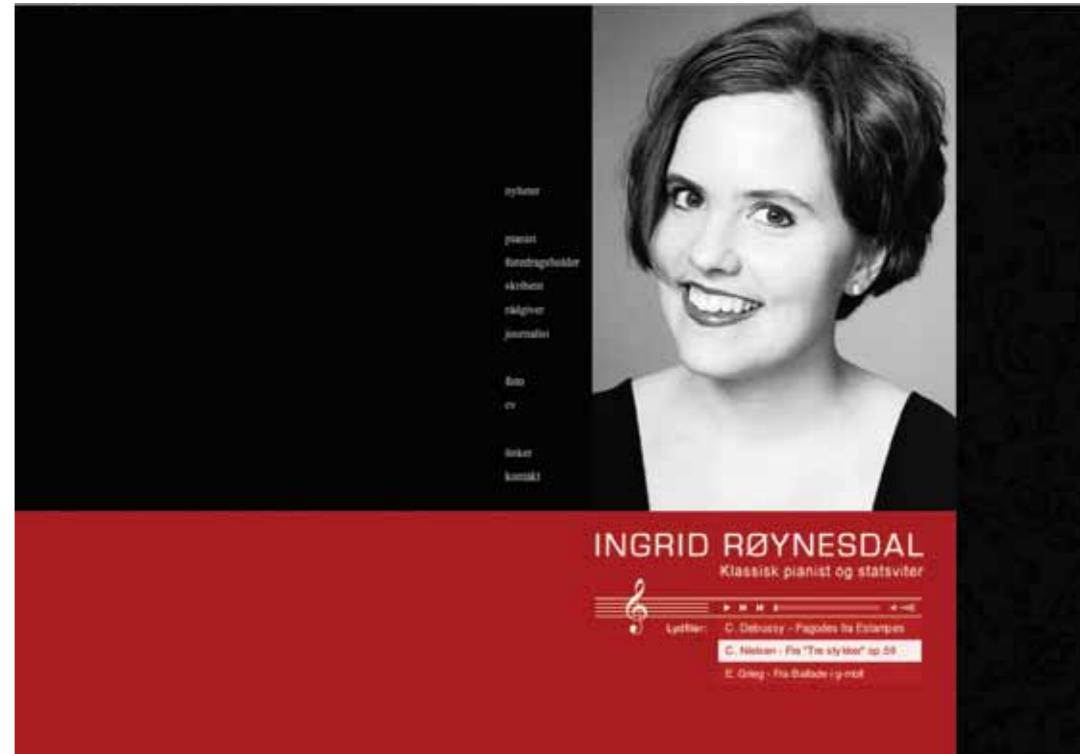


The look of the 16 days activism is fixed and international so I had to make this leaflet out of those specific colors and with the logo. I went for pacman. The letters that the pacmans are eating are sentences with facts about gender violence. The aim is to eat them away and get rid of gender violence! The size is A5 and should be comfortable to have in your bag during the 16 days.

**Customer:** Ingrid Røynesdal, pianist and political scientist

**Project:** A web site - [www.roynesdal.no](http://www.roynesdal.no)

**Date:** Spring 2007

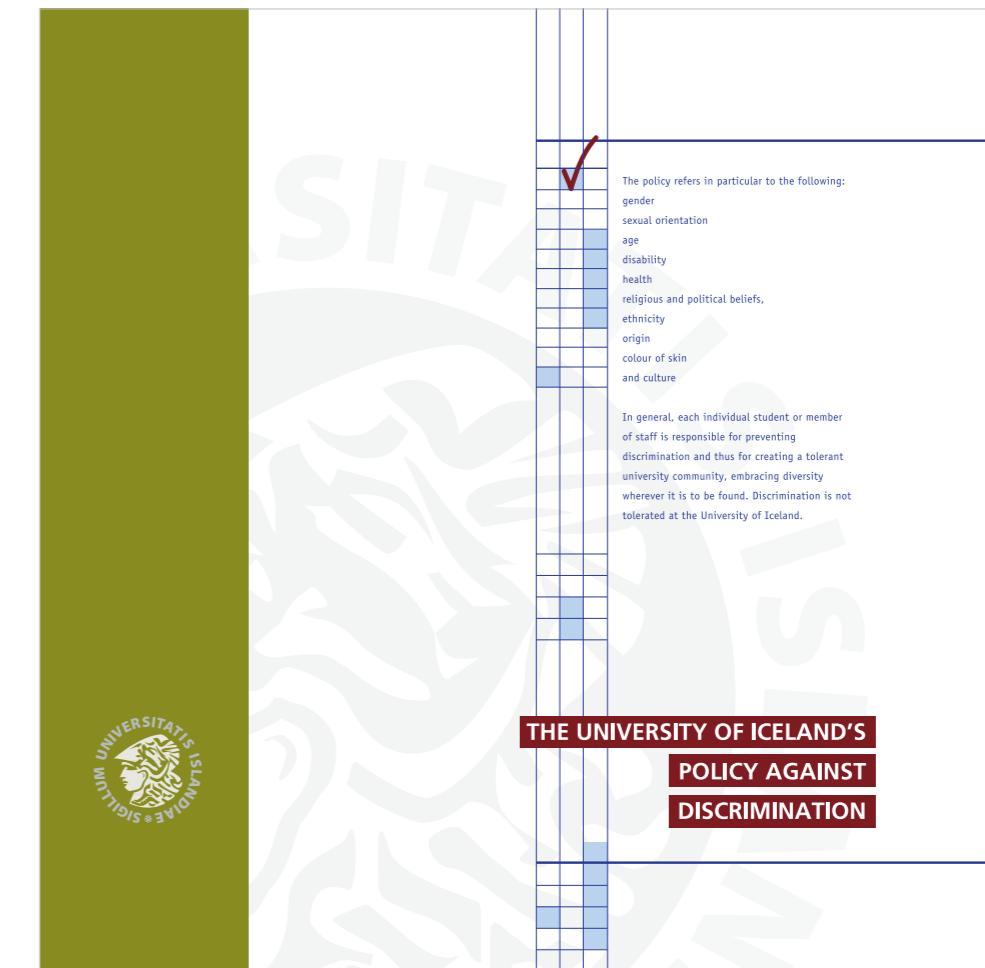


The aim was to create a clean and simple portfolio site. Simple and elegant suiting a classical piano player.

**Customer:** Jafnréttisnefnd Hí - Equal Rights Committee of the University of Iceland

**Project:** Brochure on the policy against discrimination

**Date:** Spring 2006



This brochure is an introduction for students and staff about their rights. It is split into two halves, one front cover being the Icelandic section and the other the English.



19. júní 1915 - 19. júní 2005 **90** ára  
KOSNINGARÉTTUR KVENNA

Málþing í hátiðasal Háskóla Íslands 20. maí 2005  
A vegum Kvinnasigrafos Íslands og Rannsóknastofu í kvenna- og kynjafræðum

A poster celebrating the 90 years birthday of the women rights to vote in Iceland. 2005

**Customer:** RIKK - The Centre for Women's and Gender Studies at the University of Iceland

**Projects:** A number of posters and lecture series leaflets

**Date:** 2002 - 2005

**Dagskrá haustr 2004**  
Reykjavík, 30. nóvember 1904

10. ár.

**Þjóðfélagsskyldur.**

EGAR einhver ferdast að heimam til ólanda, hvort sem hann sé fer hengad til Skandináviku landlægna eða hann ferdast um England eða Ameríku, þá hýtur hann að taka eptir þri fjöldaga, að það er annar svipur yfir kvenn félökin — að minsta kosti mestadrólu kvenn félökum — en heima hja eklett. Eg heidi ekki lengi verið í Noregi og Svíþjöld, þegar mér varð þetta löst. Reyndar var eg ekki svo heppin, að kynnaest eins mórgun mest-ónum nescum komum eins og í Svíþjöld, af því eg var í Kristiania einnig um haustann síðan, þegar flestu leita hertu þáðan og út a landið eða í ferdalög. En samt hitti og svo margar mestadrólu konur, að eg sá að heiti rétti annar aedi, að þær skóðunir en heima. Hér eru kennarar kennar a það að, að þær skóða sig sem módlum *þjóðfélagsþorgar* með allum þeim skyldum og réttindum, sem þarf fylgja. Þær lata ser ekki norgja, að karlmannini lingi og franskenni alt, jarð vilja gálfar vera með i leiknum.

Þess hefir verið getið i blöðumnum heima, að norðen kennarar hafa fyrir fasmánum fengið ljórgengi í svíetarstjórmá- og salmásemilum. Ísl. höfum við inleiknu kennarar líka fengið — að söldur leyti. En norðen kennarar hafa stórgið enju língra. Þeirra ljórgengi er ekki bundið við, að þær reki sjálfur atvinnu. Hver gjöt kennar hefir líka kosningarétt og ljórgengi, ef madur kennar hefir bergað sitt alveðru gjald eða slatt til svíetarstjórmánum. Í sumar stod akurum í festum norðum blöðum til allra norðens levens, að þær hefðu atkvæðið með því skilyr, að þær eða meira þeira hefðu borgar.

Mánu verð

**Rannsóknastofa  
í kvenna og kynjafræðum  
við Háskóla Íslands**

The lecture program for autumn 2004 and spring 2005

**Kvennabladid.**  
Reykjavík, 31. ágúst 1915.

21. ár.

**Fullrétti kvenna.**

Hvað segist þér kvarar, er kvennill með að nái kunnun gejja þér? Vilið þér — hvad eg vilt enga umhildi með verulíkur þín, sem var ekki hörin með réttindum þín.

Það réttarins lögum að ráða sér sjálf, og ráða til jöfus og að vera ekki hálli! Hvað polir þú, þindur þú, móðureftir mið? Ó mannhelmar, kæfheimar, blögðeaut þín!

Hvað skuldmum vör, woman? — vör skuldmum þér flest, er skaparinn gefi oss, og mest er og best; með helstöðu tíða þú hafið heft oss og með lífjásku gundi þann verlakum kost.

Ó bráðar, þú getst þess er best var þér seitt, þú berst undir hjartana, kramni og presti munning og framtíð, þó mannligrind all að meðin í herfjörnum réttindum svall.

En bandin og sigrar þú sigrarinn vanst, úr sunnið og kerleik þínun guthet þá spund, er blóðhöndum helgaði heimini og sjálfum, en hornstein hverur lagði þér gjölduluknunum.

Af dílogum þjóknud um aildir og ör til ráðfjar logar þér sigrar um bedr; og grípi þig sunn þá gefur þú all, sem gild hefir mann þér, húshandaleft!

Math. Jochumsson.

**dagskrá vor 2005**

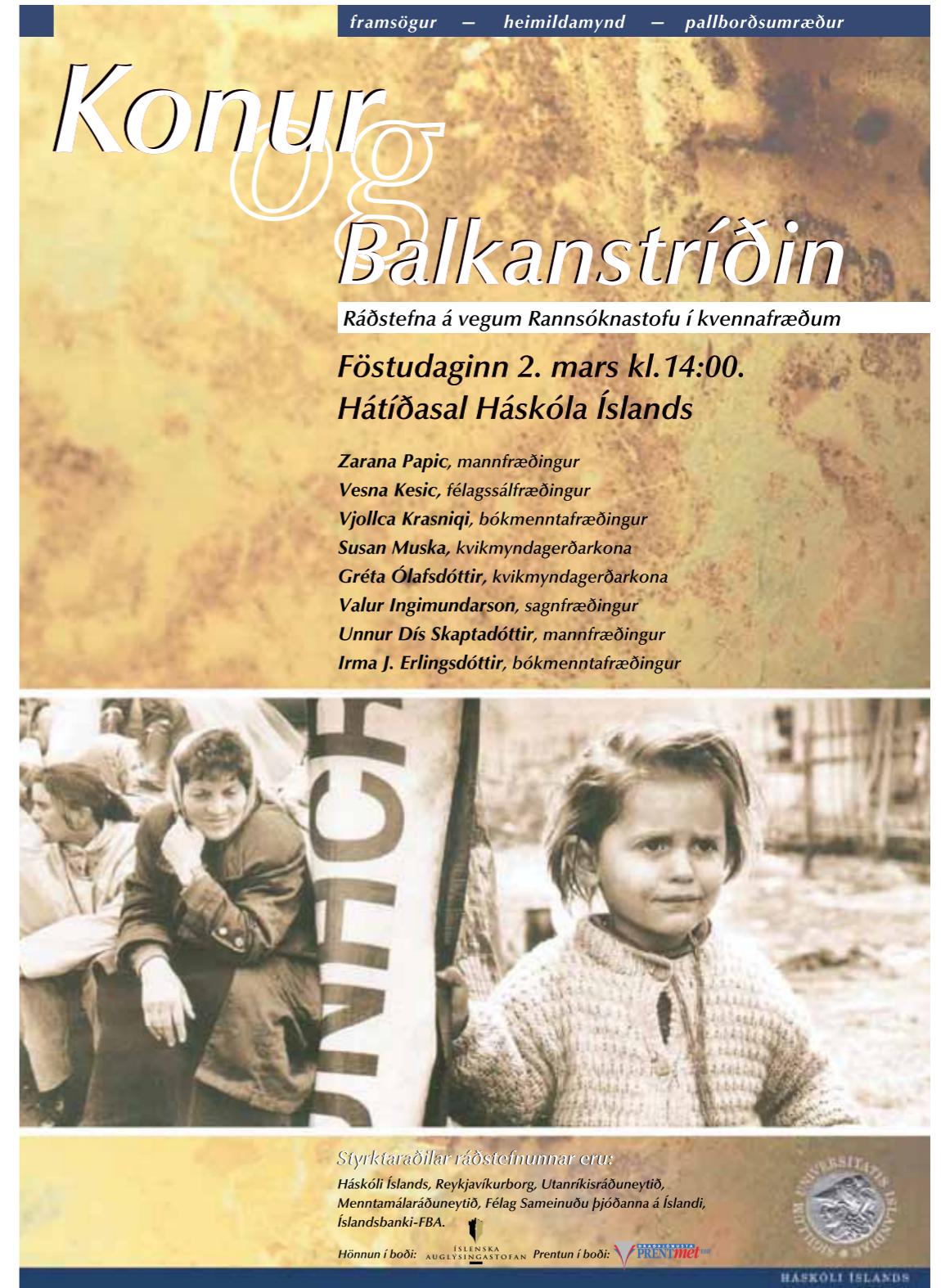
**RANNSÓKNASTOFA Í KVENNA- OG KYNJAFRÆÐUM**  
við Háskóla Íslands

When I was in gender studies at university I worked part time in this centre so it has been part of my life for long. The primary aim is to support research in the field and promote academic discussion. There are open lecture meetings all trough the winter, symposiums and larger conferences with a few years interval.

I have done the lecture programs card and several posters and promotion material.



Promotion for a conference called: Women in Science; is a Human Resource Going Down the Drain? 2002.



Promotion for a conference called: Women and the Balkan Wars, 2001.



The web page. As simple as possible was the goal. [www.enta.is](http://www.enta.is)

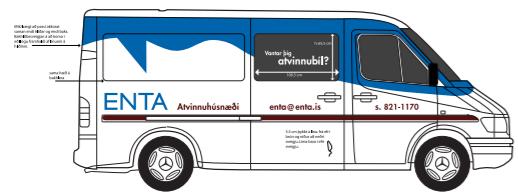
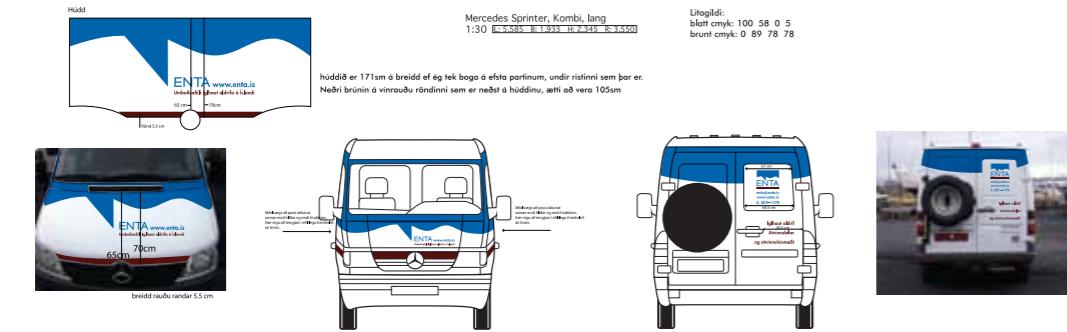
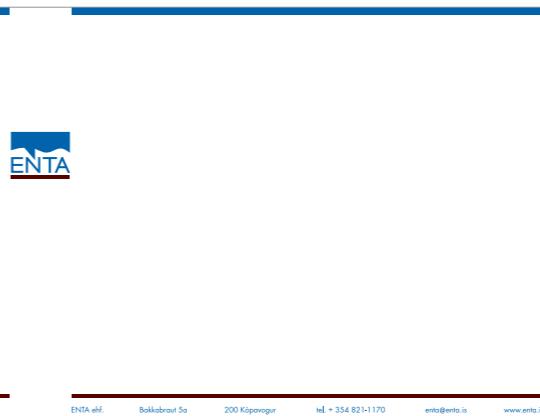


[www.enta.is](http://www.enta.is)  
Bakkabraut 5a  
200 Kópavogur  
Umboðsaðili IGLHAUT aldrifa á Íslandi

**Customer:** Enta - a small investment company in Iceland

**Project:** Identity, web ([entais](http://entais)) and car livery

**Date:** from winter 2006 and onwards

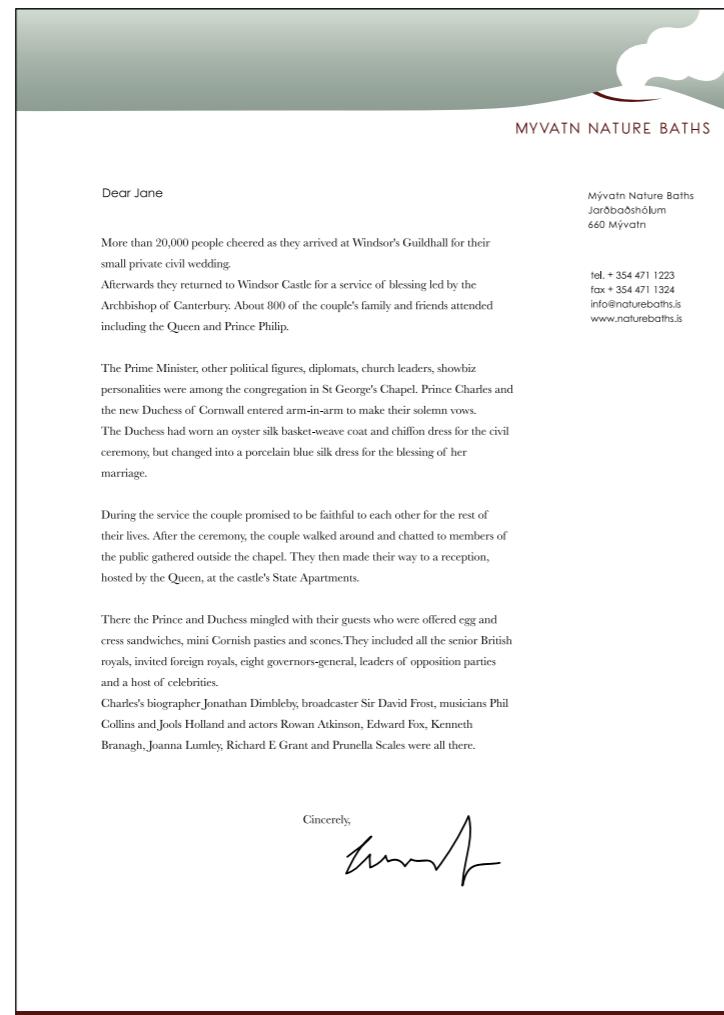
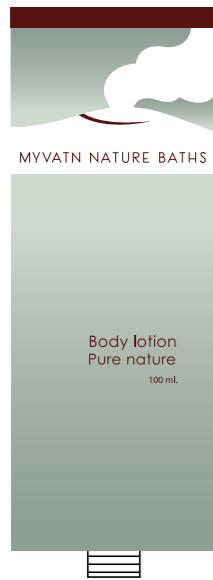


Car decoration and small ads.

ENTA is a small but growing investment company in Iceland focusing on traveling, truck and car dealing and property.

I did the identity work with them in the beginning and work with them onwards.

The name Enta is after a volcanic chasm covered by glacier in south of Iceland. The form in the logo is taken from that landscape and the colors refer to earth, ice and sky.



**Customer:** Jarðböðin við Mývatn - Myvatn Nature Baths. A blue-lagoon in the North of Iceland  
**Project:** Identity and ideas on environment design, packaging etc.  
**Date:** Spring 2005



Pictures from the lagoon

An entrepreneurial project in the North of Iceland. My partner is the architect, so I was dragged in the project that way. It has been an interesting example of a project where the designer is part of the development from the beginning. The lagoon is in a fantastic landscape and the buildings are designed in a humble manner referring to Icelandic wooden country houses. It is designed so that it is easy to build in stages, and can grow slowly depending on how well it goes. The project has been successful and is still in development.

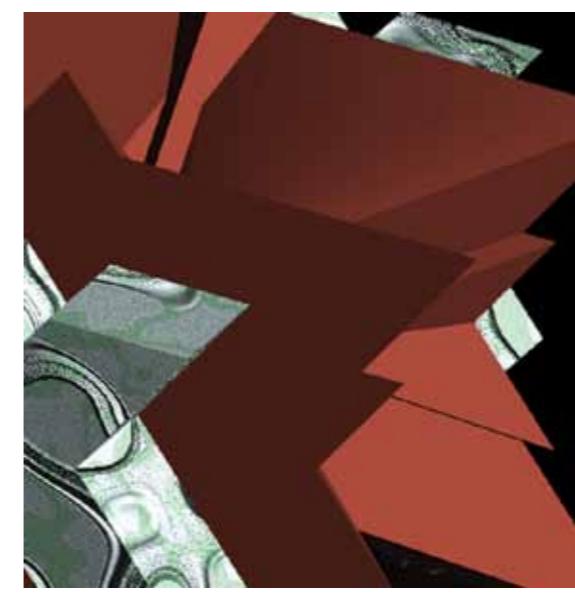
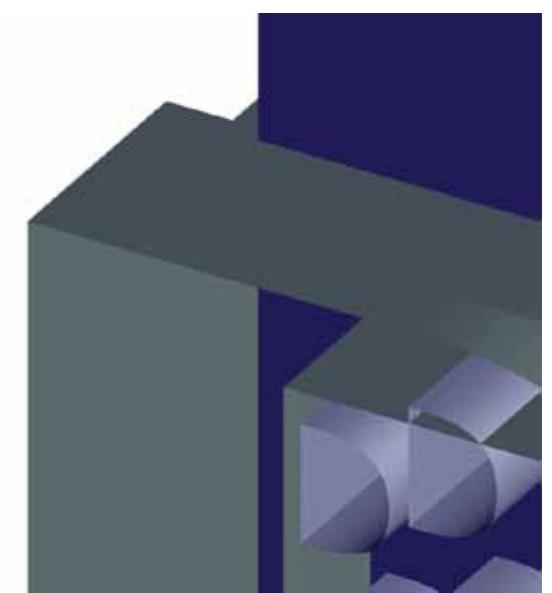
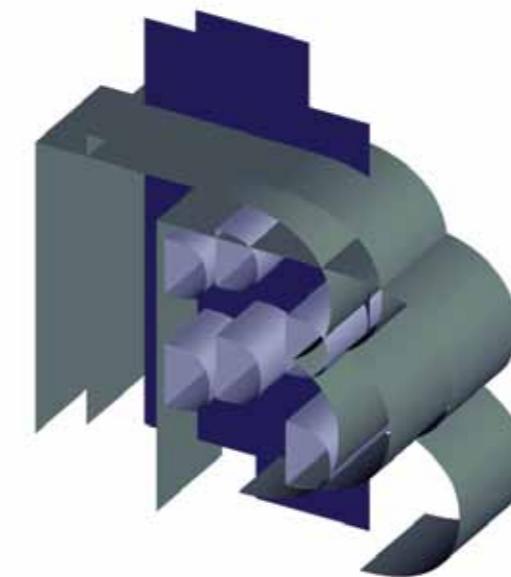
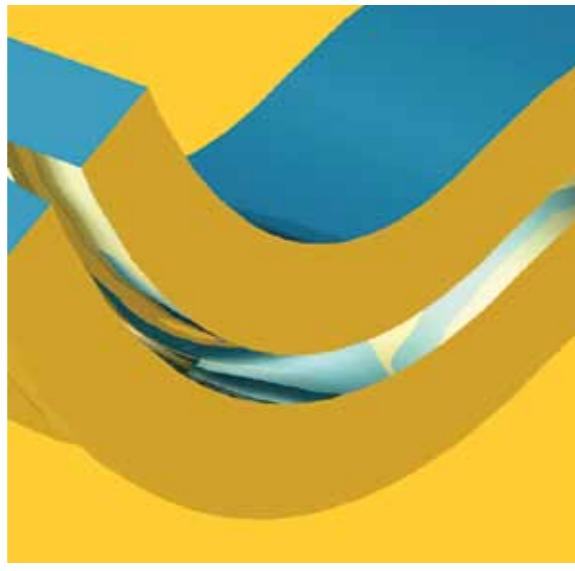
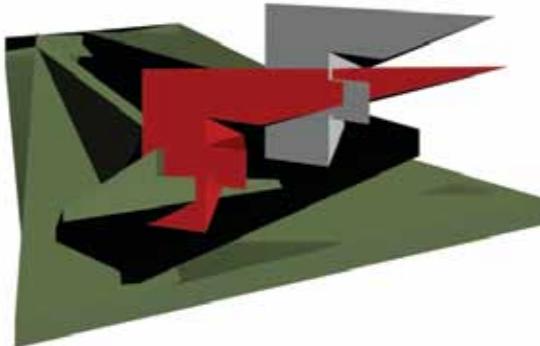
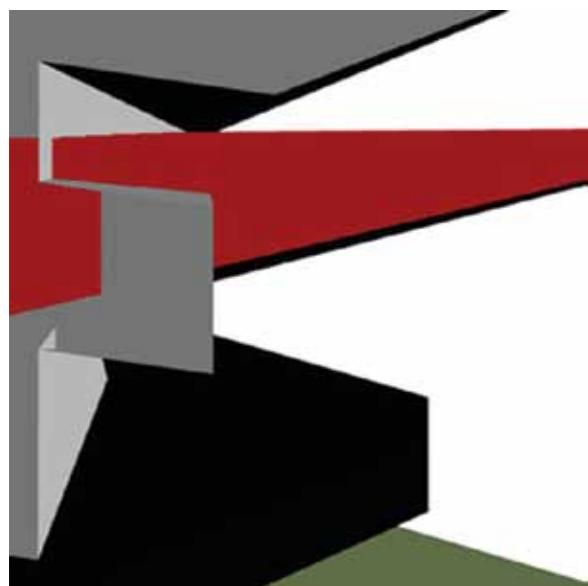
**Project:** Several projects, using three dimensional programs and animation

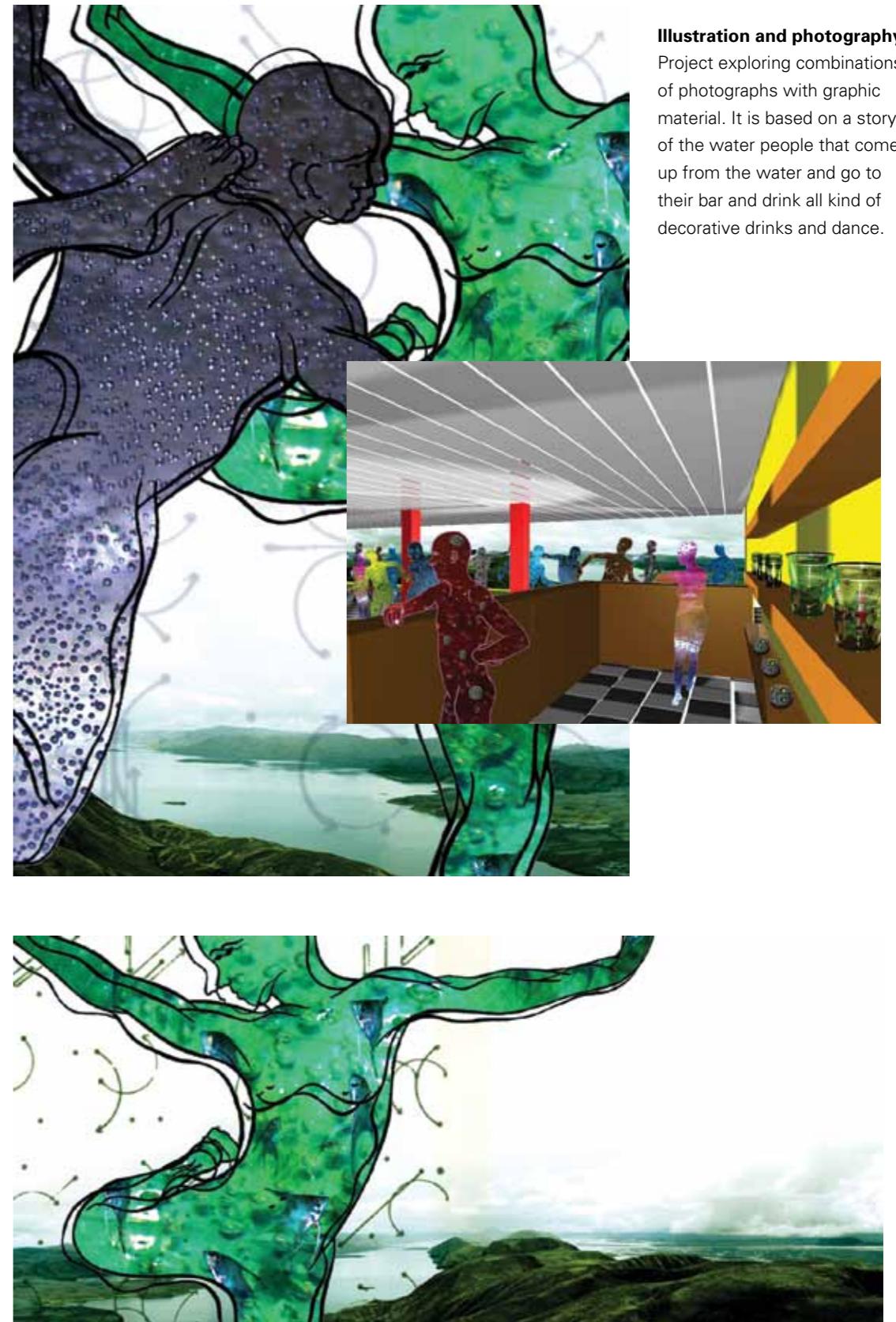
**Date:** Winter 2002 - 2005

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**The alphabet in FormZ**

A project combining the alphabet and 3d programs. I used it as a way to get to know the program Form Z. Being a graphic designer and not working with the program to get precise conclusions I could experiment and let things happen uncontrolled and without knowing what command would make what effect. An enjoyable project.

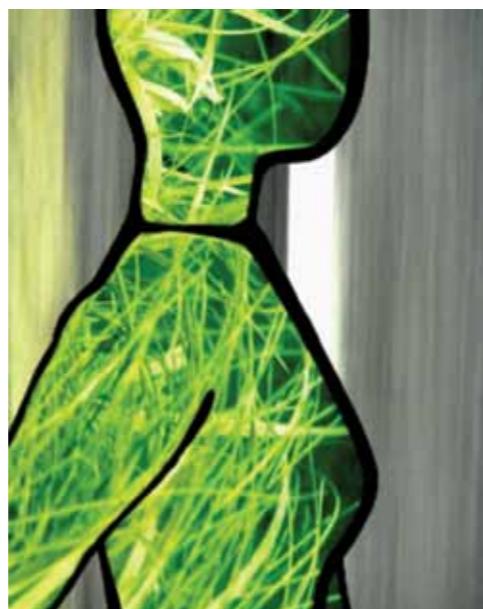
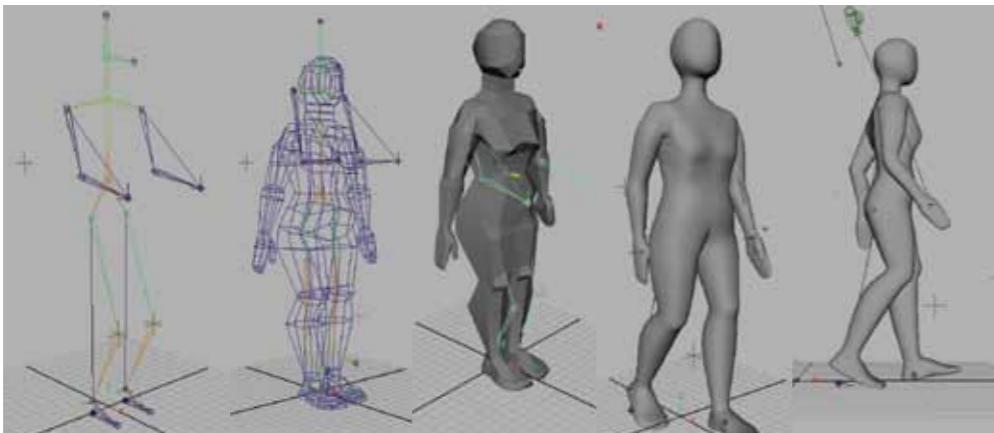




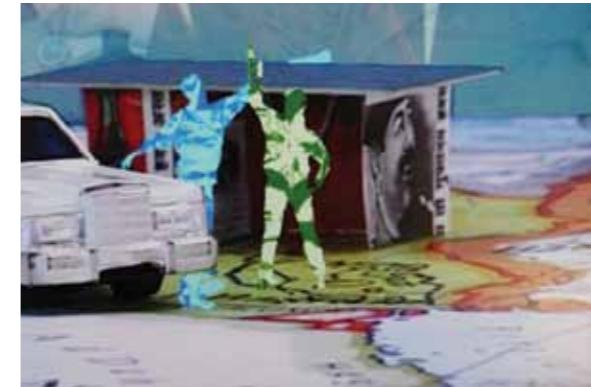
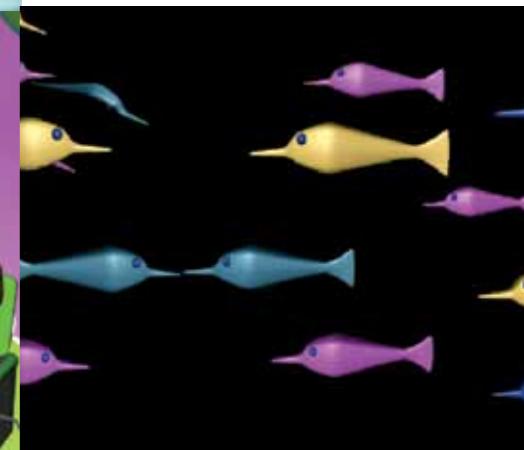
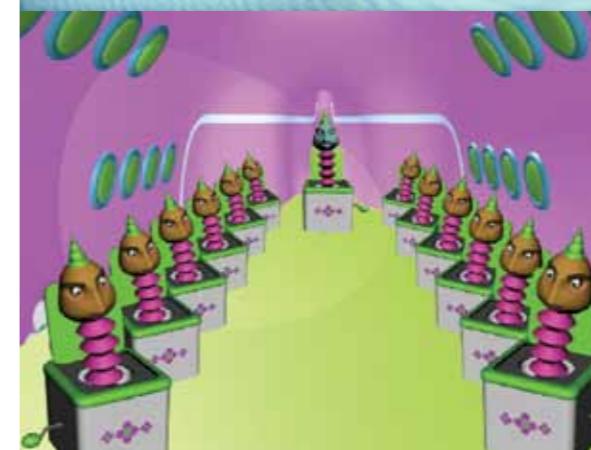
**Illustration and photography**  
Project exploring combinations of photographs with graphic material. It is based on a story of the water people that come up from the water and go to their bar and drink all kind of decorative drinks and dance.

**Project working with contrasts of filmed material, called "Slow down".**

Model making, filming and combining to an animation. The model in Maya I rendered as an outline, used After Effects to fill it with film and then Final cut to make the Movie.



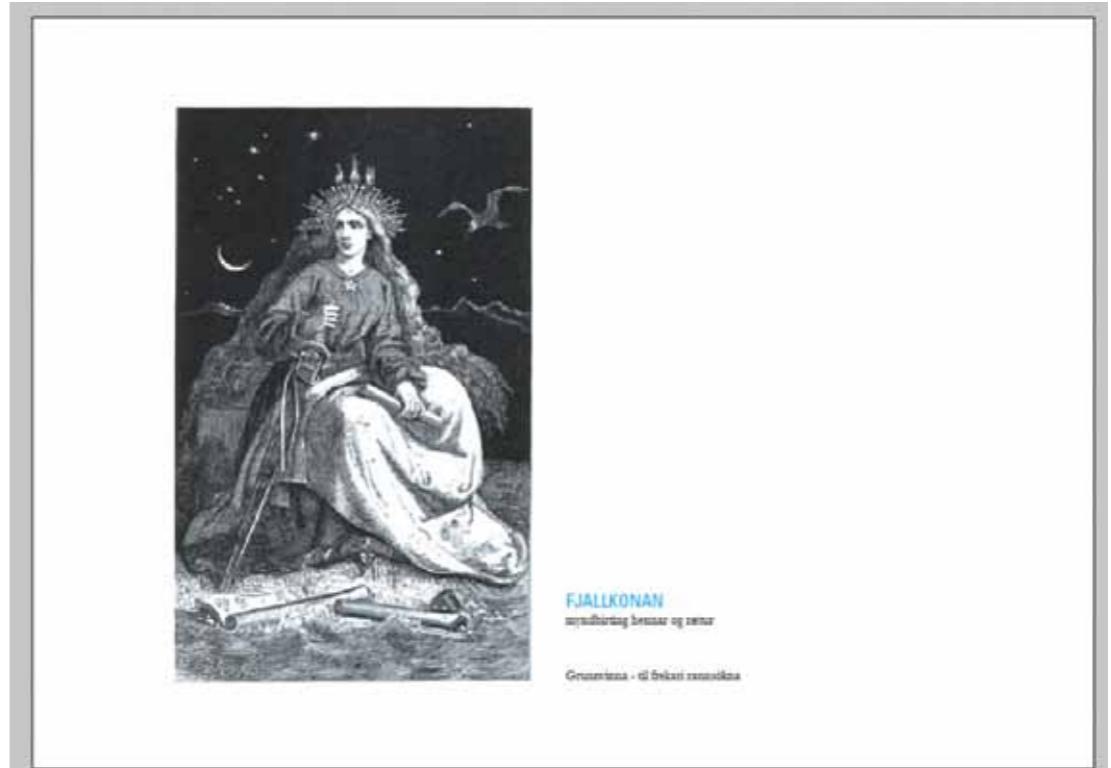
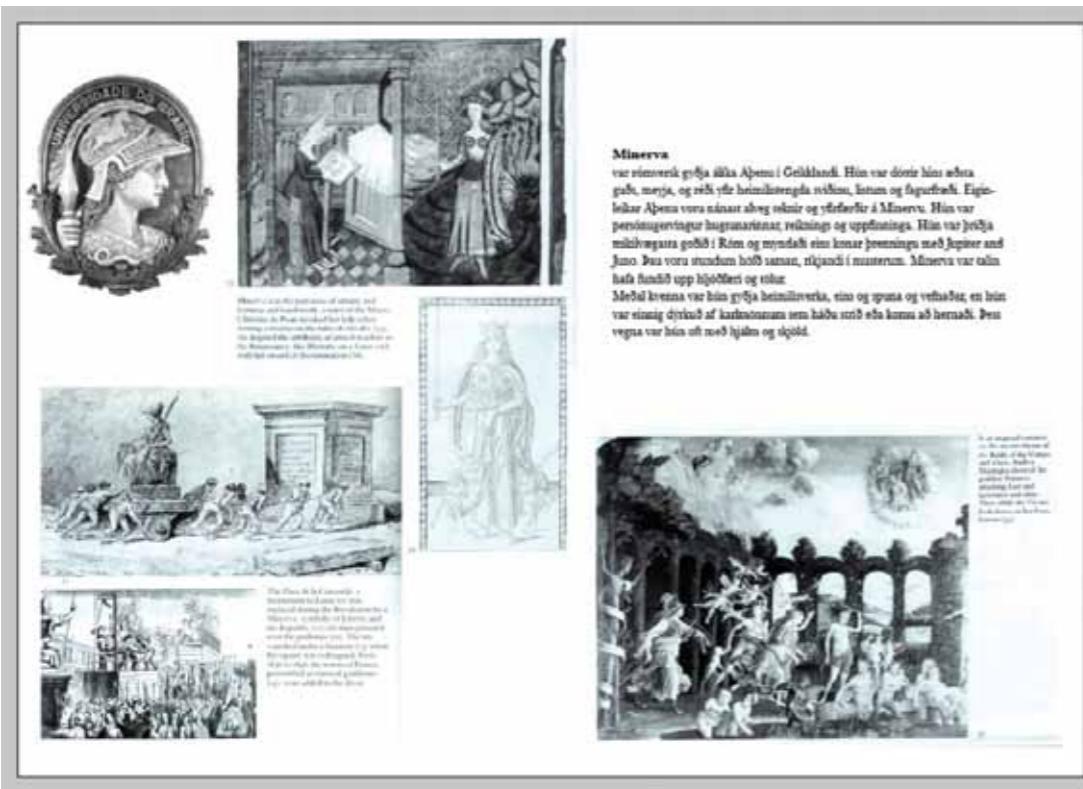
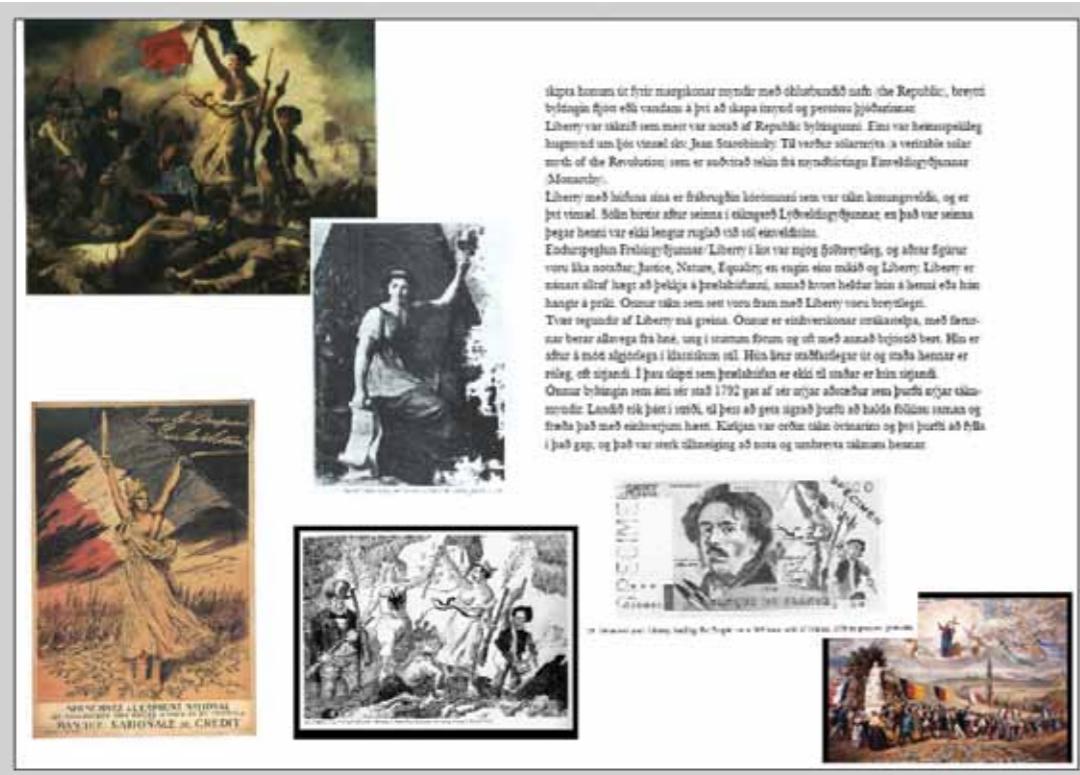
**A video** to the song Yellow Submarine.  
Just to practice the program Maya.



**An animation called: Conflict in the Middle East**  
Starring: Two Stupid Motherfuckers.  
A group project.  
Model making, filming, green screening, acting,  
after effects. Great fun.

**Project:** Research: Visualization of the Icelandic Mountain Lady

Date: Summer 2002



A research project about the Icelandic national symbol Fjallkonan (the mountain lady) and its roots.

I received funding for this project. Looking at the use of female national symbols and relating textual material. A part of the research took place in Cambridge, where the University Library was very stimulating. It was a 3 months project and thus the results became a collage of pictures and texts available for further research.

Many think the mountain lady is an Icelandic phenomenon rooted in Icelandic history. But the truth is that the Icelandic lady is just one of many female symbols that became especially popular in the Romantic Nationalism of the 19th. Century. The best known is the French Marianne, while there are also Liberty, Britannia, Helvetia, Germania, Svea and many more. All of them have their roots in Minerva and Athena.



A document given to The Icelandic Soccer association encouraging them to look into gender issues within their work.



A prize in a lottery. Certificate that the person has won an hour in private discussion with a feminist.

**Customer:** Voluntary work with the Feminist Association of Iceland

**Project:** Have fun fighting for equality

**Date:** From 2003 and onwards



On the Icelandic day of marketing. The slogan was: Clothes fit women well! Encouraging the marketing industry to put clothes on women in their material.



An exhibition showing the history of protest against beauty contests. The exhibition was in a cafe, and was successful making guests have something to debate about on the walls!



The Feminist Association of Iceland was founded in 2003. The beginning was only an e-mail based discussion list, but it grew so fast and the voices there so strong that it was soon decided to establish an association. The name was chosen in a humorous and bold manner, ready to be radical, ready to speak up.

The association has been a significant voice, raising questions and discussions in the society. It has been active in happenings of many kinds, often with positive ways of doing criticism, in media, exhibition, running lecture meetings etc.

In a small society like Iceland a voice like that can be quite influential and many intense discussions have come about in the society. A radical voice will often push the accepted limit forward. Bright pink is the color of the movement, embracing the color that young girls use a lot until they learn that it is second class and cheap. Fortunately pink has been in fashion for the last years making it easy to use it positively!

My favorite action of the association was when the prize-money for the primary football league winners was made even for both genders, - the boys got 10 times more. One of the main sponsors was one of the big banks in Iceland. The feminist association prepared a national campaign and collection for the bank so it could afford to even the prize. They decided to even it before the collection started. Most likely making Icelandic women footballers the first in the world to get even prize-money as men.

