



Lisa Congdon, *A Collection a Day*, 2010

School of Design: Culture+Context

2011

Trimester 1

COURSE OUTLINE CCDN 371 CULTURES OF DESIGN

GENERAL

Core; Trimester One; 20 points

ASSESSMENT

100% internal by assignment

CLASSTIMES AND LOCATIONS

LECTURES:	Monday	12:40pm – 2:00pm	Room: VS 318
TUTORIAL A:	Wednesday	12:40pm – 2:30pm	Room: VS 308
TUTORIAL B:	Thursday	12:40pm – 2:30pm	Room: VS 308

COORDINATOR AND TUTORS

Coordinator

DR ANNE GALLOWAY
Room: VS 305C
Phone: 463-6230
Office Hours: Wed 10-12 or by appointment
Email: anne.galloway@vuw.ac.nz
Course website:
<http://dev.schoolofdesign.ac.nz/course/view.php?id=8>

Tutors

DR ANNE GALLOWAY (Group A)
CATHERINE CAUDWELL (Group B)
Email: caudwecath@myvuw.ac.nz
Office hours: by appointment

COURSE SYNOPSIS

Cultural innovation involves different people coming together to work on shared concerns, and recombining existing elements of culture to create something new. This course examines the open and collaborative networks that characterise design today, and prepares students to face the challenges and opportunities that lie ahead.

AIMS OF THE COURSE

Building on multi-disciplinary approaches students learned in CCDN 231 and CCDN 271, this course aims to locate design within broader cultural issues and practices of creativity and innovation. Lectures and readings will introduce students to important concepts in material and visual culture studies, and we will critically assess emerging cultural connections between professionals and amateurs, designers and non-designers. Students will learn to analyse and express these complex connections through a research paper, a photographic essay and the creation, curation and exhibition of artefacts.

COURSE LEARNING OBJECTIVES

By the end of the course, students will have learned to:

Knowledge

1. Explain key cultural issues and relate them to a variety of design practices.

Creative & Critical Thinking

2. Analyse complex cultural issues and evaluate design processes and products.
3. Create and curate visual and material artefacts.

Communication

4. Convincingly express complex issues visually, verbally and in writing.

Leadership

5. Identify and defend a personal position on the relationship between design and culture.

COURSE CONTENT

The content of this course is divided into three separate, but overlapping, themes. First, we will address connections between creativity and professional design, and between collaboration and cultural innovation. Special attention will be given to the relationship between design and society and what might constitute socially and culturally responsible design practice. Second, we will assess connections between design and the production and consumption of visual and material culture. Particular emphasis will be placed on how the “amateurisation” of design is reshaping cultural understandings of aesthetics and experiences of making. Third, we will connect these cultural issues to concepts and practices of critical design, interaction design and experience design. The course will culminate in a group exhibition that presents a critical and creative vision of cultural issues facing the future of design.

COURSE DELIVERY

Lectures will introduce each week’s topic, and weekly **tutorials** will be used to discuss the assigned **readings** and work on course **projects**.

Regular attendance and **active participation** is crucial to student success in this course. Support materials will be available on the course website, and students are expected to take responsibility for their own learning as well as to collaborate and share what they have learned with others.

ASSIGNMENTS / PROJECTS

Students are required to express complex ideas through writing, photography, and the creation, curation and exhibition of artefacts. Special emphasis will be placed on learning to present work orally for critical review.

Project 1: Words

In this project, each student will conduct basic library research, formulate a short research paper, and summarise her or his position in a brief oral presentation.

Project 2: Images

In this project, each student will take original photographs, create a visual narrative in physical or digital form, and communicate the results in a brief oral presentation.

Project 3: Artefacts

In this project, students will work in small groups to create and curate artefacts for a large-group exhibition, and contextualise their contribution in a brief oral presentation.

ASSESSMENT REQUIREMENTS

The course is internally assessed by assignment work in the form of three assignments. Assignments are assessed and graded A+, A, A-, B+, B, B-, C+, C, D, E, (where C is a PASS). Grades only are issued to students. The final grade for the course is based on the aggregation of the percentage marks for each of the assignments, and a final grade of C or better is required to pass the course. The three assignments contribute towards the final course grade as follows:

PROJECT 1: WORDS (30%) **DUE MARCH 21, 2011**

Basic information is provided below. Project details and timeline will be provided in class and on the course website.

Learning objectives:

- Analyse complex cultural issues and evaluate design processes and products. (# 2)
- Convincingly express complex issues visually, verbally and in writing. (# 4)
- Identify and defend a personal position on the relationship between design and culture. (# 5)

Format:

3000 word academic paper, plus bibliography
"3 Minute Thesis" visual and oral presentation

Assessment criteria:

- Ability to identify relevant academic sources and design examples
- Ability to formulate a clear thesis statement and provide a well-supported written argument
- Ability to adequately prepare and effectively deliver an oral presentation

PROJECT 2: IMAGES (30%) **DUE MAY 2, 2011**

Basic information is provided below. Project details and timeline will be provided in class and on the course website.

Learning objectives:

- Explain key cultural issues and relate them to a variety of design practices. (# 1)
- Create and curate visual and material artefacts. (# 3)
- Convincingly express complex issues visually, verbally and in writing. (# 4)

Format:

Hand-made book or digital (web-based) exhibition, plus a 500 word written statement
"Pecha Kucha 20x20" visual and oral presentation

Assessment criteria:

Ability to effectively create and communicate a critical visual narrative
Ability to creatively present photography in material or digital form
Ability to adequately prepare and effectively deliver an oral presentation

PROJECT 3: ARTEFACTS (40%)**DUE JUNE 20, 2011 (Tentative – pending final exam schedule)**

Basic information is provided below. Project details and timeline will be provided in class and on the course website.

Learning objectives:

Explain key cultural issues and relate them to a variety of design practices. (# 1)
Analyse complex cultural issues and evaluate design processes and products. (# 2)
Create and curate visual and material artefacts. (# 3)
Convincingly express complex issues visually, verbally and in writing. (# 4)

Format:

Site-specific installation of text, images and/or objects, plus a 100 word curatorial statement
Oral presentation and critical review

Assessment criteria:

Ability to critically express complex cultural concepts through the creation of artefacts
Ability to effectively curate part of a larger exhibition
Ability to adequately prepare and effectively deliver an oral presentation for critical review

The School has a long tradition of providing **critical review** of student work as it progresses, especially in design projects. This is part of feedback for learning purposes. Such reviews must not be misunderstood as indicators of standards and they are different from **assessment**. Students have a responsibility to attend critical reviews at the appointed time as part of the learning process. Review panels are often composed of internal and external members for the appointed times and cannot be re-composed to consider late submissions. Consequently late work will not receive a critical review, though it will be assessed subject to any penalties as set out below.

Critical review may take place during the development phases of a project as well as at the time of the final submission. Its purpose is to identify strengths and weaknesses in the work and to offer suggestions to generally encourage the student. An encouraging critical review does not necessarily mean a good assessment result.

All work submitted for assessment must be accompanied by an Assessment Declaration Form unless advised otherwise by the Course Coordinator.

All grades posted during this course are only provisional results until confirmed by the School Examiners Committee which meets after the examination period.

GROUP WORK

In order to support collaborative learning, students will informally work in groups throughout the course.

Project 3 requires students to formally work in small groups. Assessment will be made on an individual basis, with the exception of the final oral presentation. This group assessment will be worth no more than 5% of the course.

ATTENDANCE AND PARTICIPATION

Attendance, active participation and critical review of work in-progress are important aspects of the learning process, and you are required to attend all the lectures and tutorials.

If extraordinary circumstances arise that require you to be absent from some class sessions, you should discuss the situation with the Course Coordinator as soon as possible.

COURSE EXPECTED WORKLOAD

You should expect to spend a total of around 200 hours on this course, including both scheduled class time and independent study. Typically this involves around 10-20 hours per week during the twelve teaching weeks, with the balance during the mid trimester break, study week and examination period.

http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf

READINGS AND REFERENCE MATERIAL

Please refer to the class schedule and list enclosed at the end of this document.

MATERIALS AND EQUIPMENT REQUIRED

Students will need to provide all materials and equipment as necessary for the completion of required work.

It is recommended that you have your own **laptop** although computer facilities are available at the School. If you are purchasing a laptop and would like information on the minimum requirements please contact the Student Administration Office. While digital cameras are available at the school, it is also recommended that students consider purchasing a simple **digital camera** (3.2mpxl minimum). Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study.

RECORDING OF WORK AND PORTFOLIO

You are strongly encouraged to respect and care for your work, making and recording a visual summary of each project in this course. This may be in digital and/or hard copy. The principal purpose of this is to maintain a record of your work for incorporation into your own personal 'Design Portfolio'. Recording a summary of your work also means it is available if needed for you or the School to exhibit or publish.

SUBMISSION OF WORK

Each student is responsible for ensuring her or his work is submitted to the course tutor **on time** and in the **required format**.

Late submissions will be penalised as set out below, unless an extension is approved by the Course Coordinator.

EXTENSIONS

In the event of illness or other extraordinary circumstances that prevent you from submitting a piece of work on time, or that you feel adversely affect the quality of the work you submit, it is important that you discuss your circumstances with the Course Coordinator as soon as possible so that appropriate arrangements may be made.

You should complete an **Application for Extension** form (available from the Faculty Office) for the Course Coordinator to approve. You will also need to provide suitable evidence of your illness or other circumstances. In an emergency, or if you are unable to contact the Course Coordinator, you should advise the Faculty Office of your situation.

Work submitted late must be submitted directly to the Course Coordinator, along with a copy of the approved Application for Extension form.

PENALTIES

- Students are required to personally present their work on time at all scheduled reviews and in the location and specified format as set out in project outlines. **Failure to personally present work at any scheduled graded review will result in an automatic failing grade of E for the work being reviewed**, unless an extension has been approved in writing in advance by the Course Coordinator.
- Late submissions will not be penalised in the event of illness or other extraordinary circumstances provided students have submitted a request for an extension in advance of the scheduled review or hand-in and

approved in writing by the Course Co-ordinator (see the Student Administration Office for an Application for Extension form). **Work submitted late without the prior agreement of the Course Coordinator will be penalised by a failing grade of E.** Furthermore if work is not handed in within 5 working days of the review without the prior agreement of the Course Co-ordinator, it will be recorded as a non-submission.

- Work submitted late **must** be submitted directly to the Course Coordinator. Any project work left on the project shelves or elsewhere will be entered on the grade sheet as a no-submission and penalised by a failing grade of E.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an average of at least 'C' across all assessments, in order to pass the course you must also satisfy the following mandatory course requirements:

- Attend at least 80% of the tutorial sessions (attendance will be noted)
- Discuss your project progress with your tutor or the Course Coordinator at least weekly (participation and preparedness will be noted)
- Achieve a grade of 'D' or higher in all assignments

CLASS REPRESENTATIVES

The Faculty of Architecture and Design operates a system of Class Representatives in 100-level courses, and Year Representatives in each of the professional disciplines. Representatives are elected during a class session in the first week of teaching. All Representatives will be listed on the STUdiO notice board in the Atrium, and the relevant Representatives are also listed on studio notice boards. Representatives have a role in liaising between staff and students to represent the interests of students to academic staff, and also in providing students with a communication channel to STUdiO and VUWSA.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that University staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value in which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

www.victoria.ac.nz/home/studying/plagiarism.html

USE OF TURNITIN

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

COMMUNICATION OF ADDITIONAL INFORMATION

This course has been selected to participate in the evaluation the School of Design's new (beta) teaching website. All information related to CCDN 371 can be found at:

<http://dev.schoolofdesign.ac.nz/course/view.php?id=8>

WHERE TO FIND MORE DETAILED INFORMATION

Find key University dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out about academic progress requirements and restricted enrolment at www.victoria.ac.nz/home/study/academic-progress.

The University's statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the Calendar webpage at www.victoria.ac.nz/home/study/calendar (See Section C).

Further information about the University's academic processes can be found on the website of the Assistant Vice-Chancellor (Academic) at www.victoria.ac.nz/home/about_victoria/avcacademic/default.aspx

Students with Impairments

Refer to the [Meeting the Needs of Students with Impairments Policy](http://www.victoria.ac.nz/home/about/policy), available on the University's policy website <http://www.victoria.ac.nz/home/about/policy>

If you have a disability and require advice/information/support, please visit the Faculty Student Administration Office on the first floor.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. There are a number of support services available to help you directly if your academic progress is causing concern or if there are elements in your life that are affecting your ability to study. These include:

- Your course coordinator or programme director;
- Staff in your Faculty Student Administration Office; Student Dedicated learning support through Student Learning Support Service; Te Ropu Awhina; Kaiwawao Māori ;Maanaki Pihiphipinga; Disability Support Services and Victoria International;
- Wider holistic support through the Health Service; Counselling Service; Financial Support and Advice; Accommodation Service and Career Development and Employment. Find out more at www.victoria.ac.nz/st_services/ or email student-services@vuw.ac.nz;
- VUWSA employs a Student Advocate who deals with academic problems and provides support, advice and advocacy services, as well as training and supporting class representatives and faculty delegates. The Education Office is located on the ground floor, Student Union Building. Email education@vuwsa.org.nz or tel. 463-6716 or 463-6984.

TE ARO CAMPUS BUILDING RULES AND FACILITIES

Students on the Te Aro Campus are required to comply with the Faculty Guidelines relating to the safe use, access and care of the Architecture and Design technical resources and building facilities. These are available on the School website, and in the following documents available from the student R drive: <R:\Student Health and Safety Information>

FAD (Faculty Architecture & Design) Health & Safety info – available to all students at <R:\Student Health and Safety Information>, covering:

- Workshop and campus safety
- Safety training and safety precautions for the workshops
- FAD (Faculty Architecture & Design) Hazard Register
- Te Aro Campus floor plans

FAD (Faculty Architecture & Design) Technical Services and Facilities Handbook – issued to all staff and available to all students on the student R drive, covering various local practices, including information on:

- Information for new staff and students
- Access and booking of teaching / studio spaces, and technical resources

- Studio etiquette and rules pertaining to exhibitions, critiques and storage of models/drawings
- Housekeeping/cleaning within the studios and workshops
- Information on Te Aro IT systems and support
- Te Aro campus floor plans

General information on Faculty/School Technical Facilities including **technical staff** and their associated areas - <http://www.victoria.ac.nz/fad/facilities/technical-resource-centre.aspx>

WHERE TO GET HELP

Vivian Street – Faculty of Architecture and Design Student Administration Office

The Faculty's Student Administration Office is located on the first floor. The first floor counter is the first point of contact for general enquiries and Faculty of Architecture and Design forms. Student Administration Advisors are available to discuss course status and give further advice about Faculty of Architecture and Design qualifications. Opening hours of the Faculty Student Administration Office are posted at the reception on the first floor.

HEALTH AND SAFETY

Students are reminded that they must comply with any health and safety instructions given by staff members in charge of work places and instructions and signs posted around the campus. All students should familiarise themselves with the *FAD (Faculty Architecture & Design) Health & Safety Manual and Notices around the Workshops and Laboratories*.

Students are advised to refer to the Student R drive for safety and other relevant information.

<R:\Student Health and Safety Information>

WITHDRAWAL DATES

Information on withdrawals and refunds can be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

SCHEDULE OF SESSIONS & ASSESSMENTS

Students must be seated in class no later than 5 minutes prior to the start of lectures.

Mobile phones must be turned off at all times.

WEEK	TOPIC	READING	ASSIGNMENT
Feb 28	Introduction	"Kevin Kelly and Steven Johnson on Where Ideas Come From." 2010. <i>Wired Magazine</i> . http://www.wired.com/magazine/2010/09/mf_kellyjohnson/all/1	
Mar 7	Professional Design Cultures	Wang, David & Ali O. Ilhan. 2009. "Holding Creativity Together: A Sociological Theory of the Design Professions." <i>Design Issues</i> 25(1): 5-21.	
Mar 14	Designers & Society	Tatum, J.S. 2004. "The Challenge of Responsible Design." <i>Design Issues</i> 20(3): 66-80.	
Mar 21	"3-Minute Thesis" Presentations		PROJECT 1 DUE @ 9AM, MAR 21
Mar 28	Visual Culture	Murray, Susan. 2008. "Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics." <i>Journal of Visual Culture</i> 7(2): 147-163.	
Apr 4	Material Culture	Money, Annemarie. 2007. "Material Culture and the Living Room: The Appropriation and Use of Goods in Everyday Life." <i>Journal of Consumer Culture</i> 7(3): 355-377.	

Apr 11	Production, Consumption & Identity	Jackson, Andrew. 2010. "Constructing at Home: Understanding the Experience of the Amateur Maker." <i>Design and Culture</i> 2(1): 5-26.	
Apr 18	(Mid-Trimester Break)		
Apr 25	(Mid-Trimester Break)		
May 2	"20x20" Photo Essay Presentations		PROJECT 2 DUE @ 9AM, MAY 2
May 9	Critical & Issues-Based Design	DiSalvo, Carl. 2009. "Design and the Construction of Publics." <i>Design Issues</i> 25(1): 48-63.	
May 16	Interaction Design	Moggridge, Bill (ed.) 2007. <i>Designing Interactions</i> . Cambridge: MIT Press. (excerpts)	
May 23	Experience Design	Antonelli, Paola (ed.) 2008. <i>Design and the Elastic Mind</i> . New York: Museum of Modern Art. (excerpts)	
May 30	Exhibition Planning & Preparation		
Jun 6	(Study Break)		
Jun 13	(Examinations)		
Jun 20	FINAL EXHIBITION JUN 20-24 Set up starts @ 10am, Jun 20 Presentations start @ 11am, Jun 21 (Examinations)		PROJECT 3 DUE @ 10AM, JUN 20 (TENTATIVE PENDING FINAL EXAM SCHEDULE)
Jun 27	(Mid-Year Break Begins)		

READINGS AND REFERENCE MATERIAL

* On 3-day library reserve

Creativity and Innovation, Professionals and Amateurs

Brown, Tim. 2009. *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. Harper Business.

Burgess, Jean and Joshua Green. 2009. *YouTube: Online Video and Participatory Culture*. Polity.

Cross, Nigel. 2007. *Designerly Ways of Knowing*. Birkhäuser.

Jenkins, Henry. 2006. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. NYU Press.

Jenkins, Henry. 2009. *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. MIT Press.

Johnson, Steven. 2010. *Where Good Ideas Come From: The Natural History of Innovation*. Riverhead.

Julier, Guy. 2008. *The Culture of Design*. Sage.

Kelly, Kevin. 2010. *What Technology Wants*. Viking.

Lawson, Bryan. 2004. *What Designers Know*. Architectural Press.

Lawson, Bryan. 2005. *How Designers Think: The Design Process Demystified*. Architectural Press.

Lawson, Bryan and Kees Dorst. 2009. *Design Expertise*. Architectural Press.

Levine, Faythe and Cortney Heimerl. 2008. *Handmade Nation: The Rise of DIY, Art, Craft, and Design*. Princeton Architectural Press.

Lockwood, Thomas. 2009. *Design Thinking: Integrating Innovation, Customer Experience, and Brand Value*. Allworth Press.

Lupton, Ellen. 2006. *D.I.Y.: Design it Yourself*. Princeton Architectural Press.

Shirky, Clay. 2010. *Cognitive Surplus: Creativity and Generosity in a Connected Age*. Penguin.

Shirky, Clay. 2008. *Here Comes Everybody: The Power of Organizing Without Organizations*. Penguin.

Simon, Nina. 2010. *The Participatory Museum*. Museum 2.0.

Material and Visual Culture, Production and Consumption

Acland, Roger (ed.) 2007. *Residual Media*. University of Minnesota Press.

Atfield, Judy. 2000. *Wild Things: The Material Culture of Everyday Life*. Berg.

Bird, Elizabeth S. 2007. *The Audience in Everyday Life: Living in a Media World*. Routledge.

Clarke, Alison (ed.) 2011. *Design Anthropology: Object Culture in the 21st Century*. SpringerWein.

Conomos, John. 2007. *Mutant Media : Essays on Cinema, Video Art and New Media*. Power Publications.

Higgins, Michael. 2008. *Media and Their Publics*. Open University Press.

Mayer, Vicki, Miranda J. Banks and John T. Caldwell (eds.) 2009. *Production Studies: Cultural Studies of Media Industries*. Routledge.

Michael, Mike. 2006. *Technoscience and Everyday Life*. Open University Press.

Miller, Daniel. 2009. *Stuff*. Polity.

Miller, Daniel. 2009. *The Comfort of Things*. Polity.

Paterson, Mark. 2005. *Consumption and Everyday Life*. Routledge.

Shove, Elizabeth. 2004. *Comfort, Cleanliness and Convenience: The Social Organization of Normality*. Berg.

Shove, Elizabeth, Matthew Watson, Martin Hand and Jack Ingram. 2008. *The Design of Everyday Life*. Berg.

Sturken, Marita and Lisa Cartwright. 2009. *Practices of Looking: An Introduction to Visual Culture*. Oxford.

Turner, Graeme. 2010. *Ordinary People and the Media: The Demotic Turn*. Sage.

Wells, Liz. 2009. *Photography: A Critical Introduction*. Routledge.

Woodward, Ian. 2007. *Understanding Material Culture*. Sage.

Design

*Antonelli, Paola (ed). 2008. *Design and the Elastic Mind*. Museum of Modern Art.

*Bagnara, Sebastiano and Gillian Crampton Smith (eds.) 2006. *Theories and Practice in Interaction Design*. Lawrence Erlbaum.

*Dunne, Anthony. 1999. *Hertzian Tales: Electronic Products, Aesthetic Experience and Critical Design*. RCA.

*Dunne, Anthony and Fiona Raby. 2001. *Design Noir: The Secret Life of Electronic Objects*. Birkhäuser.

*Lorenc, Jan, Lee Skolnick and Craig Berger. 2007. *What is Exhibition Design?* RotoVision.

*Moggridge, Bill (ed). 2007. *Designing Interactions*. MIT Press.

*Sterling, Bruce. 2005. *Shaping Things*. MIT Press.

*Thackara, John. 2005. *In the Bubble: Designing in a Complex World*. MIT Press.

NOTE

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If printing is required please set print properties to 'black and white' and '2-sided print'.