

KONSTFACK

Department of Design, Interior architecture and Visual communication

Master's programme in Design

Course code: MDE102 Provkod: IP11

Course name: Introduction and broadening of perspectives, 30hp

Test code: IP11

Valid for: HT17

COURSE MODULE DESCRIPTION

Explorations 1 (Origins)

12 credits of total 30 credits

This description concerns the students participating in the specialisation Individual Study Plan in Design, fall 2017.

Responsible teacher: Looove Broms

Participating teachers: Martin Avila, Looove Broms, Bo Westerlund, guest teachers and lecturers.

General

This module within the course 'Introduction and broadening of perspectives' is concerned with research through design, making prototypes, constructing and carrying out experiments in specific situations. The student articulates a focus, which results in material and immaterial proposals within the framework of design. Approaches, techniques, methods and terminology are constantly tested and reformulated.

The student gathers the material in their ATLAS, the academic portfolio and pursue and develop their individual study plans.

Activities, include tutoring, workshops, seminars, lectures, field trips, etc.

ORIGINS

Why do things look the way they do, assembled the way they are? How did they evolve to their current state and not something else? What powers have been, and are constantly in motion? What forms of social order do they sustain and what ideals and norms do they embody? Are there any physical or logical considerations that had to be met for a specific object? Material limitations? Departing from current perceptions of socio material culture this exploration will approach the topic of 'Origins', critically examining a design object of choice from three relevant perspectives – through history and forward. By making design experiments, exploring along the lines of these perspectives, a space of alternative possibilities allow for new insights how things could be configured differently. Based on our origins, what kind of futures could we envision?

After participating in this exploration the aim is that you will be more able to critically examine designed artifacts, articulate different aspects of their constitution and (re-)design in a more conscious and reflective way. In other words, you should be more comfortable in using design as a mean for critical reflection rather than hands on problem solving.

Learning Outcomes:

(see course syllabus “MDE102 Introduction and broadening of perspective”)

Module requirements

The student need to:

- Partake in workshops, reviews, seminars, lectures, pin-ups, and other scheduled events,
- Choose an existing product or similar thing as an origin for their further work,
- Develop at least three rough prototypes for each of three perspectives in relation to the original product.
- Present, critically discuss and document these materializations as well as hand in required amount of text.
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- Create an ATLAS including iterations, and
- Develop and create an Individual study plan.

Module structure and teaching methods, including assignment:

The student chooses **an existing product** that will work as the “Origin” for reflections and the development of design prototypes and proposals. Choose a product and study its historical development – why have it progressed to how it looks today? – what forces have been present?

Thereafter the students choose **three perspectives** for further exploration of the product, and its current potentials.

Next, the student should develop **three quick prototypes for each perspective** exploring and expanding a design space of possible proposals. Each prototype could be seen as an design experiment manifesting what it could mean to travel along an axis – a perspective – in different directions away from the present norms of how things ‘are’.

Students need to **bring these prototypes to contexts outside of Konstfack** and explore them together with people, inquire into the prototypes’ affordances.

The three perspectives will primarily be explored through these prototypes, but also with the support of **other references**. These can be:

- design work and other ‘things’, designers, design movements,
- design literature, and
- references from ‘other’ fields.

The students will summarise their chosen perspectives with support of these references in a **brief text with illustrations**, 200-300 words.

The 3x3 (i.e. a total of nine) prototypes are to be presented in an exhibition that will be accompanied by group discussions.

Examination

The assessment of your work is done continuously. In addition, you will:

- participate in individual and/or group work within an Explorations theme
- participate in Interest Groups and Skillshops relevant to your study plan
- demonstrate as well as critically reflect on exhibited work in the Review and Share&Show.
- demonstrate your ATLAS/academic portfolio

The assessment of your work is done continuously in the different group activities, the exhibition and through your hand in.

Your work must continuously advance your individual study plan.

You are encouraged to update your ATLAS continuously. Your ATLAS and Individual Study Plan will be part of an Examination during Explorations 2.

Grade criteria

Work is continuously assessed and as demonstrated in the ATLAS, Review and Show&Share will be assessed in the following three criteria:

- 1) Relevance for the design professions and disciplines.
- 2) Academic and artistic approach
- 3) Communicability

These can be under development and further discussed during this academic year, and will be elaborated for Exploration 2

To get a passing grade the student must do all of the following;

- show that she/he has planned and performed the project and created a significant amount of proposals that have a high and relevant level of precision, or articulation, (nine prototypes and one proposal)
- have used methods and approaches that have been suitable for a the project and argue for the choices,
- judge the quality of a his/her own and others students' work and design proposals in relation to the relevance for the intended end users and other stakeholders,
- explain and justify her/his chosen perspectives and the prototypes in a clear way, (materially, orally, and with text and illustrations)
- explain and justify the design proposal in such a way that the relevant stakeholders' intended experiences are clear and make sense, and
- actively participate in classes, tutoring and presentations throughout the course.

Course literature and other teaching aids

The students will propose own literature and other materials. There will also be readings and other references provided during the course.

Recommended Literature:

Revell, Tobias () *Critical Design / Design Fiction lecture finally written up.*
(loooooong)

Gaver and Bowers, Gaver() *Annotated portfolios*, (two different ones)

Tharp Bruce M. and Stephanie M. Tharp (2009) "*The 4 Fields of Industrial Design: (No, not furniture, trans, consumer electronics, & toys)*", Core 77.

The story of stuff (<http://storyofstuff.org/movies>) or look in the course folder

Schedule will be distributed separately

Document drawn up by:

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