KONSTFACK
Department of Design, Interior Architecture and Visual Communication
Master's Programme in Design
Course code: MDE103
Course name: In-depth studies in the subject and environment / Fördjupning ämne och omvärld
Test code: IP13
Level: Advanced level
Valid for: VT18

COURSE MODULE DESCRIPTION

Re-orientations

5 credits of total 30

This description concerns the students participating in the specialisation
Individual Study Plan in Design, spring 2018.

Responsible teacher: Bo Westerlund   version 1.0, 2018-01-02

Examinator: Bo Westerlund

Participating teachers: Erik Sandelin, Bo Westerlund and other faculty

Visiting lecturers: Ariana Amacker, Åsa Ståhl, and others.

General

The Re-orientations module contains advancement in, studies of, and experiments surrounding situations, methods, techniques, processes, approaches, terminologies and attitudes in design and relating this to research. This module includes Konstfack's Research week. The students advance in their critical, analytical and artistic approach to both subject and profession, and place their work through referencing in a broader theoretical, historical, conceptual, and professional context. The students will re-position themselves in relation to relevant projects, practices and readings as a point of reference.

The ATLAS will be updated as a repository and point of reflection.

Course structure and teaching methods:

The student will participate in seminars, workshops and lectures, as well as tutoring. During the course the student will create one or several mappings of references that are relevant to the student's own position, interest and direction. Initially these maps will be created in groups, but later on each student will develop a more elaborate mapping (or other visualization) of her/his own references influential and relevant to her/his Individual Study Plan (ISP).

The main objective of the mapping is to support the student to locate him- or herself within the fields of Design, and create a more articulated understanding of the context of the student's interest. The context is here understood in a broad sense and must relate to several perspectives and aspects. These should be for example projects in the field of design, examples from other practices (for instance the Arts, Humanities or Science), as well as readings/texts of the topic of concern (such as design theory, cultural studies, philosophy, political theory etc. contemporary and historical examples) informing their practice. The mapping, which is a gathering, reflecting and selecting

process, eventually results in a map, which informs the student of her or his direction of future inquiry. The map must be annotated in such a way that the relevance of each entry to the student's direction and position is clear.

During the module the student will be presented to a number of different perspectives, approaches, cases, etc. that can be used to support the mapping, the contextualisation and the collection of references. There will be a manifold of presentations, seminars and workshops during the research week. Before that the student will have a brief introduction to pragmatism and also one that might be labelled post-human.

The student will also create a model, prototype or other materialisation that can be used for exploring the student's chosen direction of future inquiry.

Examination
The assessment of your work is done continuously, apart from this you will

• participate in presentations, seminars, lectures, workshops and other activities during the module, which includes Konstfack's Research week,

• present an annotated map, that illustrates the student's own direction of future inquiry,

• present a model, probe, prototype or other materialisation that is in line with your direction of future inquiry, and

• demonstrate a critical reflection of the activities during the research week in the module.

Grade criteria
To receive a passing grade for this module you need to:

• demonstrate that your map(s) shows your familiarity with theories, methods, techniques and processes for managing complex phenomena, issues and situations in the field of design, as well as insight into current research and development work, by relating to and contextualising other peoples' work in relation to your work, interests and direction.

• demonstrate how you can use your model, prototype or other materialisation in order to independently and creatively formulate new questions and contribute to the development of knowledge, i.e. show your direction of future inquiry within the field of design,

• critically reflect on your own direction of future inquiry and its artistic, societal and ethical aspects, and

• assemble the work done during the module, including, seminars, workshops and other assignments so that it is presented in appropriate/arguable ways in your ATLAS.

Course literature and other teaching aids
There are mandatory reading before presentations and seminars. See below.
The students also collaboratively assemble lists/maps of projects, literature, practices, exhibitions and other relevant references from the design field, as well as other fields. This material is shared among the students and serves as starting points and 'stepping stones'.

Mandatory literature

Laura Forlano (2017) Posthumanism and Design, *She Ji: The Journal of Design, Economics, and Innovation*, Volume 3, Issue 1.
This article should be read by Tuesday 16/1.

Ariana Amacker (2017) *Embodying Openness: A Pragmatist Exploration into the Aesthetic Experience of Design Form-Giving*. University of Gothenburg. Pages 65-88
Until Monday 22/1 you should have read through pages 65-88, meaning that you should have an overview over pragmatism and its relation to design. You could focus on 72-86. Note questions and issues that you want to discuss with Ariana.

Lucy Suchman (2003) *Located Accountabilities in Technology Production*, Centre for Science Studies, Lancaster University.
This article should be read by Thursday 25/1, and the emphasis is on the first half where the most relevant parts are.

 (These three texts are on the Drive.)

Extra reading.
There is a very good book in Swedish: *Posthumanistiska nyckeltexter*, by Cecilia Åsberg, Martin Hultman and Francis Lee
https://www.studentlitteratur.se/#9789144057477%2FPosthumanistiska%2Bnyckeltexter

Schedule
There might be additions and other changes to the schedule. Google Calendar will present the latest information. Keep yourself informed!

Week 3
Monday 15 January,
9-12, Reading Posthumanism and possibly also group work, sharing references. (On your own or groups)

13-16 (S5) Introduction to the module. Introduction to the mapping exercise, examples of mapping, referencing, etc. BW

Tuesday 16 January (E1) Introduction to posthumanism. Åsa Ståhl. *Look in Calendar for exact times*.

Wednesday 17 January. Individual and group work sharing references and creating maps. Reading.

Thursday 18 January (E1) 13:30-16 Critical Speculative Design, Overview and discussion with Erik Sandelin. *Starts directly after ID Speed +*

Friday 19 January. Individual and group work sharing references and creating maps. Reading..

Week 4

Monday 22 January 9-16 (S6) Introduction to pragmatism, and workshop. Ariana Amacker

Tuesday 23 January 9-16 (S6), Pragmatism workshop continued, Ariana Amacker

Wednesday 24 January. Individual and group work sharing references and creating maps. Reading.

Thursday 25 January, 10-16, (E1), Seminar on Located Accountabilities and mapping discussions. BW

Friday 26 January, Work with ATLAS and finalising maps and materialisations

Week 5

Monday 29 January – Interest groups

Tuesday 30 – Friday 2 February. Konstfack's Research Week, See the separate schedule:

Short bios for the "external" participants:

Ariana Amacker,
Ariana Amacker is a native of Mississippi and is currently based at the University of Gothenburg as an artistic researcher. In her PhD studies she has been exploring epistemological and methodological issues in design by testing body-based methods from an anti-dualistic stance of Classical Pragmatist philosophy. She holds a Master of Architecture from Tulane University in New Orleans and a Master of Environmental Design from the University of Calgary as well as a PhD in Design. Prior to her research experience she practiced as an architect in New York City.

Åsa Ståhl
Åsa Ståhl is a researcher, artist, and educator working as senior lecturer in design at Linnaeus University, Sweden. Her artistic, design-led, interdisciplinary, collaborative work on public engagement with the ongoing living with emergent matters draws on participatory design, feminist technoscience and environmental humanitites with Donna Haraway as a main reference. Ståhl's academic and artistic work has been widely invited, published, presented and exhibited nationally and internationally. https://lnu.se/en/staff/asa.stahl/ and www.misplay.se

Document drawn up by: Bo Westerlund
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