Linnæus University

Course syllabus

Faculty Board of Business, Economics and Design
School of Design

4DI416 Innovation, design och processer, 15 högskolepoäng
Innovation, design and processes, 15 credits

Main field of study
Design

Subject Group
Design

Level of classification
Second Level

Progression
A1N

Date of Ratification
Approved by the Board of the School of Design 2010-03-12

The course syllabus is valid from autumn semester 2010

Prerequisites
Basic eligibility for second-level studies as well as special eligibility:

- 90 credits within the main field of study of design, business administration, tourism science, human geography, informatics or media and communication science (including an independent project comprising at least 15 credits) or the equivalent

- English B or the equivalent.

Expected learning outcomes

After completing the course the students are expected to have developed such knowledge that enables them to analyze, formulate and communicate relevant aspects of existing artefacts in their present context. The students are also expected to be able to create and communicate new relevant processes on the basis of a design approach. In addition, the students are expected to have developed the knowledge required to create and evaluate knowledge from scientific and critical perspectives.

Knowledge and understanding
The students are to be able to:

- account for concepts, methods and analytical tools used to demonstrate the interplay between artefact, space, time, sender and receiver,
- reflect on the role of the artefact and its relation to its historical time,
- reflect on the contemporary attitude to the artefact

- account for concepts, methods, approaches and analytical tools that are used to carry out innovative design processes,
- implement concept development intended to lead to innovative proposals through the strategic use of approaches, methods, knowledge, materials and ideas, and
- demonstrate their competence in proposing and initiating complex design work in new or unknown contexts within wider (or multi-disciplinary) contexts.

Ability and skills
The students are to be able to:

- account for the interplay between artefact and space, interpret the sender's intention and the user's experience,
- account for the understanding of and reflections on different exhibition forms on the basis of social, political and cultural perspectives, and
- choose approaches and methods and identify stakeholders to propose a design process with the aim of creating innovative design proposals.

Ability to judge and value
The students are to:

- be able to critically examine and interpret the purposes of different exhibitions from social, political and cultural perspectives,
- be able to examine, argue and assess exhibitions from a user-friendly point of view,
- critically examine and assess design proposal ideas in relation to intended users and several other stakeholders,
- critically discuss different artefact proposals in relation to individuals, production and society at large, and
- demonstrate an advanced ability to reflect on their own and other people's design work and learning.

Content
Module 1 Material culture and practices 7.5 credits
The students learn theories and methods for thoroughly analyzing, conceptualizing and describing extant exhibitions and other arranged contexts consisting of artefacts in space. In this module the students train their sensitivity, create knowledge of concepts and analytical tools to be able to critically both examine and suggest relations between objects and space in exhibitions, museums, etc.

Module 2 Design thinking 7.5 credits
In the second module the students learn theories, approaches and the current design discourse in order to understand and be able to propose relevant design processes for complex possibilities. Activities like design thinking and design-driven innovation form central parts of the course, as well as prototype-driven processes to examine the design space. The students also carry out practical exercises with a view to training and obtaining experience of these approaches and methods.

Type of Instruction
The instruction consists of seminars, lectures, exercises, workshops, project work and tutoring.
A study trip is included in Module 1.
The instruction is partly given in Swedish and partly in English.

Examination
The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).
For the Pass grade the expected learning outcomes have to be achieved.

The examination takes the form of presentation of artefacts and seminar presentations. A reflective essay also forms part of Module 1. The assessment is based on the five dimensions in the workbook: production, perception, reflection, work method and complexity.

Re-examinations are offered number of examination sessions is limited to five.

Course Evaluation
Towards the end of the course a course evaluation is conducted. The evaluation result is compiled in a course report, which is kept in the archives of the school administrator and will be discussed in the programme board. The result of the evaluation and any measures taken will be communicated to the course coordinator and be presented to the students on the following course date.

Other
In order to facilitate and visualize the students' own development the workbook method is used as a pedagogical instrument during the course. The method focuses on reflection in the learning process, which means that the students continuously formulate and carry out their own specialization and progression with the support of the tutor. Five different key aspects are used: production, perception, reflection, work method and complexity.

The students should be prepared to defray the costs of materials, expenses for study trips and related accommodation as well as the cost of travelling between campuses.

Required Reading and Additional Study Material
List of references Module 1 - Material culture and practices 7.5 hec
Required Reading
Bennett, Tony (1995) *The birth of the museum : history, theory, politics*, London: Routledge
Fisher, Philip (1991) *Making and effacing art : modern American art in a culture of museums*, Oxford: Oxford Univ. Press.

Compendium with articles, papers and excerpts.

Reference books
Anker, P. 'The Bauhaus of Nature.' *Modernism/Modernity* 12 :229-51.
Auslander, L. 'Regeneration Through the Everyday? Clothing, Architecture, and Furniture in Revolutionary Paris .' *Art History* 28, no. 2 (2005): 227-247.
Bann, S. 'Historical Text and Historical Object: The Poetics of the Musée De Cluny.' *History and Theory* (1978): 251-266.
Benjamin, W. 'The Work of Art in the Age of Mechanical Reproduction.' *Media and cultural studies: keyworks* (2001)
Foucault, M. 'Of Other Spaces.' *Diacritics* (1986): 22-27.
Fraser, A. *Museum Highlights: A Gallery Talk.* October (1991): 105-122.
Kavanagh, G. 'Looking for Ourselves, Inside and Outside Museums.' *Gender & History* 6, no. 3 (1994): 370-375.
Latour, B. 'Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts.' Shaping technology/building society: *Studies in sociotechnical change* (1992): 225-258.
Latour, B, and E Hermant. 'Paris: Invisible City.' 2004. http://www.bruno-latour.fr/virtual/index.html#.
Marx, Karl. *On Alienation* (1844). http://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm.
McClellan, A L. 'The Musée Du Louvre As Revolutionary Metaphor During the Terror.' *Art Bulletin* (1988): 300-313.
Schnapp, J T. 'The Romance of Caffeine and Aluminium.', *Critical Inquri* 28, no. I (2001).

Berger, Craig (2009) *Wayfinding – Designing and Implementing Graphic*

Navigational System. Rotovision. ISBN 2888930579.
Gibson, David (2009) *Wayfinding Handbook- Information Design for Public Places*. Princeton Architectural Press. ISBN 1568987692.
Golledge, Reginald G. (1998) *Way finding Behavior – Cognitive Mapping and other Spatial Processes*. John Hopkins University Press. ISBN 0801185993X

The literature can be subject to change.

List of references Module 2 - Design thinking 7.5 hec
Required Reading

Cross, Nigel (1982) Designerly ways of knowing. *Design Studies* 3(4), 221–227.
Krippendorff, K. (2006) *The semantic turn: new foundations for design*, Boca Raton, Fla.; London, CRC
Sanders, Liz (2008) An Evolving Map of Design Practice and Design Research in *Interactions* XV, 6, November December 2008. pp 13–17.
Schrage, Michael (1996) Cultures of Prototyping. In Winograd, Terry. (Ed) *Bringing Design to Software*, New York : ACM.pp 191–205.
Verganti, Roberto (2009) *Design-Driven Innovation*, Boston, Ma: Harvard Business Press.

Compendium with articles, papers and excerpts.

Reference books

Cross, Nigel (2007) *Designerly Ways of Knowing*. Berlin: Birkhäuser.
Lawson, Bryan (1997) *What designers think: The design process demystified*, current ed. Oxford, UK: Architectural Press.
Schön, Donald (1983) *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books.
Westerlund, Bo (2009) *Design Space Exploration*, Doctoral thesis. Stockholm: KTH. 2009. ISBN: 978-91-7415-445-0

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