



INDN 211

OBJECT BASED EXPERIMENTS

Course Outline Trimester 1, 2016

GENERAL

Trimester 1; 20 points

ASSESSMENT

100% internal by assignment

Note: Any hand-in dates scheduled in the exam period are tentative until the official exam timetable is available

CLASS TIMES AND LOCATIONS

LECTURES:	Monday	08:30 – 09:20	Room: VS318
STUDIO:	Monday	09:30 – 11:20	Room: WIG301
	Thursday	08:30 – 11:20	Room: WIG301

FINAL ASSESSMENT: Will be held in the end of Trimester One examination period 10 - 29 June

COORDINATOR

Coordinator

Name: Tim Miller
Room: VS238A
Phone: 463 6266
Office Hours: Tuesday 3:00 – 4:00
Email: tim.miller@vuw.ac.nz

For Tutor details please visit the course blog via: blackboard.vuw.ac.nz

COMMUNICATION OF ADDITIONAL INFORMATION

Any changes or additions to this Course Outline will be discussed and agreed with the class, and conveyed via email or through the course blog on the School of Design Teaching and Learning website: blackboard.vuw.ac.nz

PRESCRIPTION

A sequence of experiments introduces students to the vocabulary of industrial design by engaging a variety of static, dynamic, mechanical, and digital design considerations in the expression of performance, aesthetics, and meaning. The course introduces the notion of the object as a vehicle of industrial design exploration.

COURSE CONTENT

In INDN 211, a sequence of three progressively more challenging design enquires will teach students to translate tectonic ideas and practices into the language of Industrial Design, while explicitly introducing students to ideas and practices of the Industrial Design discipline, discipline-specific theoretical bases and precedents of the profession. These projects challenge students to incorporate cultural, technical factors, human interaction, contextual issues, poetics and composition/aesthetics with critical judgement, personal intuition and accountability, thereby encouraging students to extend their perceptions into the intuitive and develop a working *personal* attitude to Industrial Design.

Throughout the sequence of design projects in this course, students are expected to have an evolving yet firm commitment towards design, and to demonstrate that commitment through a willingness to explore design concepts, develop design skills, and produce coherent and expressively potent products.

COURSE LEARNING OBJECTIVES

Students who pass this course should be able to:

1. Investigate design precedents from different cultures and eras through reflective design practice.
2. Independently and critically analyse emerging design processes, tools and materials from a diversity of perspectives, disciplines, contexts and scales.
3. Take risks to produce provocative and poetic industrial designs through a process of experimentation informed by reflective analysis.
4. Demonstrate a design driven perception and sensitivity through your final design.
5. Express different design languages for small objects considering the effects of essential design principles, different technologies and materials.
6. Communicate convincingly verbally, visually and in writing using a variety of media and forms in different contexts.
7. Engage positively, effectively and responsibly in lectures, seminars and the design studio and share ideas in discussion and debate.

TEACHING FORMAT

INDN211 is a studio-based course and therefore lectures, seminars, demonstrations and studio tutorial will be principal methods of course delivery. However, successful learning from the course can only be achieved by students' active participation and strong willingness to create and collaborate. Students are expected to attend every scheduled session in preparation for the class/events/activities throughout the trimester. Students are also strongly encouraged to keep themselves updated through independent research and study and bring new ideas to class.

All course materials, project descriptions, important dates, reference materials and required readings will be available on the course blog, located on the School of Design Teaching and Learning website, see:

blackboard.vuw.ac.nz

MANDATORY COURSE REQUIREMENTS

All courses requiring access to the Main 3D Modelling Workshop machinery or digital fabrication equipment, must comply with the FAD Health & Safety plan regards access, bookings and safety training.

WORKLOAD

The expected workload is 10 hours of work per point. Other suggested guidelines can be found in the Assessment Handbook.

<https://intranet.victoria.ac.nz/academic/staff-resources/assessment.aspx>

Attendance and participation is an important aspect of the learning process, and you are required to attend all 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.

You should expect to spend around 200 hours on this course, including both scheduled class time and independent study. Typically this involves around 12-14 hours per week during the 12 teaching weeks, with the balance during the mid-trimester break, study week, and examination period.

Please check out the link below with information on Studio Courses:

www.victoria.ac.nz/fad/faculty-administration/current-students#studioculturepolicy

Students with course timetable clashes are responsible for discussing these with their Course Coordinators. Students who then choose to remain enrolled in such courses must recognise that it is their sole responsibility to seek information from peers, Blackboard and other sources, and catch up on course material they may miss because of clashes.

ASSESSMENT

Assignment work in **INDN 211** will be all project-based. Three intensive design projects will be undertaken during the course. These projects systematically build upon one another, strengthening the student's ability to successfully engage progressively more complex and sophisticated design challenges. Each of the projects offers an important opportunity to begin translating the lessons learned in DSDN 111 and DSDN 141 into discipline-specific language of Industrial Design.

INDN 211 introduces students to the basic elements that are the physical manifestations of the product such as surfaces, materials and components, as well as investigating the physical, mechanical and digital ideas and practices that are integral to how the product works or is constructed.

The projects are structured as finely tuned experiments encouraging students to focus on specific design issues, the intention being that students physically investigate and discover the potential of these elements, ideas and practices beyond the merely pragmatic – that they also be understood as compositional elements that offer expressive potential and are not interpreted simply as “constraints”. As an aid to fully realising this potential, the concept of creative thinking is addressed directly in a series of short projects. Learning how to differentially manipulate “pragmatic” requirements from the perspective of three-dimensional composition and aesthetics and perceptual intent requires a firm understanding of the problems and needs of the discipline and the manners in which they may be addressed. Such a level of understanding ultimately lends credibility to both aesthetic manipulation and to conceptual expression.

The ultimate goals of these three projects are to learn the specific skills, realities and precedents associated with the profession of Industrial Design, to develop personal insights and sophisticated levels of critical judgment intimately responsive, to the discipline, to challenge preconceptions, to learn to resolve needs while upholding aesthetic ideas and practices, to convey meaning, to express identity, and to evidence sensitivity to contextual conditions beyond individual needs.

To provide a general overview, a brief description of each project follows:

Project 1: Composing with Form, Surface, Material and Texture (5 weeks)

Project 1 explores opportunities offered by surfaces, materials and textures (which by definition implicate colour, light and shadow, contrast, transparency, reflectivity, etc.) in manipulating and transforming visual qualities that affect perception of form. Each student will consciously transform the intention or focus of an object through manipulation of surfaces. To make such transformations meaningful, they must intimately engage and convey personal intent. To make such transformations successful, they must respond to ideas and practices of three-dimensional composition and aesthetics and critical judgement. The ultimate objective of Project 1 is to learn to translate basic ideas and practices of three-dimensional composition and aesthetics into the language of Industrial Design, challenging the manipulation of surfaces, materials, and textures to impart meaning and transform perception of form.

Project 2: Composing with Physical and Mechanical Ideas and Practices (5 weeks)

Project 2 is an introduction to the physical and mechanical world as it relates the way products are constructed and how they work. The intention is not to provide detailed technical knowledge but an intuitive and experimental approach to the investigation of basic physical and mechanical ideas and practices. The project is structured to invite innovation and inventiveness in problem solving. As with the previous project emphasis is not only on quantitative success but also qualitative judgments. The ultimate intention is to give students an appreciation of lateral thinking in its simplest form while demonstrating that meeting the requirements of physical and mechanical ideas and practices has immediate repercussions in terms of composition and form.

Project 3: Composing with Form and Communication of Meaning (5 weeks)

Project 3 extends the notion, from project 1 and 2, that form can communicate meaning. Contrary to the idea of freedom of choice being easier than restriction the ability to create any form requires rigour and discipline to generate a specific and intentional form that conveys meaning rather than an un-intentional shape with misleading semantics. Students are required to explore the overall form of the design, the forms within the shape and apply surface pattern, texture, design detail, graphics and brand to examine how these can best communicate the use and context of the object.

Participation:

You are expected to fully participate in all aspects of this course, lectures, seminars, studio discussions and tutorials. Throughout the course, brief tests to gauge participation will be conducted during lecture and studio sessions which will accumulate to 10% of the course grade.

Assessment Criteria specific to individual projects will be listed in each Project Brief. Overall Assessment Criteria for this course are:

- Creativity and clarity in the articulation of appropriate design intentions
- Quality and coherence in design concepts, experimentation and poetic resolution
- Competent and effective utilisation of design processes, tools and materials
- Functional, expressive and symbolic use of design elements (visual language)
- Evidence of a successful understanding of design precedents
- High level of craft evident in both drawing and modelling
- Communicate convincingly verbally, visually and through writing

Assessment items and workload per item		Due	%	CLO(s)
1	Project 1: Composing with Form, Surface, Material and Texture Stage One	March 14 th	15%	1, 2, 3, 5, 6
2	Project 1: Composing with Form, Surface, Material and Texture Stage Two	April 11 th	15%	3, 4, 5, 6
3	Project 2: Composing with Physical and Mechanical Ideas and Practices	May 16 th	30%	2, 3, 4, 5, 6
4	Project 3: Composing with Form and Communication of Meaning	June 16 th TBC	30%	2, 3, 4, 5, 6
5	Participation Throughout the course		10%	7

All work submitted for this course must be original and developed for this course only, unless prior approval is gained from the course coordinator to further develop existing work from previous or concurrent courses.

The School has a long tradition of providing *critical review* of student work as it progresses especially in design projects. For further information please refer to the Website below:

www.victoria.ac.nz/fad/faculty-administration/current-students/faqs#criticalreview

All grades posted during this course are only provisional results until entered on your student record in Banner.

SUBMISSION AND RETURN OF WORK

Each student is responsible for ensuring their work is submitted to their Course Tutor or Course Coordinator on time and in the required format.

Work submitted late must be submitted to the Course Coordinator. 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 and/or presenting 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.

PENALTIES

If no extension has been approved, the following penalties will be applied:

- Failure to personally present work at any scheduled graded review will result in an automatic failing grade of E (maximum mark of 39%) for the work being reviewed;
- Work submitted late will receive a failing grade of E (maximum mark of 39%);
- Any work not submitted within 5 working days of the due date will be recorded as a non-submission (0%).

REQUIRED MATERIALS AND EQUIPMENT

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

Please check the website link below for the standard requirements:

www.victoria.ac.nz/fad/faculty-administration/current-students/faqs#materialsandequipment

You will be expected to build models and prototypes during the course. In the past, students have spent within the range of \$200-\$300 / or in average \$250 for the whole course. These amounts are indicative only and can change depending on your design, please work with your tutor to develop your design within your budget. Remember that how much you spend does not reflect in your mark.

RECOMMENDED READING

Readings and reference material will be included in the brief for each project. Students are encouraged to continuously contribute to the collective knowledge base of the class by sharing personal readings and reference material.

SCHEDULE OF SESSIONS

Week month	day	date	item	location	time	Comments
Week 8 February	M	22				Orientation Week
	TU	23				
	W	24				
	TH	25				
	F	26				
Week 9 Feb/March	M	29	Lecture Intro to Project One Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	Trimester 1 Begins
	TU	1				
	W	2				
	TH	3	Studio	WIG 301	8:30-11:20am	
	F	4				
Week 10 March	M	7	Lecture Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	8				
	W	9				
	TH	10	Studio	WIG 301	8:30-11:20am	
	F	11				<i>This is the last date that you can withdraw with a full fees refund</i>
Week 11 March	M	14	Hand-in and class review of P 1 Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	Project One, Stage One Hand-in 15%
	TU	15				
	W	16				
	TH	17	Studio	WIG 301	8:30-11:20am	
	F	18				
Week 12 March	M	21	Lecture Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	22				
	W	23				
	TH	24	No Class			
	F	25				Good Friday – Public Holiday
Week 13 March/ April	M	28	No Class			Easter Monday – Public Holiday
	TU	29				University Holiday
	W	30				
	TH	31	Studio	WIG 301	8:30-11:20am	Trimester 1 resumes
	F	1				
Week 14 April	M	4	Lecture Intro to Project Two Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	5				
	W	6				
	TH	7	Studio	WIG 301	8:30-11:20am	
	F	8				
Week 15 April	M	11	Hand-in and class review of P 1 Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	Project One, Stage Two Hand-in 15%
	TU	12				
	W	13				
	TH	14	Studio	WIG 301	8:30-11:20am	
	F	15				
Week 16 April	M	18	Lecture Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	Design Concepts Critique
	TU	19				
	W	20				
	TH	21	Studio	WIG 301	8:30-11:20am	
	F	22				
Week 17 April	M	25				Anzac Day Observed – Public holiday
	TU	26				Mid Trimester Break starts
	W	27				

	TH	28				
	F	29				Mid Trimester Break ends
Week 18 May	M	2	Lecture Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	3				
	W	4				
	TH	5	Studio	WIG 301	8:30-11:20am	
	F	6				
Week 19 May	M	9	Lecture Intro to Project Three Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	10				
	W	11				
	TH	12	Studio	WIG 301	8:30-11:20am	
	F	13				<i>After this date the Associate Dean's approval is required for withdrawals from Trimester 1 courses.</i>
Week 20 May	M	16	Hand-in and class review of P 2 Studio	WIG 301	8:30-11:20am	Project Two, Hand-in 30%
	TU	17				
	W	18				
	TH	19	Studio	WIG 301	8:30-11:20am	
	F	20				
Week 21 May	M	23	Lecture Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	24				
	W	25				
	TH	26	Studio	WIG 301	8:30-11:20am	
	F	27				
Week 22 May/June	M	30	Lecture Studio	VS 318 WIG 301	8:30-9:20am 9:30-11:20am	
	TU	31				
	W	1				
	TH	2	Studio	WIG 301	8:30-11:20am	
	F	3				
Week 23 June	M	6				Queen's Birthday – Public Holiday
	TU	7				Study Period
	W	8				
	TH	9				
	F	10				Mid-year Examinations begin
Week 24 June	M	13				
	TU	14				
	W	15				
	TH	16	Hand-in and class review of P 3		TBC	Project Three, Hand-in 30%
	F	17				
Week 25 June	M	20				
	TU	21				
	W	22				
	TH	23				
	F	24				
Week 26 June/July	M	27				
	TU	28				
	W	29				Mid-year Examinations end
	TH	30				Mid-year break begins
	F	1				
Week 27 July	M	4				
	TU	5				
	W	6				
	TH	7				
	F	8				
Week 28 July	M	11				Trimester 2 begins

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. Student Representatives are elected during a class session in the first week of teaching. All Student Representatives will be listed on the STUDiO notice board in the Atrium, and the relevant Representatives are also listed on studio notice boards. Student Representatives have a role in liaising between staff and students to represent the interests of students to the academic staff, and also in providing students with a communication channel to STUDiO and the Student Representation organiser.

Class Rep name and contact details:

STUDENT FEEDBACK

The feedback from previous students has indicated that the quizzes are a useful learning tool. The timing of Project Two and the content of the projects has been modified in relationship to feedback from previous students.

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Academic Progress: <http://www.victoria.ac.nz/students/study/progress/academic-progress> (including restrictions and non-engagement)
- Dates and deadlines: <http://www.victoria.ac.nz/students/study/dates>
- Faculty Current Students site: www.victoria.ac.nz/fad/faculty-administration/current-students
- Grades: <http://www.victoria.ac.nz/students/study/progress/grades>
- Special passes: Refer to the *Assessment Handbook*, at <http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf>
- Statutes and policies including the Student Conduct Statute: <http://www.victoria.ac.nz/about/governance/strategy>
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Terms and Conditions: <http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- VUWSA: www.vuwsa.org.nz