

Academy Culture

DE 2020–2021



We believe in:

CURIOUS DESIGN CHANGE

You are responsible for your own learning, but we are always close by to support you. No spoon-feeding available.

Project based learning.

Courage, be brave in all your tasks. We will support you when you jump.

Co-learning: Tutors and students learning together. Everyone has the right to speak. No question is too stupid to ask. If you have a question, probably other people have it too – you are helping everybody by asking.

You are supposed to be on time and follow the schedule. A working week contains at least 40 working hours. We usually start a work day at 9am and end at 5pm.

It is your responsibility to get information yourself, for instance to find, read and understand syllabuses. We will answer any questions.

Spend time working in the studio. Fellow students can be the best tutors. In the studio you will have a desk of your own. Take care of fellow students and yourself. Take care of your own garbage.

We expect you to bring work to each tutorial. Don't just think, try it out immediately. If it doesn't work, you have learnt something new.

Share your successes and your mistakes – the latter are often the most important for learning.

We want to point out and see something good in every project, but it can still mean that you fail.

A flat organisation. We want you to call tutors by first name.

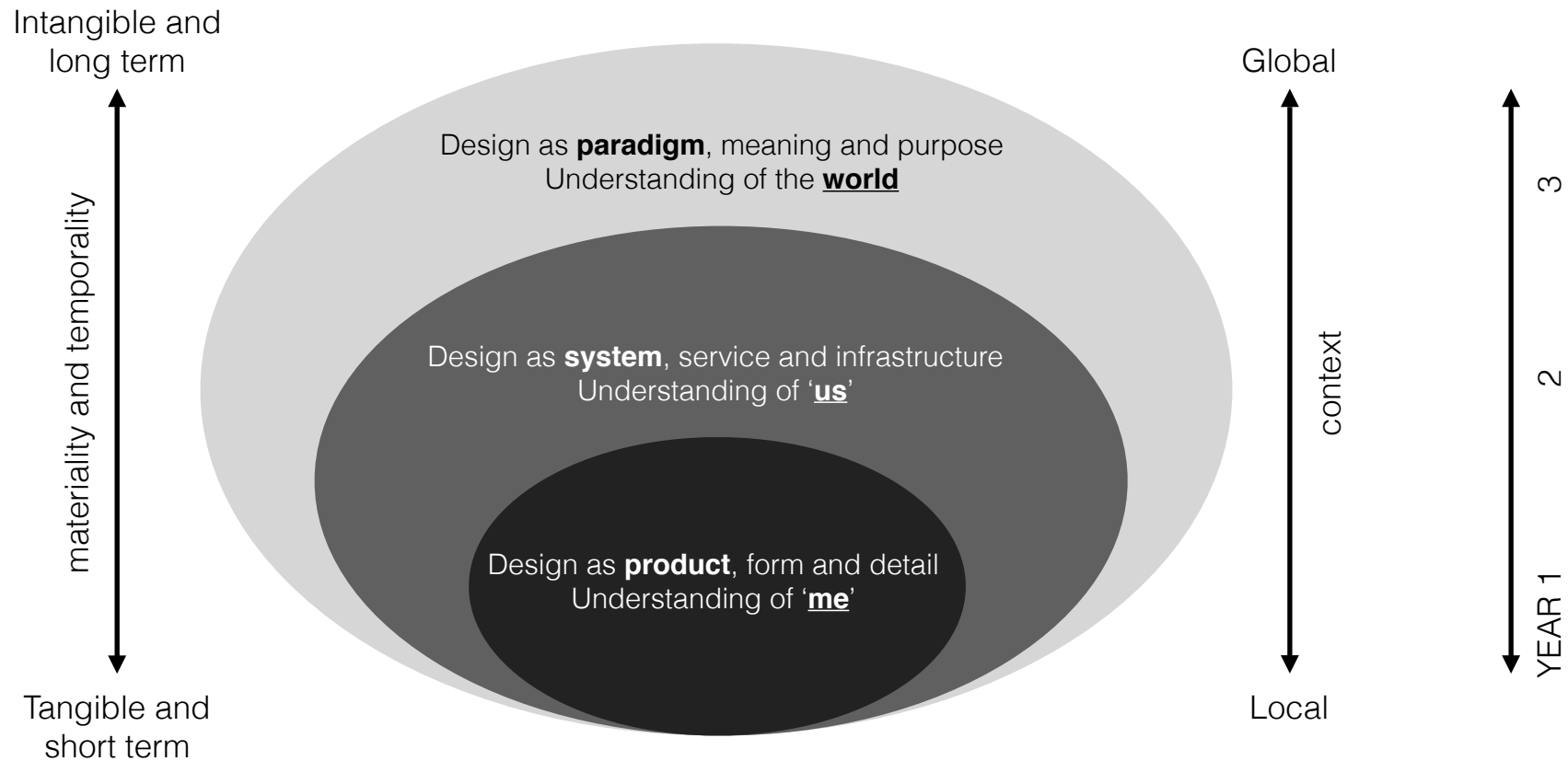
Everyone has the same value regardless of class, gender, fortune etc.

If something is not working for you, tell us immediately – don't wait until the course is over. We want to give each student the best conditions for learning and thriving. Therefore we value all your reflections and comments. Your first point of contact is your course or module tutor but any member of staff can be approached and will take your concerns seriously.

We believe collaboration to be a vital part of developing curiosity, designing and changing.

We take the freedom to make up words we feel are missing, and re-appropriate words when this is needed. We all value the contributions each student and tutor can make to our glossary (see page 30). Our language does not need to be perfect – but just express what designers need to say.

Joined up Design & Communication

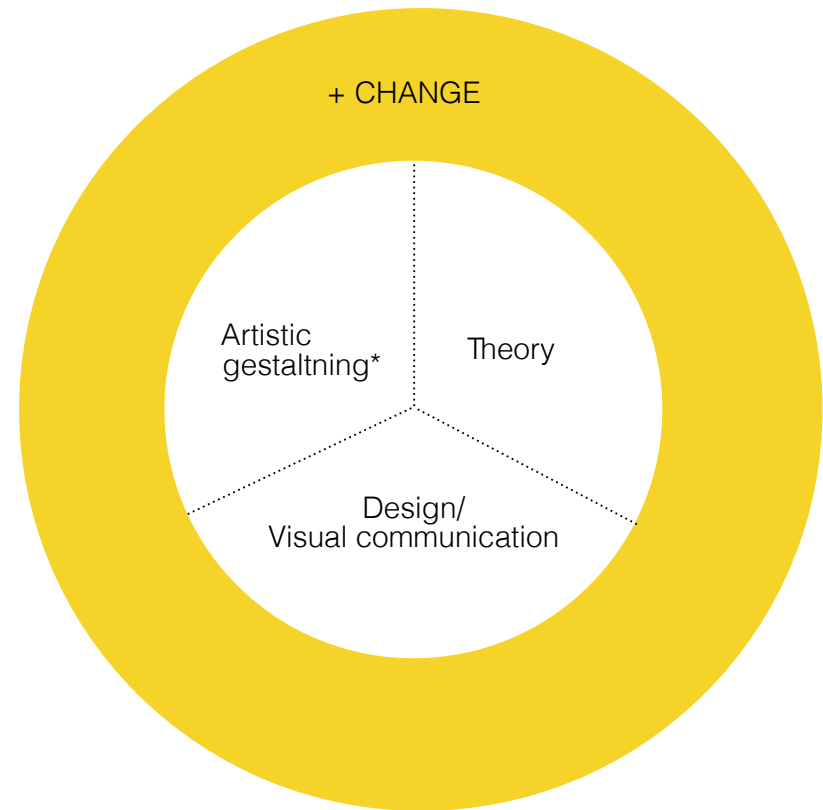


Adapted from Tham, 2013; Lundebye, 2004; Cooper and Young, 2002

Integration of subjects

All subjects work together,
towards the same goal.
The Course Coordinator is
+ Change guardian.

* See glossary page 31



Design + Change

Year 1 Local

Year 2 Regional

Year 3 Global

T1 Design Tools

T2 Design Processes

T3 Design Practices

T4 Småland

T5 Change

T6 Futures

Sustainability & Creativity

Design processes 1.
Design relay

Design Practices 1/
Speculative, Critical
Design. Futures,
Technology & Energy

Design &
Pedagogy 2.
Designing learning
experiences.

Economic &
Ecological Change

The State of Things

Design 2D/
I

Design processes 2.
Time

Design Practices 2/
Social Innovation.
Gender & Norms.

Småland/
Urban and Rural

Social & Cultural
Change

Independent
Project

Design 3D/
I and the others

Design processes 3.
Human needs vs
Luxury

Design Practices 3/
System & Service
Design. Life &
Death.

Design Change

Moving images/
We

Design processes 4.
Resilience

Design &
Pedagogy 1.
Designing learning
experiences.

Power
Relationships &
Design/
Practice Placement.

Show &
Possibilities

Visual Communication + Change

Year 1 Local

Year 2 Regional

Year 3 Global

T1 Analogue
Tools & Processes

T2 Digital
Tools & Processes

T3 Infographics

T4 Småland

T5 Change

T6 Futures

Introduction –
Sustainability
and creativity

Digital colours

Infographics 1/
Futures

Interaction Design 2

Antilogo

The State of Things

Visual orientation

Typography
and illustration 2

Infographics 2/
Gender & Norms

Småland/
Urban and Rural

Propaganda vs
Advertising

Independent
Project

Typography
and illustration 1

Motion design

Infographics 3/
Life & Death

Change

Artist book

Interaction Design 1

Infographics 4/
Chaos

Power
Relationships &
Visual
Communication/
Practice Placement

Show &
Possibilities



Year and focus	YEAR 1. LOCAL/PRODUCT		YEAR 2. REGIONAL/SYSTEM		YEAR 3. GLOBAL/PARADIGM	
Term	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Design + Change	Design tools	Design processes	Design practices	Småland	Change	Futures
Visual Communication + Change	Analogue tools & processes	Digital tools & processes	Infographics	Småland	Change	Futures
	Acquiring 'tools of the trade'			Applying & fine-tuning		
Core take away	Gaining an informed feeling for design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change local	Being comfortable and confident with design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change local	Challenging & changing perspectives design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change regional	Practising working in the world for real design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change regional	Purposefully applying design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change global	Manifesting my design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change global
Teacher role	Teacher as guide		Teacher as facilitator		Teacher as senior colleague	
Learning	From more conventionally structured learning sessions to more radical pedagogy					
Tutorial time	Short and often		Longer and less often		Meetings negotiated according to needs	

Design + Change Master Programme

S1 Design Processes. Thematic:
The Complexity of Sustainability

Exploratory Methods, 7.5 credits

Students explore the thematic by developing exploratory processes and methods working with different tools and materials.

Artistic Interpretation, 7.5 credits

Students explore and interpret experiences and knowledges artistically.

Design Process, 7.5 credits

Students develop a design process around the thematic of the semester.

Design Theory, 7.5 credits

Students engage critically and contextually with the thematic drawing upon a variety of perspectives and approaches.

S2 Emerging Design Disciplines.
Thematic: Norm-Criticality / Creativity

Design Theory, 7.5 credits

Students are introduced to norms, norm-criticality, and norm-creativity.

Social Design, 7.5 credits

Students explore norms and norm-criticality / creativity through social design processes.

Critical Design, 7.5 credits

Students explore norms and norm-criticality / creativity through critical and speculative design processes.

Design Staging, 7.5 credits

Students explore different ways of staging and exhibiting critical, speculative and social design projects.

S3 Design Research. Thematic:
Metadesign and Transdisciplinarity

Metadesign, 12 credits

Students explore advanced approaches and processes in Metadesign.

Transdisciplinary Design, 12 credits

Students conduct an entire design process in a transdisciplinary project with a focus on sustainability and design as a change agent.

Design Research, 6 credits

Students critically evaluate their design project in a written report.

S4 Master Thesis Project Thematic:
Sustainability and Change

Design Project, 30 credits

Students conduct an entire design process in a project focusing on sustainability, and write an extensive report critically evaluating and contextualising the design process from a transdisciplinary perspective and with a focus on sustainability and design as a change agent.

The semester concludes with a formal examination and an exhibition of the master thesis projects.

Semester and focus	SEMESTER 1: Design Processes	SEMESTER 2: Emerging Design Practices	SEMESTER 3: Design Research	SEMESTER 4: Master Thesis Project
Design Progression	A slow design process over several courses that allows students to engage critically with different parts of the design process with a particular focus on developing processes conducive to change and sustainability.	A series of faster design processes within the field of contemporary and emerging design practices (social design, critical and speculative design, metadesign) focusing on design as a socially engaged, critical and contextual set of practices and the different ways in which such practices can be staged and articulated to a public.	An introduction to different aspects of design research including metadesign approaches, transdisciplinary research processes and design research procedures.	An independent design process in the form of a project that spans over the entire semester with a focus on sustainability and design as a change agent.
Theory Progression	Thematic: The complexity of sustainability . An engagement with design as a change agent in relation to the complexity of sustainability with a particular focus on materials , and the ecological and economic aspects of sustainability.	Thematic: Norm-Criticality / Creativity . An engagement with the social, cultural and political aspects of sustainability with a particular focus on norms, norm-criticality and norm-creativity and the role of design as an agent for change.	Thematic: Metadesign and Transdisciplinarity . An engagement with theories around metadesign tools and processes, transdisciplinary approaches and perspectives, relevant research methodologies and academic conventions with a focus on sustainability.	Thematic: Sustainability and Change . An engagement with and an evaluation and contextualisation of design and the student's independent design process informed by transdisciplinary perspectives and with a focus on sustainability and design as a change agent.
Core questions	What is a design process and how can it be attuned to focus on complex sustainability issues, in particular the interrelations between ecological and economic sustainability? How can we conceive of a process specifically designed to prompt and facilitate radical change?	What is the contemporary state and future of design? What pathways can we see design take in order to help challenge unsustainable norms, habits, behaviours and ways of life? What work is already being done in this field and what work needs to be done in order to ensure a socially, culturally and politically sustainable society?	What is design research? What role does design play in an academic context? How can we study design critically and contextually from a sustainability perspective? How can design research facilitate collaboration and participation with other disciplines and practices?	How can I, as a designer, work with others to initiate and facilitate change with a focus on sustainability as a complex of ecological, economic, social, cultural and political factors?
Tutorial time	Short and often		Longer and less often	

At the **Master Programme in Design** at Linnaeus University we focus on:

- > Sustainability as a complex of ecological, economic, social, cultural and political factors.
- > Design as a change agent with the capacity to intervene critically and creatively within a diverse range of contexts to facilitate sustainable change.
- > Contemporary and emerging design practices such as critical and speculative design, social design and metadesign.
- > Design as a field of research that critically reflects on its own histories and traditions **and** develops new frameworks and models for practice.
- > Transdisciplinarity and transdisciplinary perspectives and approaches as necessary components of a design practice invested in sustainability and change.

Students on the Master Programme in Design have different backgrounds and come from a wide array of design practices. The focus of the program is not on a specific discipline or design practice but on **how design can be re-designed** or re-invented in order to intervene in a variety of contexts to initiate and facilitate change.

In the first semester, students on the Master Programme in Design engage with different parts of the design process in a progression of courses ranging from exploratory methods, to theoretical research, artistic interpretation and a concluding design project. The courses in this first semester follow upon one another in one long process that allows students to explore and critically evaluate different parts of the design process and discuss what kind of design process needs to be developed for design to function as a change agent. The focus of the entire semester is sustainability as a complexity involving ecological and economic aspects as well as social, cultural and political ones. The students situate their work within the context of contemporary issues, discussions and practices relevant to design.

In the second semester, students on the master programme are introduced to contemporary and emerging design practices such as critical and speculative design, social design, and metadesign. Focusing on social, cultural and political sustainability, and in particular on norms, norm-criticality and norm-creativity, students develop projects within contemporary and emerging design fields exploring and challenging various norms from a transdisciplinary perspective.

In the third semester, students focus on metadesign, transdisciplinary approaches and perspectives on research and design research. They develop a design seed with an external partner, compose a design research proposal and develop a more substantial transdisciplinary design research project, all of which focus on sustainability and design as a change agent. To conclude the semester, the students reflect upon and evaluate their own research and situate it within the context of relevant contemporary issues and debates in design research.

In the fourth semester, students develop an independent thesis project supported by a transdisciplinary team of tutors. This project may or may not involve an external partner. It could be oriented towards research or more practical design work. The focus, however, has to be on sustainability and design as a change agent. Apart from a formal presentation, students deliver an extensive written report and exhibit the articulation of their design projects/research.

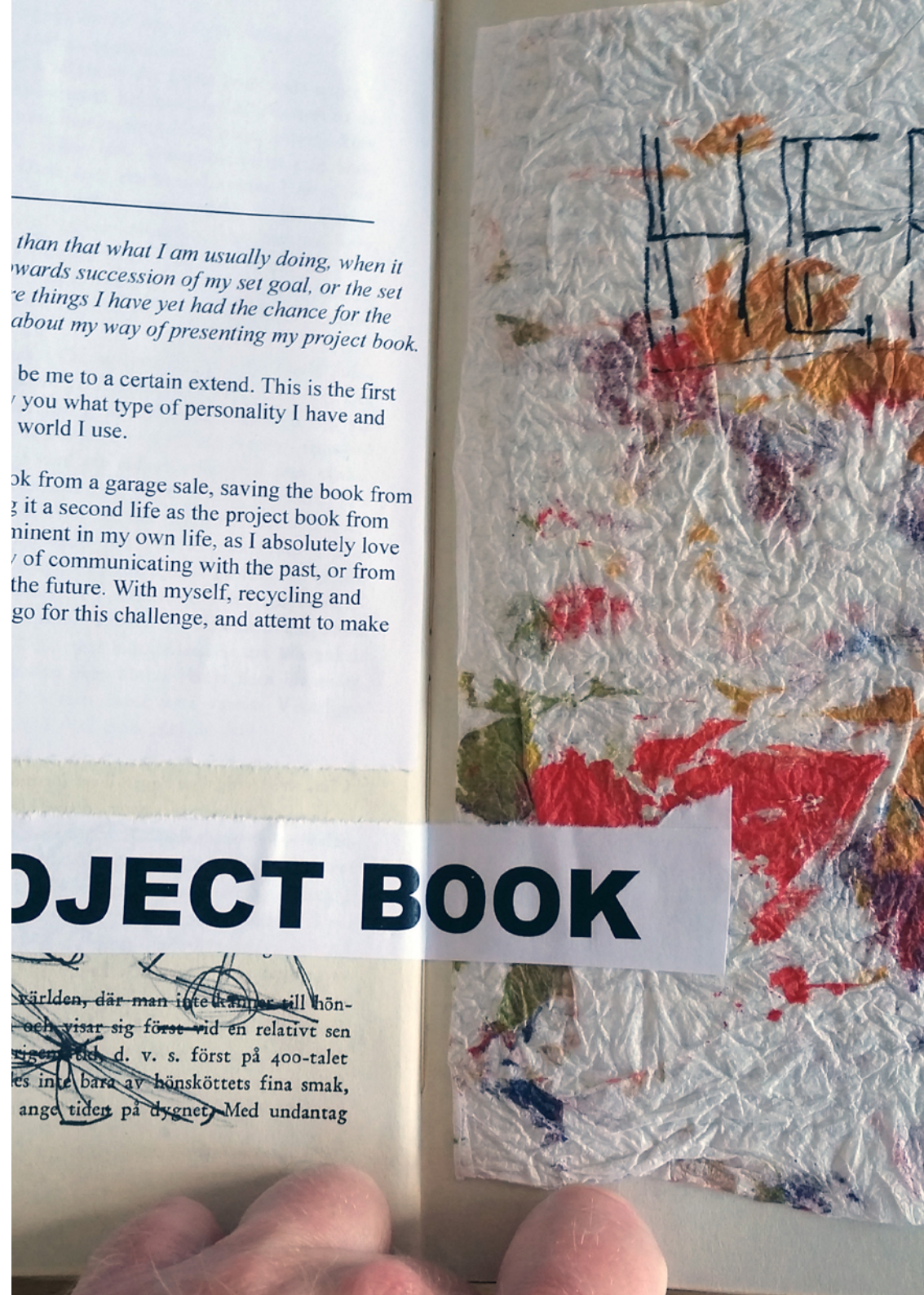
PROJECT BOOK

The project book is like an **extended sketch book** and contains the entire journey you make in a module. This means that in the project book you will record your research, concept development, project identification, process, end-result, project management, collaborations... All work needs to find its way into the project book. **The project book is analog and the minimum format is A4.** We know you will work both in analog and digital ways and sometimes working across will be awkward, but also worth it in terms of stimulating many ways of learning and expressing your ideas.

The project book is your personal 'studio' – a space for progressing your work and also developing a personal voice and expression. At the end of each day, it's good practice to insert sketches, contextual references, maps, photographs of models/mockups, material samples, texts you have produced etc, and to reflect upon the choices you have made, why you have made them, insights you have gained, and what your plans are for the next day. It is imperative that the project book contains your entire journey, including the mistakes you have made. The project book should give an honest reflection of the development of a project – it should not be perfect or too precious. The project book should give yourself and tutors a good idea of how you are meeting the learning outcomes. Use this space to reflect on your learning and development, and annotate the book with your reflections.

The project book must:

- **Be a chronological record of all your work**
- **Be brought to each tutorial**
- **Be handed in at the end of each module to support your tutors in their assessment**
- **Be annotated with your reflections on how you are meeting the learning outcomes**



The project book method is a pedagogical method that focuses on your own documentation of your learning process and reflections. It's also the basis for conversations between you and your tutors concerning your learning process as well as progress.

Your project book should contain all documentation about what you have done in a module – brainstorming/ideation process, sketches, mood boards, notes, research, inspiration, experimentation, photos, assessment and reflection criteria, your result, reflections and so on. Your project book should clearly show how you have worked with a project. Please keep in mind that things that may be very clear to you, may not be as clear to other people who haven't been involved in your process, so write down explanations so that everything is easily understood. **Important sections or milestones in your process must be highlighted before you hand in your project book.**

The focus on reflection in the project book is to create a greater awareness of your individual learning process and progress. One tool to help you with reflections as well as self-reflexivity, is the assessment and reflection criteria – an active document that always needs to be in your project book so that you and your tutors can discuss your process at tutorials and such.

Don't forget to save your project books, so you can go back later and see what you did and what you were thinking about in different courses. It's a great way to discover how much you have actually learnt and how your skills have developed during the programme. On the opposite page you find a short "check-list" to help you out even more with your reflections.

A SHORT CHECK-LIST FOR REFLECTION

Reflection prior to project

- What are my goals when it comes to my level of skills and knowledge?
- What do I wish to achieve and why?
- What is it that motivates me to work with this assignment/project?
- What experiences do I bring into this assignment/project?
- What's my plan to achieve my goals?

Reflection during project

- How do I benefit from my knowledge and experiences from earlier modules/courses and how can I use it to be as beneficial as possible?
- What problems do I face in my assignment/project and how do I deal with them?
- What methods do I choose, and why?

Reflection prior to presentation

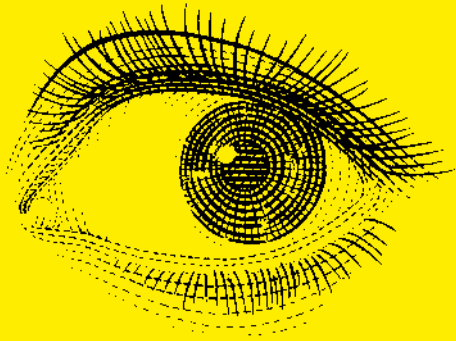
- What did I do to link my work to earlier theory, literature and my own previous research in other modules/courses?
- What kinds of problems did I encounter in my assignment/project, and why?
- How is it possible to solve the problems in a more efficient way next time?

Reflection upon the completion of the project

- How did I carry out my project?
- What are the relations between my expectations and the outcome? How does it feel?
- What did I learn in relation to the reflection criteria?
- What have I learnt, both in a professional as well as a personal way?
- What will I bring with me into the following modules?
- What do I think I might be lacking in order to work towards my goals?
- What should I continue working with to improve?

Transforming our world: The 2030 Agenda for Sustainable development with the 17 Global Goals for Sustainable Development are the basis for the principles of the department and linked to our activities.





Department of Design's journey

2016–2020
VISION /

Being a learning organisation in everything we do creates auspicious conditions for curiosity and innovation in design

CHALLENGING EDUCATION

DE strategies for achieving the goals are to

- integrate artistic gestaltning*, theory and practice through curiosity, criticality, creativity and work of the hand in the courses of the programmes
- further develop and quality assure the + Change programmes, the purpose of which is to provide students with the knowledge and tools to make changes for futures of sustainability
- further develop and quality assure the Master's programme towards MFA Design + Change as well as the Master's programme within The Bridge
- collaborate with all faculties in developing a trans-disciplinary Master's programme focusing on sustainability in a broad sense
- develop shorter courses within the + Change area, including via MOOC
- realise the potential of existing competencies, to continue professional development within the + Change themes and radical pedagogy, as well as make new strategic recruitments
- work in synergistic teaching teams and develop trans-disciplinarity
- explore and develop the + Change design subject and its pedagogy
- work systematically to communicate education programmes and courses

* See glossary page 31

LNU GOALS

- challenging education with high societal relevance
- curious, creative and skilled students and members of staff

LNU GOALS

- prominent scientific and artistic research which will benefit societal development

- commitment to societal challenges, innovations and sustainable growth

PROMINENT RESEARCH

DE strategies for achieving the goals are to

- develop and strengthen the Curious Design Change research platform
- realise the potential of existing competencies, to continue professional development and make new strategic recruitments to develop the four strands of research: Metadesign, Home on Earth, Learning for Change and Creative-Critical Expressions
- work strategically with external research funding
- work strategically with staff's research publications and other forms of dissemination as well as participation in conferences
- acquire the right to examine PhD students as well as to secure funding for PhD and post-doctoral positions
- work systematically with research communication

SOCIETAL DRIVING FORCE

DE strategies for achieving the goals are to

- work strategically in collaboration with the surrounding society on the programmes' usefulness and relevance
- develop and deepen collaboration with organisations, institutions, companies and citizens towards changes required for futures of sustainability
- develop creative-critical and transdisciplinary methods in collaboration with others towards changes required for futures of sustainability
- systematically communicate our work in collaboration with the community for futures of sustainability

GLOBAL VALUES

DE strategies for achieving the goals are to

- develop and deepen partnerships within the sustainability field with prominent international universities in all continents
- create Master's programmes in accordance with our + Change profile through international cooperation
- increase incoming and outgoing staff mobility with relevant universities
- map and increase participation in relevant national and international networks
- work in teaching teams close to students and the surrounding society
- develop a dynamic working language and make the department an international environment in the region of Småland
- continue to systematically integrate perspectives on sustainable development and equal opportunity in all curricula and syllabuses

LNU GOALS

- an international and multicultural knowledge environment
- companionship between people



Glossary /ˈɡlɒsəri/

Parts of speech: **noun** (pl) -ries

Definition: An alphabetical list of terms peculiar to a field of knowledge with definitions or explanations.

*Sometimes called **gloss***

Context: A glossary at the back of a book can explain or define difficult or unusual words and expressions used in the text.

Derivation: 1350-1400; From the Greek γλῶσσα and Latin glōssa meaning 'Tongue'. Glossal means of or pertaining to the tongue.



Artistic gestaltning //

Parts of speech: **noun**

Definition: Through artistic processes explore, visualize, model

Context: The programs in Design are offered on artistic basis.

In the artistic process the students will get opportunities to independently create, achieve and express their own ideas.

This will be done by practical methods and tools which are connected to the artistic process.



Ralph Borland, *Suited for Subversion*, 2002

critical design //

Parts of speech: **verb** or **noun**

Definition: Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and gives about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method.

Context: Society has moved on but design has not, Critical Design is one of many mutations design is undergoing in an effort to remain relevant to the complex technological, political, economic and social changes we are experiencing at the beginning of the 21c.

Derivation: The term Critical Design was first used in Anthony Dunne's book *Hertzian Tales* (1999) and later in *Design Noir* (2001). Since then many other people have developed their own variations.



pyssel /... /

Parts of speech: **verb** or **noun**

Definition: An immersive activity that enables creativity, playfulness, lack of prestige and gives the possibility of visual expression and improves practical and artistic skills.

Context: Unstrained and playful handicraft in Swedish



Smålish /smɔɪʃ/

Parts of speech: **noun**

Definition: A creative tool for mutual understanding.

Context: In the international classroom we use English to communicate, but sometimes we can't find the appropriate term in English. We are keen to find terms that work in our context and the result can be Smålish.

Derivation: First used 26th August 2014 at St Hilda's College, Oxford, in the workshop "Own Your Own Language I – creating a design pedagogical glossary", with staff from Department of design (Linnaeus University) together with Julia Lockheart (Goldsmiths University of London).



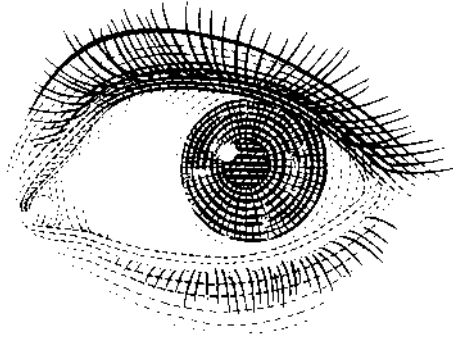
Audio Tooth Implant, Auger and Loizeau 2002

speculative design //

Parts of speech: **verb** or **noun**

Definition: Speculative Design, Not Science Or Art

Context: It's been in use for some time in the world of **cultural criticism** and political theory. Its a set of ideas about how to use hypothetical objects – imaginary appliances – to help people think about the cultural and social context for the technological and societal change that objects can have in the world.



visual /vizh-oo-uh l /

Parts of speech: **Adjective**

Visualize, visible

Definition: At Linnaeus University we use the word a lot when we speak about design, how we make design and how we make our ideas visible for other people. In other contexts visual is often mentioned as visual perception (what you see and how you understand what you see) or visual system (a part of central nervous system, what make it possible for us to see).

Context: Visualize your ideas (important in the design and education context)

Comes through your eyes

Something is visible

What is seen

Imagine

Derivation: From latin Visualis, to see



A workshop in a workshop

workshop /'wɜrk,ʃɒp/

Parts of speech: **verb** or **noun**

Definition: 1. A room, group of rooms, or building in which work, especially mechanical work, is carried out.

2. A meeting of a group of people that emphasizes exchange of ideas and the demonstration and application of techniques, skills, etc.

Derivation: 1580s, from work (n.) + shop (n.). Meaning "gathering for study, etc.," is from 1937.

ORGANISATION DEPARTMENT OF DESIGN**Design Management Team (DMT)**

Meetings every fourth week

Head of Department, Marie Sterte, responsibilities: human resources, finance, development of department

Vice Head of Department, Zeenath Hasan, responsibilities: internationalisation

Development of Quality Assurance, Cooperation, Ola Ståhl

Director of Research and Subject of Design, Mathilda Tham, responsibilities: development of research platform and subject of design

Study Director, Mikael Blomqvist, responsibilities: support quality assurance and work allocation

Programme Coordinator, Cassandra Troyan, responsibilities: advisor Kalmar perspective

Programme Coordinators, meetings every fourth week in

Development & Quality (D&Q, advisory board to DMT)

MFA DC, Zeenath Hasan

MA INNOVATION, Miguel Salinas

BFA DC, Zeenath Hasan, in the interim

BFA VCC, Cassandra Troyan

BA CEM, Ivar Jung

Director of Studies, Kalmar, Helga Steppan

Director of Studies, Växjö, Mikael Blomqvist

Faculty of Arts and Humanities (FAH)

FAH management team, Marie Sterte

Education Council, Anna-Karin Arvidsson

Course Syllabi Council, Miguel Salinas

Employment Board, Marie Sterte, Ola Ståhl, Mathilda Tham

Joakim Hansson (chairperson)

SUPPORT

Head support, Linda Liedström

Economy, Jonnie Hovdegård

Economy administration, Sophie Nyberg

Education administration, Christina Björnvall

Course evaluations, Seida Matic

Research administration, Ylva Forell-Gustavsson

Human resources, Stina Andersson

Student counsellor, Kim Carlborg

Communication, Therése Engdahl (student recruitment)

Mail: kommunikationsavdelningen@lnu.se

Internationalization, Cecilia Hartwich

Mail:

outexchange@lnu.se

internationalstudents@lnu.se

inexchange@lnu.se

Educational technology support, Anja Noack Thordin

IT support

Students, search student web for "IT and support students"

Staff page, search "IT and support employees"

Mail: it-support@lnu.se

Telephone: 0480-44 67 00

Visiting Adress Växjö: Lückligs plats 2 (House N)

Visiting Adress Kalmar: Pedalstråket 11, Universitetskajen,

House Radix

Visit IT support webpage for latest opening hours