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COURSE OUTLINE

CCDN 371: DESIGN+CULTURE. COLLECT. CURATE. CREATE.

TRIMESTER TWO 2010

GENERAL

Elective; Trimester Two; 20 points

ASSESSMENT

100% internal by assignment

CLASSTIMES AND LOCATIONS

LECTURES:	Monday	12:40 – 2:10pm	Room: VS 2.04
TUTORIALS:	Thursday	12:40 – 2:30pm	Room: VS 2.04

COORDINATOR AND TUTORS

Course coordinator

Dr Anne Galloway

Room: VS 3.05C

Phone: 463-6230

Office Hours: Thurs 10-12 or by appt.

Email: anne.galloway@vuw.ac.nz

Course website

<http://ccdn371.wordpress.com/>

COURSE SYNOPSIS

People's everyday lives involve multiple encounters with objects and images, and we use these encounters to understand ourselves, each other, and the worlds in which we live. Visual culture refers to those aspects of culture and communication that rely on visual images, and material culture refers to the tangible, physical items produced and used by specific people according to particular cultural norms and values. This course will comment on, and enhance students' understandings of, visual and material culture by situating them within broader discussions of design history and practices of planning, inventing, making and doing.

In her book *On Longing*, Susan Stewart describes objects and images that find their way into museum and gallery exhibitions as things "narrated to animate or realize certain versions of the world." Indeed, beginning with European Renaissance *wunderkammer*, or cabinets of curiosities, the formal collection and curation of artefacts has sought to represent the world as experienced or imagined—and in the process has managed to actually create some worlds and not others. Using food as this trimester's special topic, we will explore the visual and material culture of food production and consumption in order to express and embody multiple ideas about food and culture.

AIMS OF THE COURSE

Building on students' previous studies of discursive, visual and material culture, **CCDN 371** will introduce students to core concepts and debates in the collection, curation and creation of culture. The primary aims of this course are 1) enhanced awareness of, and appreciation for, the social and cultural contexts of design; 2) increased proficiency in the creative and critical design of objects, images and text; and 3) improved capacity to effectively communicate the processes and products of design.

COURSE LEARNING OBJECTIVES

Knowledge

By the end of the course, students will have learned to:

- demonstrate understanding of how design theory and practice can be used to collect, curate and create culture;
- successfully work with words, images and objects to explore and express original ideas and arguments;
- utilise a creative and critical methodology in the analysis of culture and practice of design.

Creative & Critical Thinking

By the end of the course, students will have learned to:

- assess primary and secondary research sources;
- develop research questions and identify relevant research methods and theories;
- identify and constructively evaluate significant design projects;
- engage with key concepts and methodologies to develop original perspectives and arguments about design and culture today;
- recognise the importance of critical thinking and creative expression to the future of design.

Communication

By the end of the course, students will have learned to:

Verbal communication

- articulate critical perspectives on design and culture;
- clearly present independent and original analysis and critique in a group setting;
- confidently and thoughtfully contribute within a dynamic group discussion.

Written communication

- clearly and constructively evaluate existing research;
- proficiently articulate an original argument;
- express design objectives and methodologies in precise written language;
- contribute to a community of scholarship through proper citation practices.

Visual and material communication

- critically and creatively represent cultural life through photography;
- create and curate compelling cultural objects for exhibition.

Leadership

By the end of the course, students will have learned to:

- demonstrate understanding of the broader social and cultural contexts and implications of design;
- successfully work with words, images and objects to explore and express original ideas and arguments;
- utilise a creative and critical methodology in the analysis and practice of design.

COURSE CONTENT

CCDN 371's exploration of design and culture is framed by historical and contemporary practices in collecting, curating and creating culture.

Particular emphasis is placed on defining culture, understanding historical and contemporary politics and ethics of cultural collection, exploring photography as critical and creative practice, and evaluating the implications of collecting and curating material culture for exhibition.

Special topic themes focus on food, design and culture, including industrial and scientific food production, global food security, cross-cultural cuisine, bodies and senses, shopping, kitchens, cooking and food presentation.

Students will explore and express these themes through words, images and objects. Projects include a written research essay and photograph book that provide the foundation for a final exhibition of food-related material culture.

COURSE DELIVERY

CCDN 371 comprises two primary approaches to learning—lectures and tutorials.

Weekly lectures take place on Monday, and will introduce students to the key topics and ideas of the course. Since lectures will often introduce new concepts, students are encouraged to interject with any questions or comments as they come up. Thursday tutorials will be reserved for documentary and film screenings, group discussions and studio work.

Weekly topics, project briefs and other important resources and course updates will be posted on the CCDN 371 website, and it is expected that all students regularly check the course website as well as their preferred email for updates and detailed course instructions: <http://ccdn371.wordpress.com/>

ASSIGNMENTS / PROJECTS

Detailed project briefs will be provided to students in lecture at least three weeks before each due date, and PDF copies will be posted to the course website.

PROJECT 1 – FOOD & CULTURE RESEARCH ESSAY

Deliverable #1: Essay outline + research in-progress presentation

Submission format: PDF

Assessment: 10% of the final grade

Due: Thursday 5 August, 2010; saved to the R: drive CCDN371 folder by 12pm

Deliverable #2: 2500 word essay

Submission format: PDF; double-spaced, 12 pt font, APA-style citations and bibliography

Assessment: 15% of the final grade

Due: Thursday 12 August, 2010; saved to the R: drive CCDN371 folder by 12pm

PROJECT 2 – FOOD & CULTURE PHOTO ESSAY

Deliverable #1: Work in-progress presentation

Submission format: PDF of presentation slides

Assessment: 10% of the final grade

Due: Thursday 9 September, 2010; PDF saved to the R: drive CCDN371 folder by 12pm

Deliverable #2: Hand-made book containing 24 original photos and captions

Submission format: hard copy + PDF

Assessment: 25% of the final grade

Due: Thursday 16 September, 2010; hard copy to Course Coordinator + PDF saved to the R: drive CCDN371 folder by 12pm

PROJECT 3 – FOOD & CULTURE EXHIBIT

Deliverable #1: Work in-progress presentation

Submission format: PDF of presentation slides

Assessment: 10% of the final grade

Due: Thursday 14 October, 2010; PDF saved to the R: drive CCDN371 folder by 12pm

Deliverable #2: Cabinet of Curiosities + Curatorial Statement

Submission format: Hand-crafted cabinet with collected objects & images; PDF, double-spaced, 12 pt font

Assessment: 30% of the final grade

Due: Monday 26 October, 2010; ready for installation at 9am

ASSESSMENT REQUIREMENTS

CCDN 371 is internally assessed by course work in the form of three assignments. Each is assessed and graded A+, A, A-, B+, B, B-, C+, C, D, E, (where C is a PASS). Grades only are issued to students. The final grade for the course is based on the aggregation of the percentage marks for each of the projects, and a final grade of C or better is required to pass the course. The assessments for CCDN 371 collectively contribute towards the final course grade as follows:

Project 1

Essay outline & research in-progress presentation – 10%

Research essay – 15%

Project 2

Work in-progress presentation – 10%

Photo essay – 25%

Project 3

Work in-progress presentation – 10%

Exhibition – 30%

Assessment Criteria specific to each assignment will be distributed in class or through the course website. Overall Assessment Criteria for this course are:

- ability to creatively and critically explore course themes in class discussions and assignments;
- regular and active participation in discussions demonstrating thoughtful and respectful analysis;
- ability to articulate and support an original point of view regarding the social and cultural contexts of design;
- development of individual creative and analytical skills and their application to methodologies of critical design.

Your work will be reviewed on the basis of the degree to which it meets the assessment criteria. The assessment of the course is carried out by the Course Coordinator in consultation with the tutor.

The School has a long tradition of providing *critical review* of student work as it progresses especially in design projects. This is part of feed-back for learning purposes. Such reviews must not be misunderstood as indicators of standards and they are different from *assessment*. Students have a responsibility to attend critical reviews at the appointed time as part of the learning process. Review panels are often composed of internal and external members for the appointed times and cannot be re-composed to consider late submissions. Consequently late work will not receive a critical review, though it will be assessed subject to any penalties as set out below.

- **Critical Review:** May take place during the development phases of a project as well as at the time of the final submission. Its purpose is to identify strengths and weaknesses in the work and to offer suggestions to generally encourage the student. An encouraging critical review does not necessarily mean a good assessment result.
- **Assessment:** May take place at a stage in a project or on final submission (or both). Its purpose is to value the work in terms of the objectives stated in the handout and to express this as a grade. Moderation of all assessment in design is undertaken at the end of the Trimester after critical reviews, involving a wider group of staff than the immediate lecturers in the course. This process ensures fairness.

All grades posted during this course are only provisional results until confirmed by the School Examiners Committee which meets after the examination period.

ATTENDANCE AND PARTICIPATION

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

COURSE EXPECTED WORKLOAD

You should expect to spend a total of 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 twelve teaching weeks, with the balance during the mid trimester break. This means that in addition to scheduled class sessions you are expected to spend approximately 7-9 hours per week reading, writing and designing your projects.

http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf

MATERIALS AND EQUIPMENT REQUIRED

Students will need to provide all materials and equipment as necessary for the completion of required work. It is recommended that you purchase a laptop although computer facilities are available at the School. If you are purchasing a laptop and would like information on the minimum requirements please contact the Student Administration Office. While digital cameras are available at the school, **it is also recommended that students consider purchasing a simple digital camera** (3.2mpxl minimum). Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study.

RECORDING OF WORK AND PORTFOLIO

You are strongly encouraged to respect and care for your work, making and recording a visual summary of each project in this course. This may be in digital and/or hard copy. The principal purpose of this is to maintain a record of your work for incorporation into your own personal 'Design Portfolio'. Recording a summary of your work also means it is available if needed for you or the School to exhibit or publish.

SUBMISSION OF WORK

Each student is responsible for ensuring their work is submitted to their course tutor on time and in the required format. Late submissions will be penalised as set out below, unless an extension is approved in advance by the Course Coordinator.

EXTENSIONS

In the event of illness or other extraordinary circumstances that prevent you from submitting 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. Work submitted late must be submitted to the Course Coordinator.

PENALTIES

Students are required to personally **present their work on time at all scheduled reviews** and in the location and specified format as set out in project outlines. Failure to personally present work at any scheduled graded review will result in an automatic failing grade of E for the work being reviewed, unless an extension has been approved in writing in advance by the course coordinator.

Late submissions will not be penalised in the event of illness or other extraordinary circumstances provided students have requested an extension of time in writing in advance of the scheduled review, and the course coordinator has similarly approved this in writing (see the Student Administration Office for an Application for Extension form). Work submitted late without the prior agreement of the course coordinator will be penalised by a failing grade of E.

Work submitted late **must** be submitted directly to the Course Coordinator. Any project work left on the project shelves or elsewhere will be entered on the grade sheet as a no-submission.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an average of **at least 'C'** across all assessments, in order to pass the course you must also satisfy the following mandatory course requirements:

- Attend **at least 80%** of the lectures and tutorials;
- Discuss your project progress with the Course Coordinator **at least weekly**.

STUDENT 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 lecturers, and also in providing students with a communication channel to STUDiO and VUWSA.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that University staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value in which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

www.victoria.ac.nz/home/studying/plagiarism.html

USE OF TURNITIN

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

COMMUNICATION OF ADDITIONAL INFORMATION

Weekly topics, project briefs and other important resources and course updates will be posted on the CCDN 371 website, and it is expected that all students regularly check the course website as well as their preferred email for updates and detailed course instructions: <http://ccd371.wordpress.com/>

GENERAL UNIVERSITY POLICIES & STATUTES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or the University's policy website <http://www.victoria.ac.nz/home/about/policy>

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the Victoria policy website at: <http://www.victoria.ac.nz/home/about/policy>

The Policy on Staff Conduct can also be found at: <http://www.victoria.ac.nz/home/about/policy>

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; The VUWSA Student Advocate is available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the Victoria website at: <http://www.victoria.ac.nz/home/about/policy>

There is also a leaflet explaining the grievance process available from the AVC (Academic) website at: http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx#grievances

Students with Impairments

Refer to the [Meeting the Needs of Students with Impairments Policy](http://www.victoria.ac.nz/home/about/policy), available on the University's policy website <http://www.victoria.ac.nz/home/about/policy>

The University has a policy of reasonable accommodation of the needs of students with impairments. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or

recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building: telephone 463-6070 email: disability@vuw.ac.nz

Martin Hanley is the Disability Liaison Person for the Faculty of Architecture and Design: telephone 463 6280 email. martin.hanley@vuw.ac.nz

Student Support

Staff at Victoria want students to have positive learning experiences at the University. There are a number of support services available to help you directly if your academic progress is causing concern or if there are elements in your life that are affecting your ability to study. These include:

- Your course coordinator or programme director;
- Staff in your Faculty Student Administration Office Student Dedicated learning support through Student Learning Support Service; Kaiwawao Māori ;Maanaki Pihiphinga; Disability Support Services and Victoria International;
- Wider holistic support through the Health Service; Counselling Service; Financial Support and Advice; Accommodation Service and Career Development and Employment. Find out more at www.victoria.ac.nz/st_services/ or email student-services@vuw.ac.nz;
- VUWSA employs a Student Advocate who deals with academic problems and provides support, advice and advocacy services, as well as training and supporting class representatives and faculty delegates. The Education Office is located on the ground floor, Student Union Building. Email education@vuwsa.org.nz or tel. 463-6716 or 463-6984.

TE ARO CAMPUS BUILDING RULES AND FACILITIES

Students on the Te Aro Campus are required to comply with the Faculty Guidelines relating to the safe use, access and care of the Architecture and Design technical resources and building facilities. These are available on the School website, and in the following documents available from the student R drive:

[R:\Student Health and Safety Information](#)

FAD Health & Safety Handbook – available to all students, covering:

- Workshop and campus safety
- Safety training and safety precautions for the workshops
- FAD Hazard Register
- Te Aro Campus floor plans

FAD Technical Services and Facilities Handbook – issued to all staff and available to all students on the student R drive, covering various local practices, including information on:

- Information for new staff and students
- Access and booking of teaching / studio spaces, and technical resources
- Studio etiquette and rules pertaining to exhibitions, critiques and storage of models/drawings
- Housekeeping/cleaning within the studios and workshops
- Information on Te Aro IT systems and support
- Te Aro campus floor plans

General information on Faculty/School Technical Facilities including **technical staff** and their associated areas - <http://www.vuw.ac.nz/architecture/facilities/index.aspx>

WHERE TO GET HELP

Vivian Street Wing – Faculty of Architecture and Design Student Administration Office

The Faculty's Student Administration Office is located on the first floor of the Vivian Street Wing. The first floor counter is the first point of contact for general enquiries and FAD forms. Student Administration Advisors are available to discuss course status and give further advice about FAD qualifications. To check for opening hours call the Faculty Student Administration Office on (04) 463 6200.

HEALTH AND SAFETY

Students are reminded that they must comply with any health and safety instructions given by staff members in charge of work places and instructions and signs posted around the campus. All students should familiarise themselves with the *FAD Health & Safety Manual and Notices around the Workshops and Laboratories*. Students are advised to refer to the Student R drive for safety and other relevant information. [R:\Student Health and Safety Information](#)

WITHDRAWAL DATES

Information on withdrawals and refunds can be found at:
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

SCHEDULE OF SESSIONS & ASSESSMENTS

Students must be seated in class no later than 5 minutes prior to the start of lectures.
Mobile phones must be turned off.

CCDN 371's schedule is as follows:

WEEK 1

JULY 12	LECTURE	WHAT IS CULTURE?
	READINGS	Clifford Geertz, "Toward an Interpretive Theory of Culture" Theodor Adorno and Max Horkheimer, "The Culture Industry"
JULY 15	TUTORIAL	FILM & DISCUSSION "Kiwiana: Kiwi As" (Dir: Shirley Horrocks, 1997, NZ)

WEEK 2

JULY 19	LECTURE	MATERIAL CULTURE & A BRIEF HISTORY OF COLLECTING
	READINGS	Jean Baudrillard, "The System of Collecting" James Clifford, "On Collecting Art and Culture" Mieke Ball, "Telling Objects: A Narrative Perspective on Collecting"
JULY 22	TUTORIAL	IDENTIFYING A RESEARCH TOPIC & STRUCTURING YOUR ESSAY'S ARGUMENT FILM & DISCUSSION "Inhaling the Spore: A Journey Through the Museum of Jurassic Technology" (Dir: Leonard Feinstein, 2006, USA)

WEEK 3

JULY 26	LECTURE	FOOD: PRODUCTION & SHOPPING
	READINGS	Daniel Miller, "Making Love in Supermarkets" Cory Bernat, "Nina Katchadourian's Genealogy of the Supermarket" Julian Montague, "The Stray Shopping Cart Project"
JULY 29	TUTORIAL	RESEARCH ESSAY PROGRESS REPORT

		FILM & DISCUSSION “Food, Inc.” (Dir: Robert Kenner, 2008, USA)
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WEEK 4

AUG 2	LECTURE	FOOD: CULTURAL POLITICS
	READINGS	Anna Meigs, “Food as a Cultural Construction” Margaret Mead, “The Changing Significance of Food” Melanie Du Puis, “Angels and Vegetables: A Brief History of Food Advice in America”
AUG 5	TUTORIAL	ESSAY OUTLINES & RESEARCH IN-PROGRESS PRESENTATIONS DUE (10%)

WEEK 5

AUG 9	LECTURE	FOOD: CROSS CULTURAL CUISINE
	READINGS	Carolyn Morris, “The Politics of Palatability: On the Absence of Maori Restaurants” Jacqueline Newman, “China’s Dongbai Cuisine” Jeffrey Pilcher, “Was the Taco Invented in Southern California?” Zona Spray Starks, “Arctic Foodways and Contemporary Cuisine” Benjamin Aldes Wurgraft, “Incensed: Food Smells and Ethnic Tension”
AUG 12	TUTORIAL	IDENTIFYING A PHOTO ESSAY TOPIC FILM CLIPS & DISCUSSION “Como agua para chocolate/Like Water for Chocolate” (Dir: Alfonso Arau, 1993, Mexico) + “Babettes gæstebud/Babette’s Feast” (Dir: Gabriel Axel, 1987, Denmark) RESEARCH ESSAY DUE (15%)

WEEK 6

AUG 16	LECTURE	VISUAL CULTURE & PHOTOETHNOGRAPHY
	READINGS	Pierre Bourdieu, “The Social Definition of Photography” Lisa Henderson, “Access and Consent in Public Photography” Rosalind Krauss, “Photography’s Discursive Spaces” Susan Sontag, “Photography within the Humanities”
AUG 19	TUTORIAL	STORYBOARDING A PHOTO ESSAY FILM & DISCUSSION “Unser täglich Brot/Our Daily Bread” (Dir: Nikolaus Geyrhalter, Austria, 2005, 92min.)

WEEK 7 – MID TRIMESTER BREAK

WEEK 8 – MID TRIMESTER BREAK

WEEK 9

SEPT 6	LECTURE	FOOD: KITCHENS & COOKING
	READINGS	Elizabeth Athens, "Andy Warhol's Production Kitchen" Jean Duruz, "Haunted Kitchens: Cooking and Remembering" Luce Giard, "Doing Cooking" Yossi Gutmann, "My Father's Kitchen, Tel Aviv" Karal Ann Marling, "Nixon in Moscow: The Kitchen Debate" Susan Pollack, "The Rolling Pin"
SEPT 9	TUTORIAL	PHOTO ESSAY WORK IN-PROGRESS PRESENTATIONS DUE (10%)

WEEK 10

SEPT 13	LECTURE	FOOD: BODIES & SENSES
	READINGS	Jan Longone, "Grow Strong and Great as I Have" Miriam Hospodar, "Aphrodisiac Foods: Bringing Heaven to Earth"
SEPT 16	TUTORIAL	FILM CLIPS & DISCUSSION "The Cook, The Thief, His Wife, and Her Lover" (Dir: Peter Greenaway, 1989, UK) + "Yin shi nan nu/Eat Drink Man Woman" (Dir: Ang Lee, 1994, Taiwan) PHOTO ESSAY DUE (25%)

WEEK 11

SEPT 20	LECTURE	MATERIAL CULTURE & EXHIBITION DESIGN
	READINGS	Excerpts from "What Makes a Great Exhibition?" and "On Curating: Interviews with Ten International Curators"
SEPT 30	TUTORIAL	IDENTIFYING AN EXHIBITION THEME

WEEK 12

SEPT 27	LECTURE	FOOD: PRESENTATION
	READINGS	Mary Douglas, "Deciphering a Meal" Mark Morton, "Table Manners" Vivian Patterson, "Critter Cuisine: An Interview with Al and Mary Ann Clayton"
SEPT 30	TUTORIAL	COLLECTING CURIOSITIES

WEEK 13

OCT 4	LECTURE	FOOD: BIOTECHNOLOGY, RISK & SECURITY
	READINGS	John T Lang and Susanna Hornig Priest, "Understanding Receptivity to Genetically Modified Foods"

		Seed Debate: Food Fight http://seedmagazine.com/content/article/food_fight_round_1/
OCT 7	TUTORIAL	WRITING A CURATORIAL STATEMENT

WEEK 14

OCT 11	LECTURE	PROJECT Q & A
OCT 14	TUTORIAL	EXHIBITION WORK-IN PROGRESS PRESENTATIONS (10%)

WEEK 15 – STUDY BREAK / EXAMS BEGIN

WEEK 16 - EXAMINATIONS

OCT 25	LABOUR DAY – UNIVERSITY CLOSED	
OCT 26 - 29	FINAL EXHIBITION (30%)	

WEEK 17 – EXAMINATIONS

School of Design

WEEK 18 – EXAMINATIONS

READINGS AND REFERENCE MATERIAL

Students are encouraged to use the following resources for their assignments. Those marked with an asterix* are highly recommended for research and additional reading.

Collecting & Curating

- *Russel Belk, *Collecting in a Consumer Society*, Routledge, 2001
Tony Bennett, *The Birth of the Museum*, Routledge, 1995
Phillip Blom, *To Have and To Hold: An Intimate History of Collectors and Collecting*, Overlook TP, 2004
*Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, Routledge, 1984
John Elsner and Roger Cardinal (eds.), *The Cultures of Collecting*, Reaktion Books, 1994
Lynda Roscoe Hartigan, *Joseph Cornell: Navigating the Imagination*, Yale University Press, 2007
Marilynn Gelfman Karp, *In Flagrante Collecto (Caught in the Act of Collecting)*, Henry Abrahms, 2006
William Davies King, *Collections of Nothing*, University of Chicago Press, 2009
Nicolas Lémery, *Modern Curiosities of Art & Nature*, 1685
*Paula Marincola (ed.), *What Makes a Great Exhibition?*, Reaktion Books, 2007
Phyllis Mauch Messenger (ed.), *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?*, University of New Mexico Press, 1999
*Patrick Mauries, *Cabinets of Curiosities*, Thames & Hudson, 2002
Susan Pearce, *On Collecting: An Investigation into Collecting in the European Tradition*, Routledge, 1999
*Steven Rand and Heather Kouris (eds.), *Cautionary Tales: Critical Curating*, apexart, 2007
Adrian Quan, *Tables, boxes, screens, cabinets*, Black Dog, 2008
*Barbara Maria Stafford and Frances Turpak, *Devices of Wonder: From the World in a Box to Images on a Screen*, Getty, 2001
Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, 1993
*Carolee Thea and Thomas Micchelli (eds.), *On Curating: Interviews with Ten International Curators*, Distributed Art Publishers, 2010
Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder*, Vintage, 1996

Material & Visual Culture

- Arjun Appaduri, *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge University Press, 1988
Raland Barthes, *Camera Lucida*, Hill & Wang, 1982
Jane Bennett, *A Political Ecology of Things*, Duke University Press, 2010
Deirdre Brown and Brian Brake, *Introducing Maori Art*, Reed, 2005
Willem Flusser, *Towards a Philosophy of Photography*, Reaktion, Books, 2000
*Joshua Glenn and Carol Hayes (eds.), *Taking Things Seriously: 75 Objects with Unexpected Significance*, Princeton Architectural Press, 2007
Mark Gottdiener, *Postmodern Semiotics: Material culture and the forms of postmodern life*, Blackwell, 1995
Nicky Gregson and Louise Crewe, *Second-hand Cultures*, Berg, 2003
Icons ngā taonga: From the Collections of the Museum of New Zealand Te Papa Tongarewa, Te Papa Press, 2004
Daniel Miller, *Materiality*, Duke University Press, 2005
Daniel Miller, *Stuff*, Polity, 2009
Daniel Miller, *The Comfort of Things*, Polity, 2009
Sarah Pink, *The Future of Visual Anthropology: Engaging the Senses*, Routledge, 2006
Susan Sontag, *On Photography*, Picador, 2001
*Marita Sturkin and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, Oxford University Press, 2009
Jeremy Tanner (ed.), *The Sociology of Art: A Reader*, Routledge, 2003
*Sherry Turkle, *Evocative Objects: Things We Think With*, MIT Press, 2004
*Ian Woodward, *Understanding Material Culture*, Sage, 2007

Food, Design & Culture

- Geoff Andrews, *The Slow Food Story: Politics and Pleasure*, McGill University Press, 2008
- Paco Asensio and Oscar Asensio (eds.) *Food Design*, Te Neues, 2005
- David Beriss and David Sutton (eds.), *The Restaurants Book: Ethnographies of Where We Eat*, Berg, 2007
- Anne Bower (ed.), *Reel Food: Essays on Food and Film*, Routledge, 2004
- *Claire Catterall, *Food: Design and Culture*, Lawrence King, 1999
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