

## COURSE CONTENT

<b>Course Code</b>	DR5002 (DR2009)
<b>Course Title</b>	Products in an Asian Cultural Context
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

Building on prior design studies, this advanced studio course focuses on the attributes of traditional Asian products. You will study their distinguishing characteristics, which provides a basis for reinterpreting the processes of designing and producing decorative items or utilitarian products in regard to current design factors. This practice enables you to further develop skillsets such as woodturning and traditional joinery, whilst applying the theory and history of traditional products in an Asian context to contemporary product design. This will prepare you for more in-depth explorations of product design in the future.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Identify the connection between place, material, ornamental techniques and social status in relation to traditional and vernacular Asian handicrafts.
2. Develop new concepts of reinterpreting cultural Asian design heritages according to contemporary usage.
3. Apply the combination of conventional & modern medium, techniques and technologies to convey the authenticity of Asian culture in products.
4. Present your conceptual development in the embodiment of decorative items and utilitarian products.
5. Constructively critique concepts and techniques employed by peers in their design practice.

### **Course Content**

#### **Material aspect**

An introduction into the relative importance between place, people and product. Through lectures, research and experimentations you will be able to distinguish the connection & contradiction between native material, craftsmanship and the originality of product in Asia.

#### **Formative aspect**

An introduction to the thematic design key of traditional Asian architectures and objects. You will learn the meaning and usage of cosmology as symbolic and metaphorical expressions of form.

#### **Ornamental aspect**

In order to identify the connection between ornamental techniques, religious means and social status, you will learn both literal and abstract representations of traditional and vernacular Asian motifs and patterns.

### Functional and cross-cultural aspects

In order for you to identify the connection between Oriental customary lifestyle and functionality and to reinterpret cultural Asian design heritages in contemporary ways, you will examine the distinction between Western and Eastern customary lifestyles such as leisure, conviviality and fashion.

### Class assignments

Two major assignments explore the usage of lathe for producing utilitarian and decorative objects. These will be developed through lectures, field trip, tutorials, class exercises and peer/instructor feedback sessions.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> - Utilitarian object - Decorative item - Documentation & Analysis of research and conceptual development.	1,2,3	--	40%	Individual
<b>The Major Project:</b> Utilitarian or decorative objects informed by oriental custom and modern living lifestyle.	1,2,3,4	--	40%	Individual
<b>Continuous Assessment: Participation</b>	5	--	20%	Individual
Total			100%	

### Reading and References

#### Textbooks:

- Berliner Nancy, 1996, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts, Boston, U.S.A.
- Bornoff Nichilas & Freeman Michael, 2002, *Things Japanese*, Periplus Editions Hong Kong, H.K.
- Ferreri Marco, 1997, *The Cutlery Exhibition and Catalogue*, Corraini Editor, Milan, Italy
- Hiesinger Kathryn B. & Felice Fisher, 1994, *Japanese Design: A Survey Since 1950*, Harry N. Abrams, Inc., New York, U.S.A.
- Knapp Ronald G., 2005, *Chinese Houses: the Architectural Heritage of a Nation*, Tuttle Publishing., Vermont, U.S.A.
- Koren Leonard, 1994, *Wabi-Sabi*, Stone Bridge Press Berkeley, California, U.S.A.
- Koyama Ori, 2005, *Inspired Shapes: Contemporary Design for Japan's Ancient Crafts*, Kodansha International Ltd., Tokyo, Japan
- McArthur Meher, 2002, *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and*

*Symbols*, Theme and Hudson Ltd., London, U.K.

- McArthur Meher, 2005, *The Arts of Asia: Materials, Techniques and Styles*, Theme and Hudson Ltd., London, U.K.
- Moss Peter, 2007, *Asian Furniture A Directory and Sourcebook*, Theme and Hudson Ltd., London, U.K.
- Nihon Mingei-kan, 1991, *Mingel: Masterpieces of Japanese Folkcraft*, Kodansha International Ltd., Tokyo, Japan
- Papanek Victor, 1995, *The Green Imperative: Ecology and Ethics in Design and Architecture*, Theme and Hudson Ltd., London, U.K.
- Tanizaki Junichiro, 1977, *In Praise of Shadows*, Leete's Island Books, Inc. U.S.A
- Yanagi Soetsu, 1989, *The Unknown Craftsman: A Japanese Insight Into Beauty*, Kodansha International Ltd., Tokyo, Japan.

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult

your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

### Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Lectures/ field trip	course LO	Practical activities/ assignments/ critiques
1	- Course introduction; and - Briefing on assignments and the Major Project.	1,2, 3, 5	<b>1<sup>st</sup> WORKSHOP:</b> - introducing lathe's parts; - preparing wood; and - setting up machine.
2	<b>1<sup>st</sup> LECTURE: material aspect</b> - the relative importance between place, material and making technique; and - the connection & contradiction between material usage and social status.	1,2, 3, 5	<b>2<sup>nd</sup> WORKSHOP:</b> two pivots turning (rolling pin)
3	Nil	1, 2, 3, 5	<b>3<sup>rd</sup> WORKSHOP:</b> one pivot turning #1 (wooden doll's body)
4	<b>2<sup>nd</sup> LECTURE: form's aspect</b> - the thematic design key of traditional Asian architectures and objects through cosmology.	1, 2, 3, 5	<b>4<sup>th</sup> WORKSHOP:</b> one pivot turning #2 (wooden doll's head)
5	Nil	1,2, 3, 5	<b>5<sup>th</sup> WORKSHOP:</b> one pivot turning #3 (external shape)
6	<b>3<sup>rd</sup> LECTURE: ornamental aspect</b> - the literal & abstract attributes of traditional Asian ornamentations.	1,2, 3, 5	<b>6<sup>th</sup> WORKSHOP:</b> one pivot turning #4 (internal gouge)
7	Nil	1, 2, 3, 4, 5	<b>1<sup>st</sup> CRIT:</b> - Presenting the latest design outcome of the Major Project; and - Receiving feedback; <b>*Submitting</b> the Mid Term Report (E-Journal)
8	<b>4<sup>th</sup> LECTURE: functional aspect</b> - the connection between Oriental customary lifestyle and functionality.	1, 2, 3, 5	<b>7<sup>th</sup> WORKSHOP:</b> Wedged, mortise & cylindrical tenon
9	Nil	1, 2, 3, 5	<b>8<sup>th</sup> WORKSHOP:</b> Studio practice
10	Nil	1, 2, 3, 5	<b>9<sup>th</sup> WORKSHOP:</b> Studio practice

11	Nil	1,2, 3, 5	<b>10<sup>th</sup> WORKSHOP:</b> Studio practice
12	Nil	1,2, 3, 5	<b>11<sup>th</sup> WORKSHOP:</b> Studio practice
13	Nil	1, 2, 3, 4, 5	<b>2<sup>nd</sup> CRIT:</b> - The Final Presentation; and - Receiving feedback.