University of the West of England
BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	**Live**					
Module Code	UADALL-60-M	Level	M	Version	2.1	
Owning Faculty	ACE	Field	Design			
Contributes towards	Post Graduate Certificate in Design Post Graduate Diploma in Design MA Design Shell framework					
UWE Credit Rating	60	ETCS Credit Rating		Module Type	Project	
Pre-requisites	None	Co- requisites				
Excluded Combinations		Module Entry requirements				
Valid From	January 2015	Valid to	September 2020			

CAP Approval Date	7 January 2014 18 November 2014

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: • To manage and implement the development, delivery and realisation of a self-initiated creative project. • To identify and develop a clear set of creative project objectives. • To identify, develop and deliver an effective creative strategy, which engages with real-world problems and issues. • To design and deliver viable, sophisticated design solution(s). • To identify and analyse their individual abilities and achievements within the creative project. To handle complex practical and theoretical design issues • To manage and contribute to design development meetings. • Market their design skills and portfolio in a competitive environment. • To communicate effectively to peers, course staff and others involved in the project.
Syllabus Outline	This module is designed to facilitate the development and delivery of a major creative project that capitalises upon the previous four modules and necessitates that all student projects have a 'live' element to them. Whether working in collaboration with industry partners, or via partnerships the students have negotiated, or working individually, the development of design solutions will be for a 'live' outward-facing event through the presentation of a completed body of work

at a public facing event.

Successful design invariably engages with real-world problems and issues, ranging from the aesthetic, ethical and social dimensions of human life to the ecological, technological and industrial application of innovation. Reflecting the range and breadth of design as a discipline and a human activity, students are encouraged to undertake challenging and ambitious projects, which are expected to engage with problems, and issues of significance within contemporary design practice.

The module is designed to enable the realisation of credible outcomes in response to real-world problems through the development, management and implementation of a creative project strategy. The module enables the student to develop and apply their creative skills and capabilities within the delivery of a major design project, working at a level, which is commensurate with professional practice in design. Students are expected to demonstrate professional practice skills including appropriate management of their project timescale and budget.

As part of their project, students may engage with external organisations and individuals such as companies, voluntary organisations, community groups, charities, and galleries. However, when doing so it is the responsibility of the student to manage these relationships and to ensure the smooth running of the project. Student engagement with research subjects and other external parties shall be conducted in accordance with the University's Research Ethics policy and guidelines.

Project work will be supported by a substantial illustrated report in their Critical Design Logs detailing contextual research, design objectives, ideation and prototyping, viability and proposed/exacted implementation. All students will be required to present to peers and the course staff team at seminars and group tutorials.

The key themes of this module include:

- Design which engages with real-world problems and issues.
- Creativity and innovation
- Professionalism in the management, planning and delivery of a creative project.
- Clear communication of the methods and outcomes of creative design practice.
- Effective and efficient delivery of tangible design outcomes.

Contact Hours/Scheduled Hours	Contact hours: 10 scheduled contact hours per week (full-time) or 5 scheduled contact hours per week (part-time), to include:
	Lectures, seminars, group and individual tutorials, technical workshops/training as appropriate.

Teaching and Learning Methods	**Teaching and Learning methods**
	This final module of the MA Design programme places a strong emphasis on independent learning and professionalism within creative design practice. Learning takes place through a substantial, self-initiated project, within which students are encouraged to creatively engage with problems and issues of significance within contemporary design practice, and to propose innovative ideas and solutions, which seek to address these problems and issues.
	Students are expected to perform at a level which is commensurate with professional practice within their field of design, both in terms of the range and

	quality of creative work presented, and in the management of the project, including planning and carrying out the project in a timely manner, and within the student's budget, making appropriate use of the facilities and resources available within the University and outside.

Student work will commence with a contextual review of the area or context for their chosen project. This is likely to include a literature survey and/or market analysis, together with primary research, which could include questionnaires, informal interviews with participants and experts in the field, participant observation, and photographic or video documentation. Analysis of this contextual research will lead into the students' creative design practice, which is central to the learning and teaching within this module. Design work may include, but is not limited to: mood boards, sketchbooks, sketch models and maquettes, test rigs, visual models and prototypes, working prototypes, visualisations, simulations, videos, computer programmes, storyboards etc.

Teaching will take the form of individual and group tutorials and progress presentations where course staff will offer regular support and feedback on the progression of both practical design work and reports/logs.

The student's final report will document the project, detailing the contextual research together with the creative methods and outcomes of the design activities. It will include an evaluation of the outcomes of the project, including what has been learnt and achieved, together with recommendations for future work.

Scheduled learning includes seminars, tutorials, project supervision, demonstration, practical classes and workshops; time in studio/workshop, presentation and critique.

Independent learning includes hours engaged with essential reading, project work, assignment preparation, planning, completion, and presentation. |
| Reading Strategy | All students will be encouraged to make full use of the printed and electronic resources available to them through membership of the University. These include a range of electronic journals and a wide variety of resources available through web sites and information pathways. The University Library's web pages provide access to subject relevant resources and services, and to the library catalogue. |
| Suggested Reading List | Aldersley-Williams, H., Hall, P., Sargent, T., Antonelli, P. (2008) *Design and the Elastic Mind,* MOMA, New York
Archer, L. B. (2004) *Designerly Activity and Higher Degrees,* Loughborough University/DATA
Buchanan, R. (2001) *Human Dignity and Human Rights: Thoughts on the Principles of Human-Centered Design,* Design Issues Vol 17 No 3 pp 35 – 39
Charny, E. ed. (2011) *Power of Making.* Victoria and Albert Museum catalogue.
Chua, C. K., Leong, K. F., Lim, C. S**.** (2003) *Rapid Prototyping Principles and Applications*, World Scientific
Cooley, M. (1980) *Architect or Bee? The Human – Technology Relationship* Hand and Brain/Langley Technical Services
Dunne, A. (2008) *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design,* MIT Press
Frayling, C. (2011) *On Craftsmanship: Towards a new Bauhaus.* Oberon Masters.
Gershenfeld, N. (2005) *Fab: The Coming Revolution on Your Desktop - from Personal Computers to Personal Fabrication,* Basic Books
Gordon, J .E. (1976) *The new science of strong materials or why you don't fall through the floor* Penguin Books
Heidegger, M. (1954) *The Question Concerning Technology* in Lovitt, W (trans.) The Question Concerning Technology and Other Essays, Harper Perennial (1977) Heskett, J. (1980) *Industrial Design* Thames and Hudson
Heskett, J. (2002) *Toothpicks and Logos: Design in Everyday Life* Oxford University Press
Huxley, A. (1932) *Brave New World*, Vintage Edition (2004) |

Igoe, T. (2007) *Making Things Talk*, Make: Projects, O'Reilly Media
Lefteri, C. (2007) *Making It: Manufacturing Techniques for Product Design*, Laurence King Publishing
Manzini, E. (1992) *Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility,* Design Issues Vol 9 No 1 pp 5 – 20
McCullough, M. (1998) *Abstracting Craft: The Practiced Digital Hand,* MIT Press
Moggridge, B. (2007) *Designing Interactions*, MIT Press
Moholy-Nagy, L. (1947) *Abstract of An Artist,* George Wittenborn
Norman, D. (2005) *Emotional Design: Why we love (or hate) everyday things,* Basic Books
Norman, D. (2002) *The Design of Everyday Things,* Basic Books
Papanek, V. (1971) *Design for the Real World: Human Ecology and Social Change*, New York, Pantheon Books
Petry, M. (2011) *The Art of Not Making. The New Artist / Artisan Relationship.*

Pye, D. (1968) *The Nature and Art of Workmanship,* Cambridge University Press
Pye, D. (1978) *The Nature and Aesthetics of Design*, Barrie and Jenkins
Rust, C. (2004) *Design Enquiry: Tacit Knowledge and Invention in Science*, Design Issues Vol 20 No 4 pp 76 – 85
Walters, P and Thirkell, P (2007) *New Technologies for 3D Realization in Art and Design Practice.* Artifact Vol 1 Issue 4
Zaccai, G. (1995) *Art and Technology: Aesthetics Redefined*, in Buchanan, R and Margolin V (eds.) *Discovering Design: Explorations in Design Studies*. University of Chicago Press: Chicago

Part 3: Assessment

Assessment Strategy	Formative assessment will be through student presentations and tutorial feedback. Summative assessment will be through: 1/ Individual project work (60%) including: Presentation of work at degree show with accompanying body of work that evidences the development to the final design outcome: This could include sketchbooks, models, maquettes, prototypes, proposals, simulation and implementation of creative work. (To be agreed with course tutors on a project by project basis.) 2/ Illustrated design report within Critical Design Logs. Clear and complete documentation of the project including the research context, analysis, development and synthesis of ideas and solutions, and prototyping and realisation of project outcomes. Analysis and evaluation of outcomes and recommendations for future work. (30%) 3/ Professional pitch of design work to board of tutors (10%) If this module is taken as a CPD module, students will have the option not to be assessed.

Assessment criteria	Threshold Standard
The extent to which the self-initiated project work is successfully managed, implemented and delivered.	The work evidences successful project management in the realisation of an independent proposal
The level of ambition realised in creativity, innovation and currency within contemporary design	The work demonstrably evidences risk taking and the implementation of innovative methodologies in order to

	practice.	secure a relevant design solution addressing a real-world problem or issue.
	The level to which clear project objectives have been realised and implemented.	The body of work demonstrates that there has been rigorous implementation to design objectives.
	The level of ambitious professionalism exhibited throughout the module and in work submitted.	The student demonstrates exacting demands of professional conduct and its implementation within a design context.
	The extent to which the work has achieved critical viability and real world relevance	The completed body of work both report and project work, articulate validity and relevance in contemporary design and wider creative industries.

Identify final assessment component and element			
% weighting between components A, B (Standard modules only)	**A:** **100**	**B**:	

First Sit - Component A	

Element A **Description of each element**	**Element weighting** **(as % of component)**
1. Presentation of final project work and supporting material	60
Element B **Description of each element**	**Element weighting** **(as % of component)**
2. Report and Critical Design Log	30
Element C **Description of each element**	**Element weighting** **(as % of component)**
3. Oral presentation	10

Resit (further attendance at taught classes is not required) - Component A	

Element A **Description of each element**	**Element weighting** **(as % of component)**
1. Presentation of final project work and supporting material	60
Element B **Description of each element**	**Element weighting** **(as % of component)**
2. Report and Critical Design Log	30
Element C **Description of each element**	**Element weighting** **(as % of component)**
3. Oral or digital presentation	10

If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.