

Glasgow School of Art Course Specification

Course Title: Design Innovation Studio 2: Future Heritage Design

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.

Course Code:	HECOS Code:	Academic Session:
		2023-24

1. Course Title:
Design Innovation Studio 2: Future Heritage Design

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG August 2023	School of Innovation and Technology	N/A

5. Credits:	6. SCQF Level:	7. Course Leader:
40	11	Dr Aude Le Guennec

8. Associated Programmes:
MDes Design Innovation and Future Heritage

9. When Taught:
Stage 2

10. Course Aims:
<p>Future heritage design is a speculative interdisciplinary undertaking that draws upon a variety of academic disciplines such as design innovation, design anthropology, heritage and museum studies, heritage-based design practice, and user experience design. This course aims to delineate the concept of heritage in contemporary society, questions its ownership and identify its role in the society, from both local and global perspectives. It makes an early and important impact on heritage practice and cultural policy, recognising the relationship between heritage, community wellbeing and sustainability. This Course encourages us to think how we can interpret and be inspired by heritage in a way that is speculative and culturally relevant to our society.</p> <p>This course aims to:</p> <ul style="list-style-type: none"> • To delineate the concept of heritage in contemporary society, questions its ownership and identify its role in the society • Challenge conventions in heritage and cultural design, and develop critical engagement with, and a working knowledge of, heritage debates, history, environmental issues, and societal concern.

- Build up multidisciplinary knowledge of a range of currently used interdisciplinary approaches to future heritage research, including design anthropology, museology, digital heritage and design innovation.
- Provide a speculative design perspective to explore the development of future heritage and its impact on communities and the industry.
- Utilise theoretical and technical skills to complete a collaborative project within a heritage setting.

11. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- Generate innovative ideas and design proposals through a critical assessment of current design research.
- Demonstrate diverse tools, approaches, and methods of design innovation with reference to the safeguarding, enhancement and transmission of both tangible and intangible heritage.
- Critically reflect design considerations and assess processes within a heritage setting.
- Develop speculative and creative skills necessary to design a future heritage project.
- Demonstrate critical ethical assessment in the context of a design innovation project.

12. Indicative Content:

This Course is one that stimulates innovative design-led thinking in relation to historical context, the “heritage industry” and historic communities, as well as looking towards forecasting and designing for future potentialities. Students will critically reflect upon current themes in areas of heritage and culture including ethical considerations, the impact of heritage on the development of communities, the impact of heritage as a resource for the industry; map new forms of practice and engagement to explore the speculative nature of future heritage development.

Understanding these concepts is now a vital skill to those wishing to deliver or commission interpretation in heritage environments. This is also a vital skill for practitioners involved in community development or in the heritage industry. This Course also builds upon and extends student engagement with the (UCD/HCD) methods, tools and theories of design innovation introduced and developed in Stage One. In general, the following areas will be considered:

- design innovation as a project process;
- relationship of design and heritage theory to practice as tools for innovation;
- specialist investigation of the context of practice as a research tool;
- project management and delivery (particularly in collaborative contexts and with external stakeholders or clients);
- ethical considerations of a design innovation project.

Focus will be given to four specific areas:

- sustainable heritage;
- speculative design for heritage
- ethics, cultural rights;
- user experience design for heritage.

Studio 2 should be viewed in context within the whole programme. It builds on work in Stage One in which students have been introduced to, and practiced, several key innovation methods and approaches and have worked in groups to explore a range of challenges in different contexts, and to develop and present ideas. In turn, Studio 2 provides a further foundation to Stage Three which takes the form of an independent project.

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Group Presentation	Group Presentation based on project work	40	Week 13, Semester 2
Essay	2,000-3,000 word critical reflection on project work, incorporating reference to relevant theory.	60	Week 13, Semester 2

13.1 Please describe the Summative Assessment arrangements:

Summative assessment takes place at the end of Stage 2.

Studio 2 builds on foundations in Stage One courses in which students are supported in developing skills in a range of appropriate research and development methods, and in collaborative group work. In Stage One the weighting of assessment favours the outcome, and the group work.

In Studio 2, the emphasis shifts towards individual students' reflection on their learning, which prepares them for the individual research project which forms the entirety of Stage Three.

Students work in small groups on a project, where practical in association with an external organisation (a 'live brief'). The brief is designed to ensure it allows students the opportunity to develop and demonstrate achievement of the intended learning outcomes both within a group context and individually.

The presentation results in a single group grade. The written component results in an individual grade for each student.

Students are awarded an **aggregate** grade based on the weighted grades of the two components, and are not required to pass both separately for the award of credit.

Two forms of submission focus on different aspects of innovation within the disciplinary context:

- The presentation is an opportunity to demonstrate understanding of the challenge presented by the brief, its context, the way in which it affects stakeholders, and how the students propose to tackle it.
- The reflective essay gives individual students the opportunity to demonstrate the process they took, and their personal learning journey. Reflective writing is not a description of events but is analytical and demonstrates the connection between knowledge, actions, and events (Hatton and Smith 1995, [Reflection in teacher education: Towards definition and implementation](#)).

This is a new form of writing for many students, and they will have been given the opportunity to practice it in Studio 1, where the lower weighting reflected the level of challenge. Written and verbal feedback on the final submission will support this form of learning and assessment in Stage Three.

14. Description of Formative Assessment Methods:

In keeping with the aims of masters-level study, tutors will emphasise the importance of self- and peer-based feedback to deepen understanding and facilitate reflection on progress and planning of future activities.

Formative verbal feedback is a constant feature of the Design Innovation programme both from academic staff and from peers, and students use this to develop their reflective writing submission through the use of a journal or other means.

Students receive formal supervisory support in the form of one-to-one and/or group tutorials which are scheduled, with additional tutorials offered on an *ad hoc* basis where needed. Engagement with formative assessment is encouraged as a key learning moment.

Peer review and feedback will also be used during Formative Review presentations to provide additional formative feedback and to encourage the development of critical sensibilities amongst the cohort.

14.1 Please describe the Formative Assessment arrangements:

Innovation is an iterative process and this underpins the approach to assessment on the course with students encouraged to experiment, take risks, and learn from (and consequently be rewarded for) 'failure'. This is reflected in the focus in summative assessment on the process rather than on the product.

As well as regular and ad hoc tutorials, a formal mid-course review in Week 6 offers an opportunity for the students to see and comment on the work of other groups, as well as invite and receive feedback from peers, course staff and – where appropriate – invited guests (e.g. the 'client' or stakeholder representatives). This review will result in verbal feedback that can be recorded by students to assist in the further development of their work, and wider learning.

Due to the nature of the innovation process, formative assessment does not result in a predicted grade. However, students who appear to be at risk of failure will be offered individual tutorials as appropriate to provide targeted support.

Written feedback is provided to students via Canvas at the time of the publication of results.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
48	400

15.1 Description of Teaching and Learning Methods:

We provide a responsive approach to teaching, using a range of methods depending on the particular circumstances of the project, contemporary developments in the discipline and the outside world, and interesting issues that may arise as a result of any of these (for example,

facilitating debates, inviting guest speakers, initiating short side projects (including with students from other specialisms), or exploring particular topics in more depth).

As a practice-based course it uses traditional lecture formats to set the context, to explore key concepts, and for guest speakers, rather than to prescribe the bounds of the discipline. These formats are designed as a starting-point, to help students initiate their own investigation of topics to support both the core project brief, and their personal interests which, in turn, may be used as the basis for their self-initiated Stage Three project.

Group discussion has two main purposes: to support project work (referred to generically as 'tutorials') and to share the results of students' self-initiated studies. These may be tutor-led, tutor-facilitated, or peer-led.

Formation of student project groups is informed by observation of students' working during Stage One. The programme does not use psychometric tests to form teams, focusing instead on the importance of shared values and goals, concepts which have been explored in detail earlier in the programme.

Tutorials support the different directions, rate of progress, or specific challenges, that groups may make depending on the circumstances of their project. Where appropriate the learning from these will be disseminated to the cohort through whole-class discussion or via the VLE.

Invited speakers and Innovation School teaching and research staff will contribute expert knowledge to the course through the sharing of case studies and projects, and where practical will offer critical input to ongoing project work. Students are encouraged to seek input from a range of sources as they begin to develop their personal and professional network.

Group work builds on foundations laid in Stage One of the programme and the development of skills and confidence in collaborative practice will be supplemented where appropriate with group and/or individual tutorials in response to specific issues that may arise.

In addition, students are encouraged to participate in activities across the different Design Innovation specialisms, such as guest lectures, reading groups, and field trips. Preparatory work for the Stage Three individual masters project will provide students with the opportunity to consider the way in which Studio 2 learning might be applied to a larger, self-directed project.

Where possible, external events (for example by organisations such as the RSA) will be shared with students, particularly where engagement is free and/or online. These offer opportunities for networking, development of self-confidence, and a broadening of the curriculum.

16. Pre-requisites:

Successful completion of MDes Semester 1.

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	

N/A

21. Additional Relevant Information:

N/A

22. Indicative Bibliography:

Harrison, R. (2013) <i>Heritage: Critical Approaches</i> , Routledge: Abingdon. -182.

Lenzerini, F. (2011) Intangible Cultural Heritage: The Living Culture of Peoples, <i>European Journal of International Law</i> , 22(1), 101–120.
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Nic Craith, M. and Kockel, U. (eds) (2007) <i>Cultural Heritages as Reflexive Traditions</i> . Palgrave Macmillan. Smith, R.C., Iversen, O.S. (2014) Participatory Heritage Innovation: Designing Dialogic Sites of Engagement, <i>Digital Creativity</i> , 25(3), 255-268.

Sandis, C. (2014) <i>Cultural Heritage Ethics: Between Theory and Practice</i> . In: Constantine Sandis (ed.) Open Book Publishers, UK.
