

Glasgow School of Art Course Specification
Course Title: Design in Culture & Context

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:
UPRD501		2023-24

1. Course Title:
Design in Culture & Context

2. Date of Approval:	3. Lead School:	4. Other Schools:
Academic Council 4 May 2022	School of Innovation and Technology	N/A

5. Credits:	6. SCQF Level:	7. Course Leader:
80	11	Kirsty Ross

8. Associated Programmes:
None

9. When Taught:
This course will be delivered across Semester 1 & 2 of Stage 5

10. Course Aims:
<p>This course encourages you to reflect and draw upon your international exchange experiences to develop a unique individual practice that is historically - and theoretically-informed and can be applied in a variety of industrial or organisational contexts. This course will allow you to demonstrate creative autonomy and professional competency through collaborative engagement with external organisations and in the development of a large-scale self-directed project that incorporates a theoretical and critical written component.</p> <p>This course aims to:</p> <ul style="list-style-type: none"> • Build upon your exchange experiences in order to develop and express an individual design perspective in response to the international design community. • Utilise your theoretical and practical design skills within a large-scale project and explore in depth a theme or topic of personal interest. • Develop your confidence in the articulation and communication of design outcomes and the thinking that underpins these. • Achieve a professional level of aesthetic refinement in prototyping and presentation. • Develop a design language that incorporates a written component.

11. Intended Learning Outcomes of Course:

Upon successful completion of this course, you should be able to:

- Demonstrate the integration of a collaborative and participatory approach to the design process as a means of developing design-led innovation within a range of complex societal issues
- Demonstrate ethically-oriented and theoretically-informed design research from an aspect of contemporary life as a subject for design investigation capable of being applied to artefacts, services, systems, or experiences.
- Evidence the integration of social science and ethnographic methods within the framework of a design investigation through engagement with multiple types or groups of experts, stakeholders, citizens, and intended users/recipients, including the study of human and non-human participants.
- Produce design outcomes to a professional level of refinement and resolution in order to engage a wider audience and address the needs of the intended recipients in terms of values and future impact.
- Communicate and curate the value and impact of your design process and its outcomes to a wide range of audiences and stakeholders (designers, academics, experts, industry and public) through a professional level of visual, verbal and written presentation.
- Demonstrate the ability to negotiate, define, and defend a large-scale, self-directed project evidencing the integration between the written element, research work and designed outcomes within the submission.

12. Indicative Content:

The course is project based and balances core design skills with subject specific skills. Workshops, and projects are designed to support you in gaining those skills and in developing a command of the critical language and working practices of Product Design and Design-led Innovation.

Indicative content for this course:

- Mapping and modelling complex problems
- Multi-factor analysis of social and cultural phenomena
- Self-directed learning
- Professional orientation
- Design strategy
- Co-design workshops
- Engagement artefacts workshops

13. Description of Summative Assessment Methods:

This course will be summatively assessed at the end of the course through a single portfolio submission that is comprised of two major projects. Your work will be presented in exhibition format, digital and physical and will include all working materials, models and PPJ's (Project Process Journals).

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Portfolio submission	Portfolio Review	50	Summative Assessment Week 14 Semester 2
Viva	Portfolio Review & Viva	50	Summative Assessment Week 14 Semester 2

13.1 Please describe the Summative Assessment arrangements:

You will be required to submit a portfolio of work for assessment at the end of this course. This will be presented both digitally and physically and will include all working materials, sketchbooks, models and PPJ's (Project Process Journals). Your portfolio will consist of two major projects that will evidence your learning against the intended learning outcomes. Both components are worth 50% of your grade and will be aggregated to form your overall course grade. You will be given a summative grade that summarises your achievements against the intended learning outcomes, this will be aggregated with the grades from your other stage 5 courses to form your Masters Degree award.

14. Description of Formative Assessment Methods:

Formative assessment will be provided at a mid-year point in the academic year usually at the beginning of semester 2. You will submit a portfolio of project work which will be assessed against the individual learning outcomes. Written feedback and an indicative grade/s will be given which will provide an overview of your progress and offer future directions.

Formative review happens through dialogue with Course tutor(s) at tutorials (individual & group) and group seminar, at interim stages in a project and upon conclusion of each project. Feedback can be in verbal or written form through tutor notes and buddy notes provided by your peers.

Engagement with formative assessment is a mandatory requirement.

14.1 Please describe the Formative Assessment arrangements:

As well as a formative assessment of your work in progress, at the start of semester 2, the conclusion of each project sees a project review occur which forms the basis for individual/group feedback from tutors.

Peer review and feedback will also be used during review and group tutorial points to provide additional formative feedback and to encourage the development of your critical skills.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
80	800

15.1 Description of Teaching and Learning Methods:

This course is delivered by a team of dedicated subject specialist tutors and is augmented with visiting tutors and specialist input.

The teaching and learning methods on this course include: Presentations, tutorials, technical and materials-based workshops, collaborative/team working, individual/group-feedback (formative), peer review and directed and self-directed learning.

As part of this course you will have joint Studio/DH&T supervision of the Major/Masters project and joint reviews and presentations.

Students share responsibility for their learning and are expected to engage with scheduled learning and manage required independent learning hours.

Asynchronous teaching materials, timetables and curriculum information are all available on Canvas to support your learning.

16. Pre-requisites:

Not Applicable

17. Can this course be taken by Exchange/Study Abroad students?	No
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:

The key texts and reading central to your studies will be determined in large part by the focus of the course content, subject specific skills and your own individual research interests. Hence, the reading list will be co-designed by you, your peers, and your tutors in response to the project themes.

You may find the following resources useful as a starting point.

Power & Invention: situating science by Isabelle Stengers (1997)

Discovering Design: explorations in design studies by Richard Buchanan & Victor Margolin (1999)

The Craftsman by Richard Sennett (2009)

Thinking Objects: contemporary approaches to product by Tim Parsons (2010)

Change By Design: How design thinking transforms organisations by Tim Brown (2009)

Design Management: managing design strategy, process and implementation by Kathryn

Best (2006) *Design Thinking: Integrating innovation, customer experience and brand value* by
Thomas Lockwood (2009)