

**Glasgow School of Art Course Specification**

**Course Title: 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 2025-26 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
PDIN203		2025-26

<b>1. Course Title:</b>
Future Heritage Design

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG August 2022	School of Innovation and Technology	This course is available to students on PGT programmes which include a Stage 2 elective.

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
20	11	Dr Aude Le Guennec

<b>8. Associated Programmes:</b>
This course is available to students on PGT programmes which include a Stage 2 elective.

<b>9. When Taught:</b>
PGT Stage 2, Taught online only

<b>10. Course Aims:</b>
<p>Future Heritage Design is a 20 credit elective course.</p> <p>In keeping with all Stage 2 electives, this course broadly aims to:</p> <ul style="list-style-type: none"> <li>• Encourage interdisciplinary, critical reflexivity from within an open set of choices;</li> <li>• Foster deep investigative approaches to new or unfamiliar areas of practice and theory;</li> <li>• Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism;</li> <li>• Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study.</li> </ul> <p>In specific terms it aims to:</p> <ul style="list-style-type: none"> <li>• Develop a sustained engagement with the theory and practice of design innovation, in the context of heritage and its relation to the future, as an approach to contemporary design problems and issues expressed through a medium sized project;</li> <li>• Deliver design-led innovation expressed using the language of a specific design domain or discourse relating to heritage.</li> </ul>

- Demonstrate the value of the tools, methods and approaches of design innovation applied to specific heritage knowledge and practice domains;
- Foster critical debate and ethical understanding regarding contemporary design practice and its theoretical basis capable of contributing to the discipline through submission of project work.

#### **11. Intended Learning Outcomes of Course:**

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

- Demonstrate a depth of understanding of Design Innovation theory and practice in the context of heritage, by evaluating and challenging significant debates, problems, controversies, opportunities, concepts and theories pertinent to heritage through applied project context and its deliverables;
- Display a mastery of project management, a significant capacity for collaborative working and individual creative engagement, and understand the different levels of assessment in relation to the practice of heritage, stakeholders and communities;
- Utilise the tools, methods and approaches of design innovation with reference to heritage and develop critical engagement with, and a working knowledge of, historical, environmental, societal and ethical debates and challenges, related to the concept and sense of heritage, to a high degree of resolution and communication;
- Deal with complex ethical and professional issues and make informed judgements on issues addressed by current design and heritage professional codes or practices.

#### **12. Indicative Content:**

The emergent and uncertain natures of the socio-political climate between the immaterial and material forms the study of Future Heritage as a field of enquiry. This course examines the relationship between how the past is understood with the future and its integration, diversity, and representation in society. As contemporary concerns of climate change, nationalism, and inclusion shift, the nature of heritage reflects these evolutions. This course extends student engagement with the methods, tools and theories of design innovation as contemporary practice.

It provides an emphasis upon the study of heritage, and the application of Design Innovation tools and methods. In general the following areas will be considered:

- design innovation as project process with heritage;
- sense of heritage as the ground for more sustainable communities;
- relationship of design and heritage theory to practice as tools for innovation;
- specialist investigation of the context of practice as research tool;
- project management and professional delivery to a variety of stakeholders and audiences.

Students on this course will explore how these issues are addressed by heritage and social innovation within contemporary society through themes of custodianship, connectivity, and collaboration, which are explained as:

- Custodianship – how to engender a sense of belonging within a diversity of place, identities and ideas;
- Connectivity –relational non-essentialist links between humans, animals, the environment and artefacts, be they analogue or digital, tangible or intangible;
- Collaboration – working together through a distributed open-access assemblage.

**13. Description of Summative Assessment Methods:**

On this course, students will be assessed on their ability to:

- Demonstrate a depth of understanding of Design Innovation theory and practice in the context of heritage, by evaluating and challenging significant debates, problems, controversies, opportunities, concepts and theories pertinent to heritage through applied project context and its deliverables;
- Display a mastery of project management, a significant capacity for collaborative working and individual creative engagement, and understand the different levels of assessment in relation to the practice of heritage and conservation, stakeholders and communities;
- Utilise the tools, methods and approaches of design innovation with reference to heritage and develop critical engagement with, and a working knowledge of historical, environmental, societal and ethical debates and challenges, related to the concept and sense of heritage, to a high degree of resolution and communication;
- Deal with complex ethical and professional issues and make informed judgements on issues addressed by current design and heritage professional codes or practices.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Essay	A 3500 word written essay (this should include visual material, e.g., diagrams and mappings, as well as a reference list).	100	Week 11, Stage 2
Or			
Portfolio	An annotated portfolio of practice-based material, including a 1000 word contextualising statement, fully referenced.	100	Week 11, Stage 2

**13.1 Please describe the Summative Assessment arrangements:**

Assessment takes place at the end of Stage 2.

For this course, assessment of student work will consist of either:

- A 3500 word essay, which presents the personal account of the outcome of a design project. The text may include such aspects as the student's motivations, theoretical perspective, method(s) applied, decision-making, findings along with a reflection on the value of their project and its outcome. The document should contain visual material such as photographs, diagrams and mappings. It should be academically written and referenced. It should also be appropriately designed, with consideration being given to the overall layout and aesthetic.
- A portfolio of design work (maximum of 30 pages) —submitted digitally, professionally presented —which contains the personal outcome, thought process and development of a future heritage design project along with a 1000 word contextualising statement outlining the student's motivations, theoretical perspective, method(s), decision-making, findings along with a reflection on the value of their project and its outcome. The statement and annotations should be written in an academic format and referenced. The portfolio should be appropriately designed, with consideration being given to the layout and overall aesthetic.

**14. Description of Formative Assessment Methods:**

Group projects and individual works are formatively reviewed in project crits throughout the life of the course. Informal feedback will be provided during the tutorials via workshops, online discussion boards, collaborative online platforms, and group exercises.

A series of video conference crits and workshops between students on the GSA Glasgow and Creative Campus Forres sites may also take place, fostering peer review and wider access to teaching faculty.

The last week prior to assessment (week 10) will consist in informal feedback prior to submission.

**14.1 Please describe the Formative Assessment arrangements:**

Formative review is provided through online weekly tutorials, an interim presentation, and seminars, where students receive feedback on work in progress. During interim presentations, it will be recommended that students partner up and take notes while their partner(s) is/are presenting for peer review.

A formative assessment will be held in week 5 or 6 in the form of an interim review.

**15. Learning and Teaching Methods:**

Formal Contact Hours	Notional Learning Hours
20	200

**15.1 Description of Teaching and Learning Methods:**

The course will be based on weekly teaching sessions focusing on:

- Theory (lectures);
- Project definition (seminars, brief writing and tutorials);
- Project enactment (Interim presentations and tutorials);
- Production (tutorials).

**16. Pre-requisites:**

Successful completion of PGT Stage 1.

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

**21. Additional Relevant Information:**

This online course addresses the practice-based affinities of heritage in the context of design by introducing a theoretical background through an examination of the relationship between heritage practice and the social context of design practice. It invites students to challenge the norms of heritage practices, promote a holistic relationship between culture and nature, and opening up discourse between the multiple stakeholders of heritage making. It would support a place-based understanding of narratives and storytelling, while promoting best practices towards community ownership of their past.

The emphasis upon collaborative working and real world engagement is examined through projects exploring the sense of place and belonging, the interpretation of heritage by communities and its support for the development of sustainable societies, the institutionalisation of the concept of heritage and its meaning in today's society, the transmission of tangible or intangible heritage, the ethical challenges faced by the heritage industry. From the Highlands to the world, students will prospectively explore the challenges and opportunities of a comprehensive and integrated approach of heritage in the industry, education, social interactions as ways to ideate a renewed sense of belonging and to benefit the society.

## **22. Indicative Bibliography:**

- Banks, L., 2011, *Visual Methods in Social Research*, Sage: London.
- Bennett, J., 2009, *Vibrant matter: A political ecology of things*, Duke University Press, Durham
- Gordillo, G., 2014, *Rubble: The Afterlife of Destruction*, Duke University Press: Durham.
- Gordon, A., 1997, *Ghostly matters: haunting and the sociological imagination*, University of Minnesota Press: Minneapolis.
- McCrone, D., 2017, *The new sociology of Scotland*, Edinburgh: University Press
- Raymond, M., 2020, *The trend forecaster's handbook*, London: Laurence King, 2e ed.
- Harrison, R., 2013, *Heritage: Critical Approaches*, Routledge: Abingdon
- Smith, L., 2006, *Uses of Heritage*, Routledge: Abingdon.
- Stewart, K., 2007, *Ordinary Affects*, Duke University Press: Durham.