

Course Title	<b>Design Project 2</b>				
Course Code	<b>DES423</b>				
Course Type	<b>Compulsory</b>				
Level	<b>4</b>				
Year / Semester	<b>Year 4 / Semester 2</b>				
Teacher's Name	<b>Marshall Hughes</b>				
ECTS	15	Lectures / week	1 hour	Laboratories / week	9 hours
Course Purpose and Objectives	<p>This is a follow-up course to 'Project Design 1'. In this course, students are required to put in practice the self-directed project they have already proposed in semester 1. Having completed the theoretical part of their project in the previous semester, students will be ready to practically implement their proposed project which must demonstrate ambition, high caliber work, proper contextualization and research as well as professional ways of presentation and time management skills.</p> <ul style="list-style-type: none"> <li>• Enable analytical and intellectual inquiry appropriate to individual interests and apply information from a wide range of sources.</li> <li>• Further advance project management skills and to take responsibility of their own learning process from initial stages to conclusion and reflect on that learning.</li> <li>• To investigate a wider range of practical skills appropriate for employment and post-graduate study.</li> <li>• To enable students consider proposals which reflect upon their own areas of interest, discipline and ambition.</li> <li>• Apply independent, creative, innovative and aesthetic design solutions professionally and to a high standard.</li> <li>• To foster and cultivate an investigative, conceptual and creative individual final design project.</li> <li>• To show the ability to communicate concepts and ideas visually, verbally and in written context.</li> </ul>				
Learning Outcomes	<p>On completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Collate, analyse and critically reflect on investigation from a range of sources appropriate to individual research interests.</li> <li>• Demonstrate sound management skills, responsibility of their own learning process from initial investigation to critical reflection and the final outcome.</li> <li>• Conduct practice investigation within the broader framework of the creative industry.</li> <li>• Produce a creative, innovative and high standard body of work.</li> <li>• Demonstrate the ability to generate, develop and resolve ideas for an individually negotiated professional context.</li> </ul>				

	<ul style="list-style-type: none"> <li>Communicate ideas visually, verbally and documented in a professional manner.</li> <li>Complete a negotiated proposal of study based on the identification and delivery of individual disciplines, technical specialisms and professional ambitions.</li> </ul>		
Prerequisites	Design Project 1	Required	Yes
Course Content	<p><b>Graphics:</b> Students will undertake a self-directed programme of investigation/study that will be developed and brought to conclusion by exploring various aspects of visual communication within a highly intellectual and professional format. The study should be more investigative, ambitious, challenging and more coherent than a selection of projects which follow current conventions. Questions should be identified and problems addressed through a body of work that portrays a successful response and resolution. Further considerations should relate to current practice, new developments in technology and contemporary graphic design. The final outcome will focus on a combination of various forms which can include:</p> <p>Print and digital media Interactive design Film/Videos Motion graphics Social media Installation</p> <p><b>Interior:</b> This course will represent a synthesis of previous technical and theoretical study and demonstrate a body of work completed to a professional standard and design outcomes should express an individual approach to interior design in the selection of the topic and site or subject, in the vocabulary of design used and in terms of a high level of personal innovation. On agreement with staff, the student will select a topic and site of a choice. Subjects will focus on a variety of personal areas of interest within the areas of:</p> <ul style="list-style-type: none"> <li>Hotels and Residential design</li> <li>Museums, exhibitions and visitors' centers</li> <li>Retail and leisure: bars, clubs, shops and restaurants</li> <li>TV/Film and other virtual or digital environments</li> </ul> <p>In all cases topics will seek to address novel social, commercial and functional issues and will counterpoint at least two focus areas e.g. a community need with exhibition, or retail with café to provide maximum design opportunity. Sites or subjects will be of a high level of architectural quality and provide appropriate opportunities for your chosen option.</p> <p><b>Photography:</b> Students will undertake a self-directed, individual program of research on the development of a project proposal, demonstrating their ability to identify, expand upon and sustain an area of research practice or specialisation. This body of work should be innovative, creative and reflect in a critical manner</p>		

	<p>on contemporary debates and issues on photographic, visual arts and media practice.</p> <p><b>Fashion:</b> The final course of the programme will enable students to undertake and complete an industry body of work (garments/textile collections/fashion product) and a portfolio appropriate to their professional ambitions. Design, develop and deliver an ambitious and relevant fashion design collection, or fashion product outcomes for a specified market.</p> <p>Key Points:</p> <ul style="list-style-type: none"> <li>• Learning through experience, strategizing, undertaking and managing a self-initiated project.</li> <li>• Exploration, development and evaluation of own design methods through either mood boards or sketchbooks.</li> <li>• Oral presentation of proposal supported by visual and technical processes.</li> <li>• A visual presentation of final design project to include either print, 3D or digital format conditional to subject related discipline.</li> <li>• Primary and secondary research, investigation, predatory work, development analysed and critically reflected in sketchbooks, journals etc.</li> <li>• A written proposal focusing on specialist area of study (500 Words)</li> <li>• A written report to reflect on experience, practice and final outcome (1000 Words)</li> </ul>
Teaching Methodology	<p>The delivery of the course will include a series of lectures, workshops in the studios as well as collaborative shops, weekly deck crits and mini presentations amongst students and staff. Presentations will include students and staff from other specializations as well. Presentations should include various types of communication media exploring and experimenting the research topic.</p> <p>Students will have to work a significant amount of time individually in their studios to produce their final outcome.</p> <p><b>Lectures:</b> 14 hours  <b>Workshop:</b> 28 hours  <b>Studio direct contact hour:</b> 98 hours</p> <p><b>Independent learning and work</b> include hours engaged with essential reading, project work, project preparation, planning, completion, presentation.</p> <p><b>Total indirect time:</b> 235  <b>Total nominal time = 375 hours.</b></p>
Bibliography	<p><b>Graphics</b></p> <ul style="list-style-type: none"> <li>• O'Reilly, J. (2002) <i>No Brief: graphic designer's personal projects</i>. Rotovision.</li> </ul>

- Rawsthorn A (2015) *Hello World: Where Design Meets Life*. Overlook Press.
- Steven Heller, Veronique Vienne (2018) *Citizen Designer: Perspectives on Design Responsibility*. Allworth Press.
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- Newton, Rae R. and Rudestam, Kjell E. (2007) *Surviving your Dissertation: A Comprehensive Guide to Content and Process*. 3rd ed. London: Sage Publications.
- Fairbairn, Gavin, (2007) *Reading, Writing and Reasoning: A Guide for Students*. 2nd ed. Buckingham: Oxford University Press.
- Mauch, James E. (2003) *Guide to the Successful Thesis and Dissertation*. 5th ed. New York: M.Dekker.
- Franklin, Carl. (2003) *Why Innovation Fails – hard won lessons for business*. London: Spiro Press.
- Csikszentmihaly, Mihaly. (2003) *Good Business Leadership, How and the making of meaning*. London: Hodder & Stoughton.
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- Robson, Colin. (2002). *Real world research : a resource for social scientists and practitionerresearchers*. Oxford:Blackwell.

### **Periodicals**

Archiprix 2006 – 2010: The Best Dutch Graduation Project

### **Photography**

	<ul style="list-style-type: none"> <li>• Anne-Celine Jaeger (2010) Image Makers, Image Takers (Second Edition), Thames &amp; Hudson</li> <li>• Durden, M. (2014), Photography Today: A History of Contemporary Photography. London, Phaidon Press</li> <li>• 2017. The Best of LensCulture: Volume I: 1. Lens Culture</li> <li>• Ashley la Grange (2005) Basic Critical Theory for Photographers, Focal Press</li> <li>• Chris Dickie (2010) Photography: The 50 Most Influential Photographers of All Time (Icons of Culture), Barron's Educational Series</li> <li>• David Campany (2012) Art and Photography, Themes &amp; Movements</li> <li>• Dexter, E &amp; Weski, T. (eds.) (2003) Cruel And Tender: Photography and the Real. London: Tate.</li> <li>• Burgin V. (1982) thinking photography London Macmilan</li> <li>• Gilda Williams (2014) How to write about contemporary art. Thames &amp; Hudson</li> <li>• Levi-Strauss, D. (2003) Between the Eyes: Essays on Photography and Politics. London: Aperture</li> <li>• Ewing W. (2006) Face: The New Photographic Portrait. London: Thames &amp; Hudson.</li> <li>• Fontcuberta, J. (2014) Fugitive identity in Pandora's Camera: Photography After Photography. London: Mack.</li> <li>• J.A.P Alexander (2015) Perspectives on Place: Theory and Practice in Landscape Photography . Bloomsbury Publishing</li> <li>• Evans, J. ed. (1997) The Camerawork Essays. London: Rivers Oram Press.</li> <li>• Smith, P &amp; Lefley, C. (2016) Rethinking Photography: Histories, Theories &amp; Education. London: Routledge.</li> <li>• Bright S. (2011) Art Photography Now London: Thames &amp; Hudson</li> <li>• Shore, R. (2014) Post Photography: The Artists with a Camera. London: Laurence King</li> </ul> <p><b>Fashion</b></p> <ul style="list-style-type: none"> <li>• Bayley, S. (2008) <i>Life's a pitch :how to sell yourself and your brilliant ideas.</i> Corgie.</li> <li>• Eissenman. (2006) <i>Building Design Portfolios- Innovative concepts for presenting your work.</i> Rockport.</li> <li>• Renfrew, (2009) <i>Developing a collection.</i> AVA.</li> <li>• Tain, (2003) <i>Portfolio presentation for fashion designers.</i> Fairchild.</li> </ul>
Assessment	<ul style="list-style-type: none"> <li>• 60% Portfolio of final practical work</li> <li>• 20% Documentation of work (experimentation, sketchbook file, notes and supportive material)</li> <li>• 10% Presentation</li> <li>• 10% Participation</li> </ul>
Language	English