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• **Module**	Design Futures
Course code	BAIDO-DF
Credits	5
Important notes	Available for semester abroad students
Allocation of marks	100% Continuous assessment

Module aims and objectives

The Design Futures module has been designed with the intention of accommodating emerging methodologies, knowledge and skills, which are developing as a response to the increasing complexity of contemporary culture and design practice. In this module, we will explore how practice is informed by context and theory.

This module can be taken by students from all of the design programmes. The learning outcomes are the same regardless of the discipline of design you are following, the learners output from this module will reflect the media and approaches of your programme's disciplines and subject areas.

There will be opportunities for the learner to critically analyse, debate and address key current issues and debates associated with design as they relate to their discipline-specific practice. The module is designed to challenge and develop your ability to critically reflect upon competing concepts and contemporary debates associated with design and related creative practices, as well as their impact within local and global contexts.

Minimum intended module learning outcomes

On successful completion of this module, the learner will be able to:

1. Show understanding of aspects of a range of contemporary design issues, contexts and practices
2. Apply research skills to evaluate different perspectives on relationships between context, theory and practice, especially their relation to your discipline
3. Demonstrate an understanding of range of contemporary issues, contexts and practices Critically appraise contemporary designers contributions to modern architecture and design
4. Apply different methods of critically reflecting on the major concepts related to current debates in art and design

Module content, organisation and structure

The module consists of five (5) areas of study. Each themed area of study is divided into two lectures.

Learners will be grouped for the peer presentations in weeks 7& 8.

1. A-Z of Contemporary Design
2. Sustainability
3. Locavorism and vernacular design
4. Creative Dissent
5. Technology – SCOT, ANT, Technological Determinism, 3D printing
6. Critical Design

Sample discussion and seminar topics

- Environmental practices and eco-design
- Social, economic and material sustainability corporate social responsibility (CSR
- communication for social change
- Globalisation
- Theoretical concepts relevant to responsibility and ethics in the creative arts & design contexts
- Practices that is responsible with regards to materials and technologies for idea generation and concept development.
- Practices that demonstrate an understanding of integrity in creative design e.g. copyright
- Practices that is responsible with regards to environmental issues, social and cultural communities, social enterprise and sustainability, within local and global economies.

- Practices that communicate these issues to a wide audience (i.e. through filmmaking, campaigning and activism).
- The politics of the interdisciplinary
- People oriented design 'user-centred' design has had the tendency to take the form of a reductivist anthropology, which renders the imagined user primarily as a consumer, or as a form of reactive mechanism constituted by their relationship to ergonomic stimuli, which can be studied through a form of applied psychology (almquist & lupton 2010; jordan 2005).
- Strategic design and value creation ultimately design as a practice takes place within a wider social structure
- Narrating the future by way of conclusion then, and to address the final issue of how students are to be equipped to face an uncertain and essentially unknowable future, it is perhaps worth reiterating the constraints and challenges identified throughout this paper and pointing towards ways in which the designers of the future must be able to reinvent themselves. Preparing them for thesis

CLASS PLAN/ MODULE CURRICULUM		
Semester 1 / Week no	**Topic No**	**Topic Name**
1.1	1	Introduction to Module and Assignments What role does the designer plays in industry, culture and society? The socio-economic, historic and technological factors shaping design. The module consists of 5 areas of study. Each themed area of study is divided into two lectures. Learners will be grouped for the peer presentations in weeks 7& 8. Methods of applying critical thinking to their chosen thesis subject will be addressed in week 12, drawing on the content covered throughout the module.
1.2	2	Sustainability & cradle to cradle
1.3	3	Sustainability & designing for humanity
1.4	4	Vernacular design, Kilkenny Design Workshops, National Identity & Imagined Communities
1.5	5	Creative Dissent – design for political and social movements, theories of protest
1.6	6	Tracing a culture through its objects: Ernesto Rogers suggested in 1964 that the kind of city a culture would build could be determined by discovering a spoon produced by that culture, ie that within the objects we produce is contained our cultural values. The buildings and art of Ancient Greece are briefly surveyed to determine the priorities and preoccupations of those societies. Learners are asked to consider which contemporary object(s)

		would provide “the fragment of genetic code” (Sudjic, 2008) which would allow our society to be rebuilt. Slavoj Zizek asserts the ideology of discrete Western civilizations can be read through the difference in the structure of their toilets. Learners are asked to query the structure of things to determine the political and cultural ideologies at work in their designs. Western art and architecture of the Middle Ages was predominantly occupied with both spiritual and religious concerns. Social and moral conformity and obedience was heavily reinforced by a hierarchical understanding of the world, which was expressed through the visual arts and architecture of this era. Do the soaring cathedrals of the middle ages have their counterparts in contemporary culture? What do the buildings of Daniel Libeskind tell us about contemporary cultural concerns? Presentations
1.7	7	Presentation to peers: Learners groups are asked to make a short presentation on the “genetic code” object they have chosen, and to justify their choice with reference to the political/social/cultural values contained therein. Class discussion will tease out the hidden or overt signifiers of these values.
1.8	8	Presentation to peers:
1.9	9	Theories of technology – SCOT and Technological determinism
1.10	10	Critical Design
1.11	11	Speculative Everything
1.12	12	Research Proposal & Thesis discussion

Module physical resource requirements

You will be encouraged to attend a study visit but it is understood that as you will have to self-finance it.

Reading lists and other information resources

Students are expected to keep up to date with the current issues of design magazines and journals: such as,

- *Design Culture,*
- *The Design Journal, Design Issues,*
- *Frieze,*
- *Journal of Visual Culture,*
- *Design Issues, Wallpaper,*
- *Blueprint.*

Recommended Reading:

- Adams, B (2014), Design as future-making, London: Bloomsbury.
- Antonelli, P. Hall P., Sargent T, (2008) Design and the Elastic Mind, New York: The Museum of Modern Art.
- Bremner, C. (2016) An A to Z of Contemporary Design, Bloomsbury/Berg Publishers, London

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