List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 1 (Fall) 2025/26
School of Design (SD)
BA (Hons) in Design (Environmental Design) [73416-ED] / BA (Hons) in Design (Interior Design) [73416-IRD]

Subject Code	Subject Name	Compulsory / Elective ^	Credits	Eligible Student Type [see *]	Limitation [see **]	Eligible Student (Year 1) (Y/N)	Eligible Student (Year 2) (Y/N)	Eligible Student (Year 3) (Y/N)	Eligible Student (Year 4 or above) (Y/N)
SD4002	Cooperative Project	Common Compulsory	4	SD	73416-ADV 73416-ED 73416-IFD 73416-IRD 73416-MD 73416-OD 73416-SD	N	N	Y	Y
SD3570	Environmental and Interior Design Studio I	Compulsory-Environment / Interior	3	SD	73416-ED 73416-IRD	N	N	Y	Y
SD3571	Environmental and Interior Technology II	Compulsory-Environment / Interior	2	SD	73416-ED 73416-IRD	N	N	Y	Y
SD3573	Spatial Theories and Concepts	Compulsory-Environment / Interior	2	SD	73416-ED 73416-IRD	N	N	Y	Y
SD3581	Design History – Environmental Design	Compulsory-Environment +	2	SD	73416-ED 73416-IRD	N	N	Y	Y
SD4573	Spatial and Material Prototyping	Compulsory-Environment / Interior	3	SD	73416-ED 73416-IRD	N	N	Y	Y
SD3582	Design History - Interior Design	Compulsory-Interior +	2	SD	73416-ED 73416-IRD	N	N	Y	Y
SD2546	Re-used Spaces	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD	N	N	Y	Y
SD4553	Advanced Drawing Techniques for Spatial Design	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD	N	N	Y	Y
SD4463	Sustainable Product Design	Elective-Product Design	3	SD	73416-ADV 73416-ED 73416-IRD 73416-ITD 73416-OD 73416-PD 73416-SD	N	N	Y	Y
SD3555	Digital & Interactive Spaces	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD	N	N	Y	Y

Remarks:
* Eligible Student Type
'ALL' = open to all exchange/short-term non-local study students including those admitted to other departments.
'Dept' = open to exchange/short-term non-local study students who are admitted to this department only

** Limitation
'N/A' = open to all exchange/short-term non-local study students
'(programme code and/or stream code)' = only open to exchange/short-term non-local study students who are enrolled in specific discipline/stream/programme

^ Make sure at least 50% of your enrolled subjects come from your enrolled programme.

+ SD3581 and SD3582 are combined class, students can only enrol either one subject code.

List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 1 (Fall) 2025/26
School of Design (SD)
BA (Hons) in Design (Advertising Design) [73416-ADV] / BA (Hons) in Design (Information Design) [73416-IFD] / BA(Hons) in Design (Media Design) [73416-MD]

Subject Code	Subject Name	Compulsory / Elective ^	Credits	Eligible Student Type [see *]	Limitation [see **]	Eligible Student (Year 1) (Y/N)	Eligible Student (Year 2) (Y/N)	Eligible Student (Year 3) (Y/N)	Eligible Student (Year 4 or above) (Y/N)
SD4002	Cooperative Project	Common Compulsory	4	SD	73416-ADV 73416-ED 73416-IFD 73416-IRD 73416-MD 73416-OD 73416-SD	N	N	Y	Y
SD3865	Design History 2 - History of Advertising	Compulsory - Advertising Design	2	SD	73416-ADV	N	N	Y	Y
SD3867###	Communication Strategy	Compulsory - Advertising Design	3	SD	73416-ADV 73416-IFD 73416-MD	N	N	Y	Y
SD4864	Time-based Media Advertising	Compulsory - Advertising Design	3	SD	73416-ADV	N	N	Y	Y
SD3254	Design History II - Information Design	Compulsory - Information Design	2	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD3271#	Studio I: Information	Compulsory - Information Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD3272#	User Studies Seminar	Compulsory - Information Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD4269	Art Direction	Compulsory - Information Design	3	SD	73416-IFD	N	N	Y	Y
SD4268	Information Design	Compulsory - Information Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD4264	Typography II	Compulsory - Information Design	3	SD	73416-ADV 73416-MD	N	N	Y	Y
SD3961	Applied Media Aesthetics	Compulsory - Media Design	2	SD	73416-MD	N	N	Y	Y
SD4973##	Media Design Studio I - Digital Video Production	Compulsory - Media Design	6	SD	73416-ADV 73416-MD	N	N	Y	Y
SD4970	Advanced Storytelling	Compulsory - Media Design	3	SD	73416-MD	N	N	Y	Y
SD2861###	Art Direction 1: Applied Typography	Elective - Advertising Design	3	SD	73416-ADV 73416-IFD 73416-MD	N	N	Y	Y
SD4463	Sustainable Product Design	Elective - Product Design	3	SD	73416-ADV 73416-ED 73416-IRD 73416-ITD 73416-OD 73416-PD 73416-SD	N	N	Y	Y

Remarks:
* Eligible Student Type
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'Dept' = open to exchange/short-term non-local study students who are admitted to this department only

** Limitation
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'(programme code and/or stream code)' = only open to exchange/short-term non-local study students who are enrolled in specific discipline/stream/programme

^ Make sure at least 50% of your enrolled subjects come from your enrolled programme.

Students should take SD3271 and SD3272 at the same semester.
Student's background will be assessed pending further approval.
Please note that there is a limited availability of quota.

List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 1 (Fall) 2025/26
School of Design (SD)
BA (Hons) in Design (Product Design) [73416-PD] / BA (Hons) in Design (Interaction Design) [73416-ITD]

Subject Code	Subject Name	Compulsory / Elective ^	Credits	Eligible Student Type [see *]	Limitation [see **]	Eligible Student (Year 1) (Y/N)	Eligible Student (Year 2) (Y/N)	Eligible Student (Year 3) (Y/N)	Eligible Student (Year 4 or above) (Y/N)
SD4710	Studio II – Information and Communication	Compulsory - Interaction Design	3	SD	73416-ITD	N	N	Y	Y
SD4713	Computer Game Design	Compulsory - Interaction Design	3	SD	73416-PD 73416-ITD	N	N	Y	Y
SD3413	Design History - Product Experience Design	Compulsory - Product Design / Interaction Design	2	SD	73416-PD 73416-ITD	N	N	Y	Y
SD4463	Sustainable Product Design	Elective - Product Design	3	SD	73416-ADV 73416-ED 73416-IRD 73416-ITD 73416-OD 73416-PD 73416-SD	N	N	Y	Y
SD3781	Interface Design	Compulsory - Interaction Design	3	SD	73416-PD 73416-ITD	N	N	Y	Y

Remarks:
* Eligible Student Type
'ALL' = open to all exchange/short-term non-local study students including those admitted to other departments.
'Dept' = open to exchange/short-term non-local study students who are admitted to this department only

** Limitation
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'(programme code and/or stream code)' = only open to exchange/short-term non-local study students who are enrolled in specific discipline/stream/programme

^ Make sure at least 50% of your enrolled subjects come from your enrolled programme.

List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 1 (Fall) 2025/26
School of Design (SD)
BA (Hons) in Design (Social Design) [73416-OD] / BA (Hons) in Design (Service Design) [73416-SD]

Subject Code	Subject Name	Compulsory / Elective ^	Credits	Eligible Student Type [see *]	Limitation [see **]	Eligible Student (Year 1) (Y/N)	Eligible Student (Year 2) (Y/N)	Eligible Student (Year 3) (Y/N)	Eligible Student (Year 4 or above) (Y/N)
SD4002	Cooperative Project	Common Compulsory	4	SD	73416-ADV 73416-ED 73416-IFD 73416-IRD 73416-MD 73416-OD 73416-SD	N	N	Y	Y
SD3302	Visualizing Network, Media and Community	Compulsory - Social Design	3	SD	73416-OD 73416-SD	N	N	Y	Y
SD4307 #	Co-creation and Project Proposal Writing	Compulsory - Social Design	3	SD	73416-OD 73416-SD	N	N	Y	Y
SD4306	Design for Social and Culture Business	Compulsory - Social Design / Service Design	3	SD	73416-OD 73416-SD	N	N	Y	Y
SD4463	Sustainable Product Design	Elective - Product Design	3	SD	73416-ADV 73416-ED 73416-IRD 73416-ITD 73416-OD 73416-PD 73416-SD	N	N	Y	Y

Remarks:
* Eligible Student Type
'ALL' = open to all exchange/short-term non-local study students including those admitted to other departments.
'Dept' = open to exchange/short-term non-local study students who are admitted to this department only

** Limitation
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^ Make sure at least 50% of your enrolled subjects come from your enrolled programme.

SD4307 in Sem 1 25/26 is social design content. It's not offered to normal Service Design students. But it welcomes Service Design Exchange-In students.

SD2861 Art Direction 1: Applied Typography

Discipline Compulsory

Level	2
Credit value	3
Contact hours	39

Pre-requisites
Nil

Co-requisites
Nil

Exclusions
Nil

Objectives

This is a project-based course where students have the opportunity to apply the typographic skills learned in the Basic Typography courses according to specified purposes, audience and communication contexts. The practical application of the marriage of imagery and typography is emphasized. Students will demonstrate an understanding of the language of typographic design. They will create a concept and deliver the overall visual of that concept. Experimentation is highly regarded in developing the visuals. Students will develop both the editorial direction (words) and the visual properties of their concepts. Context and meaning will play key roles in the development of designs. Through lectures, projects, workshops, and one-on-one tutorials , students are encouraged to using types as an important visual element to produce effective communication design for advertising purposes.

Intended learning outcomes

Upon completing the subject, students will be able to:

Professional skills

1 build effective information hierarchies
2 carry out the theme with choosing an appropriate visual element for communications
3 apply typographic detailing and grids when dealing with heavy-text layout
4 create compelling visual with type and imagery that is appropriate to the theme

Transferable skills

5 think critically and creatively
6 extend visual and verbal communication skill

Subject synopsis

Students will be introduced to:

- the role of typography in different advertising medium
- type families and type fonts
- use of style, size, and weight
- contrast in tone, texture, and spacing
- legibility and readability of type
- function and expression of type
- the structured page – texture, flow and tension
- structuring space and use of grids
- type as image and type with image
- logotype design
- constructing textual information
- prioritize the messages

Teaching and learning methods

Activity	Purpose
Lectures	To introduce students to case studies, theories and principles related to typographic design
In-class Workshops	To create their interest in learning on the introduced theories and principles, and have the basic idea how these theories and principles work
Assignments	Putting principles into practice with different design projects
Critiques	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives
Tutorials	To guide students on the development of projects, individually and in small groups

Assessment methods

			Learning outcomes to be assessed					
	Assessment task	Weighting	1	2	3	4	5	6
1	Assignments	85%	•	•	•	•	•	•
2	In-class participation	15%					•	•
	Total	100%						

Purposes

Projects
Assessing the student's ability to:
-create a compelling visual with type and imagery that is appropriate to the theme
-show the knowledge and skill in arrange information hierarchy
-demonstrate the critical and creative thinking skills

In-class participation
Assessing the student's ability to:
-demonstrate critical and creative thinking skills
-extend visual and verbal communication skills

Student Study Effort Expected

	Class contact:		
1	Lecture	7	Hours
2	In-class Workshop	7	Hours
3	Tutorial/Critique	25	Hours
	Other study effort:		
1	Assignment (Design project)	44	Hours
2	Preparing for presentation	22	Hours
	Total student study effort:	105	Hours

References

Books

Craig, J., Bevington, W., and Scala, I. K. (2006). *Designing with type: the essential guide to typography* (5th Ed.). New York: Watson-Guptill Publications.

Elam, K. (2007). *Typographic systems, rules for organising* (1st Ed.). New York: Princeton Architectural Press.

Spiekermann, E., and Ginger, E.M. (2003). *Stop stealing sheep & find out how type works*. Berkeley, California: Adobe Press Mountain View.

Baines, P. and Haslam, A. (2002). *Type & typography*. New York: Watson-Guptill.

Jury, D. (2006). *What is typography?* Hove UK: RotoVision.

Websites

www.designingwithtype.com

www.thinkingwithtype.com

Subject Description Form

Subject Code	SD3254
Subject Title	Design History II – Information Design
Credit Value	2
Level	3
Pre-requisite	SD1106 Design and Material Culture
Objectives	History is not about compiling a static timeline of facts according some pre-existing sequence of past events; it involves multiple interpretations, mappings and analyses of the dynamics between those events, and is itself a process of remaking ourselves. This subject introduces how the transformation of information design impacts our culture, questioning the changing values in relation to its political, social, economic, and technological surroundings. It traces historically how different types of information has been designed, not merely for problem solving or market strategy, but for systemic data visualisation, effective social critique and creative imagination of the future community. Such perspectives would enable students to evaluate information design with a multi-faceted framework and foster new sensitivity to their socio-technical milieu. Analysing a wide spectrum of cases of information design, students should learn to examine their design experience with respect to others' design endeavours in the past, thereby being able to enquire the meaning and value of their own design study and practice.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Understand the history of information design through research, case studies and qualitative analyses. b. Analyse the history of information design in relation to their political, social, economic and technological contexts. c. Evaluate the transformation of information design and its varying socio-technical potentials, with a multi-faceted framework. <u>Transferable skills</u> d. Appreciate the socio-cultural significance of design knowledge and practice. e. Examine their design experience with respect to the design endeavours in the past. f. Analyse and communicate effectively via verbal, visual and written means.

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- **History/histories of information design**
  - The problematic concept of "history"
  - How to recount the history/histories of information design
- **Information design and its evolving socio-technical milieu**
  - Information design in relation to the changing technical milieu of writing, printing, photography, imaging, digital communication, data science, etc.
  - Information design, cultural imagination, and societal changes
- **Information design: global and local**
  - Information design and industrial modernity
  - Information in the hyper-industrial "societies of control"
  - Varying relationships between information design and other realms of design
  - Information design in Asia
- **Uses of information design**
  - Information and user experience
  - Information and citizenship
  - Information and the vernacular
  - Information and ecology

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces the methods, concepts and theories related to the history of information design.
Workshop	Guides students to practise analytical writing; to analyse cases in a critical and contextual manner, and foster an atmosphere of intellectual discussion.
Critique	Allows students to learn from the strengths and weaknesses of their peers; to evaluate students' projects from various perspectives.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed					
		a	b	c	d	e	f
1. Case studies and analyses	60%	✓	✓	✓	✓	✓	✓
2. In-class exercises	10%	✓	✓	✓	✓		
3. Project	30%	✓	✓	✓	✓	✓	✓
Total	**100%**						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

	Case studies and analyses	Students study in an in-depth manner a wide spectrum of cases of information design, analyse their socio-technical potentials, and examine their significance in relation to their own design practice. Students will submit three assignments (each less than 500 words) throughout the semester, and learn to write analytically step by step.
	In-class exercises	Lecture materials and discussion could be effectively learnt through simple and relevant exercises.
	Project	By conducting a small-scale and organised research into a selected topic, students learn how to investigate into the practice of information design in relation to specific historical situations. Students will do a 5-minute project presentation, and learn to comment critically on others' perspectives/frameworks of analysis.

Student Study Effort Expected	Class contact:	
	▪ Lecture and workshop	22 Hrs.
	▪ Critique	4 Hrs.
	Other student study effort:	
	▪ Self-Study	20 Hrs.
	▪ Project and other assignments	24 Hrs.
	Total student study effort	**70 Hrs.**

Reading List and References

Books

Dick, M. (2020). *The Infographic : A History of Data Graphics in News and Communications*. MIT Press.

Drucker, J. (2014). *Graphesis: Visual Forms of Knowledge Production*. Havard University Press.

Fallan, K. (2010). *Design History: Understanding Theory and Method*. Bloomsbury Publishing.

Houze, R. & Lees-Maffei, G. (Eds.). (2010). *The Design History Reader*. Bloomsbury Publishing.

Meggs, P. B. & Purvis, A. W. (2016). *Meggs' History of Graphic Design*. John Wiley and Sons, Inc.

Meirelles, I. (2014). *Design for Information : An Introduction to the Histories, Theories, and Best Practices Behind Effective Information Visualizations*. Rockport Publisher Inc.

Rendgen, S. (2019). *History of Information Graphics*. Taschen GmbH.

Rendgen, S. (2020). *Information Graphics*. Taschen GmbH.

Subject Description Form

Subject Code	SD3271
Subject Title	Studio I - Information
Credit Value	3
Level	3
Co-requisite	SD3xxx User Studies Seminar
Objectives	The advanced studio subjects aim to simulate a professional design studio environment through practice-based learning. Students apply and integrate the skills and knowledge developed in the fundamental visual language subjects in a comprehensive project focusing on a specified topic. Projects may be conceptual or real-life, and may be sponsored by external organizations. No media are specified in these subjects; students decide on suitable media to address user and contextual requirements of the brief. Seminar subjects that run concurrently with the advanced studios introduce methods, processes and theories related to the studios' foci. Students are encouraged to put these into practice in the studio project, and use research as a means to help them make informed design decisions. Information Information design, in essence, is the organisation, visualisation and presentation of information so that it is easily understandable for the intended users. In a world rife with unsolicited messages, good information design helps us locate, select, access, understand and learn information that is relevant to us, ultimately saving us time and effort. Information design may also act as a reasoning tool, helping us to make sense of complex relationships, present evidence, draw conclusions and make decisions. This studio builds on the concepts learned in SD3xxx User Studies Seminar, applying them in a contextual project. The focus is on creating 'information products' for a specific context that is relevant, useful, usable, understandable and attractive.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Address the communication goals, users' needs and contextual requirements for an information-driven project. b. Link research to a practical design problem for making informed design decisions. c. Apply and integrate the principles, techniques, aesthetics and craft skills previously learnt in executing an information product. d. Create low and high-fidelity prototypes for testing. e. Document and communicate the context, design concepts and process of a complex project in an understandable manner through communication design. <u>Transferable skills</u> f. Reflect critically on their learning process. g. Communicate through visual, verbal and written means. h. Effectively manage a project individually and/or within a team.

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- The development of projects through several thematically related design briefs led by various tutors
- Research of specific topic, the content of which will vary depending on the design brief
- The studying and analysing of data graphics, complex publications, wayfinding systems and signage, instructional graphics, exhibition boards, public service information, forms and billing systems, information design for social advocacy, etc.
- The application and integration of principles, techniques, aesthetics and craft skills to guided tours and instructional graphics
- Appropriate materials to develop prototypes for testing

Teaching/Learning Methodology

Activity	**Purpose**
Studio work	Allows students to research, conceptualise, create prototypes, test and execute designs for the project within the studio environment, individually or in a team.
Workshop/seminar	Guides students to practise or discuss on special topics, relevant assigned readings, and case studies related to the design brief.
Tutorial: group or individual	Guides students through the development of the project and share resources and ideas between students and tutor.
Presentation and critique	Develops students' abilities to communicate design concepts to an audience and to learn through giving and receiving constructive criticism. To provide a framework for evaluating the effectiveness of the students' projects from various perspectives.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed							
		a	b	c	d	e	f	g	h
1. Learning journal	20%	✓	✓	✓			✓		✓
2. Project	70%	✓	✓		✓				
3. Presentation and documentation	10%					✓	✓	✓	
Total	**100%**								

<table>
<tr><td></td><td>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:
<table><tr><td>Learning journal
20%</td><td>Evaluates students' critical reflections on their learning experiences and project development process.</td></tr><tr><td>Project
70%</td><td>Evaluates the effectiveness of students' design solution and their ability to answer the requirements as set out in the design brief.</td></tr><tr><td>Presentation and documentation
10%</td><td>Evaluates student's ability to communicate the context, concept and process of the project with clarity through visual, written and verbal means.</td></tr></table></td></tr>
<tr><td rowspan="9">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Studio work</td><td>10Hrs.</td></tr>
<tr><td>▪ Workshops/ seminars</td><td>7 Hrs.</td></tr>
<tr><td>▪ Tutorials: group or individual</td><td>15Hrs.</td></tr>
<tr><td>▪ Critiques</td><td>7 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Self-study</td><td>20 Hrs.</td></tr>
<tr><td>▪ Project work</td><td>46 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>105 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2"><u>Books</u>
Baer, K. (2008). Information design workbook: graphic approaches solutions, and inspiration + 30 case studies. Rockport.

Berger, C. M. (2005). Wayfinding: designing and implementing graphic navigational systems. Rotovision.

Black, A. (2017). Information design : research and practice. Routledge.

Frascara, J (2015). Information design as principled action: Making information accessible, relevant, understandable, and usable. Common Ground Publishing

Gibson, D. (2009). The wayfinding handbook : information design for public places. Princeton Architectural Press.

Institute for Information Design Japan (2005). Information design source book (2nd ed..). Birkhäuser.

Jacobson, R., & Wurman, R. (2000). Information Design. The MIT Press.

Knaflic, C. N. (2015). Storytelling with data : a data visualization guide for business professionals (1st ed..). Wiley.

Mollerup, P. (2005) Wayshowing: a guide to enviornmental signage, principles & practices. Lars Müller.

Setiawan, A., Rizaldi, M., & University Multimedia Nusantara. (2020 Nov). Signage Design for People with Visual Impairment at Commuter Train</td></tr>
</table>

	Station. Paper presented at: International Conference of Innovation in Media and Visual Design. Tangerang, Indonesia Tufte, E. R. (1990). *Envisioning information*. Graphics Press. Visocky O'Grady, J. & Visocky O'Grady, K. (2008) *The information design handbook*. How Books. Wurman, R. S. (1996). *Information architects*. Graphis Press Websites The Society for Experiential Graphic Design. https://segd.org/ The International Institute for Information Design. https://www.iiid.net/ Sign Design Society. https://www.signdesignsociety.co.uk/ Illuminant Design. http://www.luminantdesign.com/

Subject Description Form

Subject Code	SD3272
Subject Title	User Studies Seminar
Credit Value	3
Level	3
Co-requisite	SD3xxx Studio I - Information
Objectives	Design research, or more specifically, user studies, in the context of communication design adopts a human-centred approach towards the understanding of human learning, behaviours and needs using both traditional and unorthodox methods (including methods adopted from other disciplines or methods unique to the design discipline) to generate findings that inspire and lead designers and design researchers to develop actionable and innovative design solutions. In this subject, students will: (i) acquire and build basic conceptual knowledge in design ethnography, human-cantred/user research process and methods; (ii) develop practical information literacy, observation and interviewing skills, and (iii) employ storytelling and various visualisation tools to communicate research findings.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Understand and practise the processes of user-centered design research. b. Conduct observational research using ethnographic research methods. c. Use user scenarios and journey methods for user studies. d. Synthesise findings using appropriate visualisation and mapping tools. e. Plan, design, and conduct effective user tests. <u>Transferable skills</u> f. Reflect critically on their learning process. g. Communicate through visual, verbal and written means. h. Effectively manage a project individually and/or within a team.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: ● How do human learn: sensation, perception and cognition ● Design ethnography ● Human-centred design/user research process ● Point of view: framing and reframing ● Design research methods and tools ● Design analysis and synthesis methods and tools ● (Re)presentation: Personas, scenarios and mapping

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to theories and principles related to information design, human cognition, design ethnography and human-cantered design.
Workshop / Seminar	Allows students to put principles into practice with short in-class exercises and to discuss assigned readings related to human learning and cognition, design ethnography and human-centred design.
Tutorial: group or individual	Guides students through the development of projects in small groups.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed							
		a	b	c	d	e	f	g	h
1. Learning journal	20%					✓	✓	✓	✓
2. Field / in-class activities	40%	✓	✓	✓	✓	✓		✓	
3. Research report	40%	✓	✓	✓	✓	✓		✓	
Total	**100%**								

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Learning journal 20%	Evaluates students' critical and creative thinking skills in relation to their learning experiences, how they have made connections between thinking about and doing design research.
Field/in-class activities 40%	Evaluate how students work together in group to conduct field research, analyse data and synthesise findings.
Research report 40%	Evaluates how students communicate their entire learning process – planning, designing, conducting, analysing, synthesising and presenting research – through written and visual forms.

Student Study Effort

Class contact:	
▪ Lectures, workshops and seminars	15 Hrs.
▪ Tutorials: group or individual	15 Hrs.
▪ Critiques	9 Hrs.
Other student study effort:	
▪ Self-study	20 Hrs.
▪ Group or individual project work	46 Hrs.
Total student study effort	**105 Hrs.**

Reading List and References	Books Barnum, C. M. (2020). *Usability Testing Essentials: Ready, Set...Test*. Morgan Kaufmann. Cranz, G. (2016). *Ethnography for designers*. Routledge: Taylor & Francis Group. Frascara, J. (1997). *User-centered graphic design: Mass communications and social change*. Taylor & Francis. Gibbs, G. R. (2007). *Analyzing qualitative data*. SAGE Publications. Kumar, V. (2012). *101 Design Methods* (1st ed..). Wiley. Kuniavsky, M. (2003). *Observing the user experience: A practitioner's guide to user research*. Morgan Kaufmann. Lupton, E., Carpentier, T., Lambert, T., & Cooper-Hewitt Museum. (2014). *Beautiful users : designing for people*. Princeton Architectural Press. Müller, F. (2021). *Design Ethnography Epistemology and Methodology* (1st ed..). Springer International Publishing: Imprint: Springer. Norman, D. A. (2013). *The design of everyday things*. Basic Books, a member of the Perseus Books Group. O'Grady, J. V., & O'Grady, K. (2009). *A designer's research manual: Succeed in design by knowing your clients and what they really need*. Rockport Publishers. Reinharz, S. (2011). *Observing the observer: Understanding ourselves in field research*. Oxford University Press. Rubin, J., & Chisnell, D. (2008). *Handbook of usability testing* (2nd ed..). Wiley. Weinschenk, S. (2011). *100 Things: Every Designer Needs to Know About People*. New Riders. Wong, D. M. (2010). *The Wall Street journal guide to information graphics: the dos and don'ts of presenting data, facts, and figures*. W.W. Norton & Co.

The Hong Kong Polytechnic University

Subject Description Form

Subject Code	SD3302
Subject Title	Visualising Network, Media and Community
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	
Objectives	Observation and visualisation are fundamental skills for designers. In the social design context, these skills are instrumental in visualising and pinpointing topics, messages, contents, networks and the relational elements of the social or media communities. Means of design visualisation are capable of organising and translating complex contextual or abstract media data into compellingly clear and accessible visual information or knowledge. In addition to the acquisition of visualisation skills, this subject also aims to develop students' understanding of the community and its relational elements by engaging them in the study of various aspects, including the habitants' behaviour, living environment, relationships, social networks, within specific contexts. Their understanding will then be summarised and explained through a series of visualisation or community interaction processes, with which to create discussion platforms for necessary stakeholders' dialogues.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. Apply the visualisation and information design principles and articulate them in visual communication with necessary community or network partners; b. Investigate and identify the underlying factors or relational aspects that constitute modern networks and communities; c. Employ design research methods in the exploration and conceptualisation of specific community practices in everyday contexts; d. Explain, summarise and synthesise the data collected from the community through appropriate visualisation methods; e. Apply the knowledge and technical skills of information design to sketches, drawings and visualisation means for better communication with necessary stakeholders. f. Collaborate in teams and communicate with partners through effective presentations with appropriate media.

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Students will be introduced to:
Principles of visualisation and information design
Basic theories and methods of community studies
Design ethnography for community observation
Design methods for observation, analysis and visual explanation of findings from contextual inquiries, including visual mapping, affinity diagram, storyboard and scenario building.
Methods of visualising space, structure, relations, metaphors or abstract information of hierarchy, sequence, chronology, location and network, etc.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>Lectures: Introduce case studies, theories and principles of community studies, visualisation and information design.

Workshops: Solicit students’ curiosity and engagement and put theories into practices by simple in-class exercises.

Guest Seminars: Broaden students’ views by introducing new possibilities and real-life or professional practices in visualisation and community studies.

Tutorials: Support and guide students through the development of related projects.

Critiques: Allow students to appreciate and learn from their peers’ works from multiple perspectives.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="6">Intended subject learning outcomes to be assessed (Please tick as appropriate)</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td><td>f</td></tr>
<tr><td>1. Research and analysis</td><td>20%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td></td><td>✓</td></tr>
<tr><td>2. Projects</td><td>60%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. In-class exercises</td><td>10%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td></td><td>✓</td></tr>
<tr><td>4. Presentation and critiques</td><td>10%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100 %</td><td colspan="6"></td></tr>
</table>

Research and analysis reinforce students’ ability to formulate questions and issues in this subject. While in-class exercises reinforce students’ ability to grasp knowledge and skills delivered in class. Projects and presentations</td></tr>
</table>

	require students to reflect upon the course contents, define scope and focus, distinguish and compare relations, assert and structure their arguments, etc.	
Student Study Effort Expected	Class contact:	
	▪ Lectures,	9 Hrs.
	▪ seminars, workshops	12 Hrs.
	▪ Tutorial, presentation and critique	18 Hrs.
	Other student study effort:	
	▪ Projects	42 Hrs.
	▪ Presentation preparation	32 Hrs.
	Total student study effort	113 Hrs.
Reading List and References	Chow, K., Chan V., & Ho, A. (2009). *MULTIMEDIA Rules: Rethinking Design Principles*. Hong Kong: The Hong Kong Polytechnic University. Hansen, Y. (1999). "Visualization for Thinking, Planning, and Problem Solving", in R. Jacobson (Ed.). *Information Design.* MIT Press. Holmes, N. (1991). *Designer's Guide to Creating Charts & Diagrams.* New York: Watson-Guptill Publications. Horn, R. (1998). *Visual Language: Global Communication for the 21st Century.* Washington: MacroVU. Knight, K., & Schwarzman, M. et al. (2006). *Beginner's Guide to Community-based Arts.* CA: New Village Press. Martin, B., & Hanington, B. (2012). Universal Methods of Design, Rockport Publishers. (ISBN 978-1-59253-756-3) Malamed, C. (2009). *Visual Language for Designers: Principles for Creating Graphics that People Understand*. Beverly, Mass.: Rockport Publishers. Mijksenaar, P. (1997). *Visual Function: An Introduction to Information Design.* NY: Princeton Architectural Press. Packelen, L., & Sharma, S. (2007). *Grassroots Comics: A Development Communication Tool.* Finland: Ministry for Foreign Affairs. Tufte, E. R. (1990). *Envisioning Information.* Cheshire, Conn.: Graphics Press. Visualizing Information for Advocacy: An Introduction to Information Design. Retrieved from http://sixminutes.dlugan.com/free-ebook-visualizing-information-design/ Wurman, R. et al. (2001). *Information Anxiety 2*. Indianapolis: QUE. Wurman, R. et al. (2000). *UnderStAnding.* TED Conferences Inc.	

	山崎亮（2015）。《*社區設計：重新思考「社區定義」，不只設計空間，更要設計「人與人之間的連結」*》。台灣：臉譜。 郭斯恆（2016）。*《我是街道觀察員》*。三聯書店(香港)有限公司。（ISBN 9789620439759） 香港設計中心（2016）。*《香港城區設計散步》*。商務印書館(香港)有限公司。（ISBN 9789620756016） So, S（2008）。*《粉末都市－－消失中的香港》*。三聯書店(香港)有限公司。（ISBN 9789620426056） **Websites:** http://www.graphicnews.org/ http://www.nathan.com/ http://www.number27.org/projects/maps/index.html http://www.number27.org/projects/maps/traveltime/index.html www.experiencethread.com\exp_id2.cfm www.stcsig.org\id\timeline.html

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	SD3413
Subject Title	Design History – Product Experience Design
Credit Value	2
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	The course aims to provide students with a basic understanding of the historical background and techniques of viewing to appreciate industrial design, interaction design and consumer culture. This subject will provide students with exposure to the chronology of humanity's relationship with materiality, from prehistoric technological inventions to the prospect of living with a world dominated by technology. Students will study the relationship between design and society in ancient, pre-modern, modern, and postmodern contexts, with focus on design's evolution since the industrial revolution. Students will appreciate how the birth of civilisation was technological in essence, and how the industrial, digital, and biomedical revolutions have accelerated Culture's ability to transform Nature.
Intended Learning Outcomes *(Note 1)*	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Identify the characteristics and significance of different periods, styles, forms of main technological revolutions and their relevance to social and cultural evolution. b. Name and discuss important industrial and product design works, and the creators of these works. c. Contextualise the relevance of such works to wider cultural contexts such as artistic movements and other design disciplines such as architecture, graphic design, fashion design, etc. d. Substantiate the way in which science, technology and advanced capitalism have shaped culture throughout history. e. Explain how products reflect the cultural context within which they were produced and that for which they were produced; as well as the ideas and ideologies of their authors. <u>Transferable skills</u> f. Think critically and analytically g. Work collaboratively as a team.

Subject Synopsis/ Indicative Syllabus

(Note 2)

This subject considers how industrial design has evolved from craftsmanship traditions to a practice which concerns with the largely anonymously designed computer-aided mass-produced consumer goods. This subject requires students to examine the connotative and denotative meaning forming the subtext of artifacts created by designers and the significance of semantics to history. It helps students appreciate how design has evolved from a studio-based practice to integrate multi-disciplinary knowledge to earn its place as a versatile and adaptive form of research practice known as designerly ways of knowing.

The ability to synthesise the learning of 3D design principles and colour in the production of an aesthetically and semantically enriched 3D form design.

Teaching/Learning Methodology

(Note 3)

Activity	Purpose
Lecture	Introduces students to theories and principles related to the topic.
Seminar	Discusses assigned readings related to the topic, expanding students' contextual knowledge.
Tutorial	Guides students through the development of projects, individually and in small groups.
Critique	Allows students to learn from the strengths and weaknesses of their peers and provides a framework for evaluating the effectiveness of students' projects from various perspectives.

Assessment Methods in Alignment with Intended Learning Outcomes

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						
		a	b	c	d	e	f	g
1. Case study	10%			✓			✓	✓
2. Projects	45%	✓	✓		✓	✓		✓
3. In-class exercises & reflections	45%	✓	✓		✓			
Total	100 %							

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Case study	Evaluates students' awareness and articulations in identifying relevant cases and demonstrating critical analysis of different types of design practices and results.
Projects	Evaluate how students have applied principles introduced to practical projects designed for specific contexts of use. Presentation of the assigned project showing the ability to conduct primary and secondary research. Analyse findings and communicate insights obtained in a written report and work collaboratively as a team.

	In-class exercises & Reflections	Evaluate whether students can apply the theories and principles introduced in lectures related to the topic. Evaluate the students' critical reflections on their learning experiences, how they have made connections between the concepts discussed in the subject with other areas of learning and their everyday lives, and respond to assigned readings and their project development processes. Logbooks should contain an account of the model making processes learned with examples of own work.
Student Study Effort Expected	Class contact:	
	▪ Lectures, workshops and seminars	14 Hrs.
	▪ Tutorials: group and individual	12 Hrs.
	Other student study effort:	
	▪ Self-study	16 Hrs.
	▪ Project work	28 Hrs.
	Total student study effort	**70 Hrs.**
Reading List and References	Books Antonelli, P., & Museum of Modern Art. (2008). *Design and the elastic mind.* Museum of Modern Art. Appignanesi, R., Garratt, C., Sardar, Z., & Curry, P. (1999). *Introducing postmodernism.* Icon Books. Attfield, J. (2020*). Wild things: The material culture of everyday life.* Bloomsbury Visual Arts Barthes, R., Howard, R., & Lavers, A. (2012). *Mythologies*. Hill and Wang, a division of Farrar, Straus and Giroux. Baudrillard, J. (1998). *The consumer society : myths and structures* (Revised edition..). Sage Ltd. Berger, J. (1972). *Ways of seeing : based on the BBC television series with John Berger.* British Broadcasting Corporation ; Penguin. Bhaskaran, L. (2005). *Designs of the times: Using key movements and styles for contemporary design.* RotoVision. Burdek, B. E. (2005). *Design: The history, theory and practice of product design.* Birkhäuser. Chung, S. K., & Wong, P. (2002). *DYDKWTDW*. MCCM Creations. De Noblet, J., & Galeries nationales du Grand Palais. (1993). *Industrial design : reflection of a century.* Flammarion/APCI. Debord, G. (1990). *Comments on the society of the spectacle.* Verso. Doordan, D. P. (1995). *Design history : an anthology*. MIT Press.	

	Forty, A., & Cameron, I. (1986). *Objects of desire : design and society, 1750-1980.* Thames and Hudson Garland, K. (1964*). First Things First manifesto.* Goodwin Press Ltd. Lasn, K. (2006). *Design anarchy*. Adbusters Media Foundation. Loewy, R. (2007). *Industrial design*. Overlook TP. Marcus, G. (1990). *Lipstick traces, a secret history of the 20th century*. Harvard University Press. Mason, M. (2008). *The pirate's dilemma: How youth culture is reinventing capitalism*. Free Press. McLuhan, M., Fiore, Q., & Agel, J. (2008). *The medium is the massage.* Penguin. Miles, S. (1998). *Consumerism as a way of life*. Sage. Papanek, V. J. (1995). *The green imperative, ecology and ethics in design and architecture*. Thames and Hudson. Putnam, T. (2000). *Making and unmaking: Creative and critical practice in a designed world*. Design History Society. Sim, S. (2001). *Lyotard and the inhuman*. Icon Books. Turner, M. (1988). *Made in Hong Kong*. Urban Council. Walker, J. (1989). *Design history and the history of design*. Pluto Press Wiseman, C. (2006). *Modern art now: From conception to consumption*. Strawberry Art Press. 王受之(著) (1995)。世界現代設計歷史 (A history of modern design). 廣州：新世紀出版社。 郭恩慈，古學斌編 (2002)：我們活著 依然精彩—讓影像訴說長者的日常生活。香港：香港理工大學。 郭恩慈編 (1997)：發現設計・期盼設計。香港：奔向明日工作室

Note 1: Intended Learning Outcomes
Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus
The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology
This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method
This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

Environment & Interior Design

SD3557 1 to 1 Prototyping for Spatial Design

Discipline Elective

Level 3
Credit value 3

Pre-requisites
Nil

Co-requisites
Nil

Exclusions
Nil

Objectives

1 to 1 or full scale prototyping for Spatial Design focuses on the making and prototyping of full size constructions. The aim of the elective is to provide students with the conceptual, methodological and problem solving experience necessary for the realization of full size constructions and prototypes. This experiential process facilitates the student's learning in four ways: the experience gained covers a wider spectrum of spatial design from concept to 1 to 1 realization than is normally covered in studio; the student gets to test their limits and possibilities of their ideas within a full size prototype; the students are exposed to other modes of practice that may offer alternative approaches to mainstream practice; the student develops a different understanding of materiality, structure, construction and detail.

The elective will be conducted as a seminar and hands on active teaching mode, where the students will be guided through a series of linked exercises culminating in a full scale realization. Different specific projects will be undertaken each year that may range in scale and scope from furniture scaled to test pieces, to installation to small building scale. Projects and prototyping may engage service type projects (NGO, voluntary and community organizations) or may be done as spatial investigations at 1 to 1 scale. Outcomes are prototyped at 1:1 scale and portfolio aligned.

Intended learning outcomes

Upon completing the subject, students will:

Professional skills

1 Acquire an understanding of the material and tectonic basis for spatial design for spatial designers.
2 Have attained conceptual, practical and experiential knowledge within which to conduct and implement 1 to 1 prototyping in spatial design.
3 Have developed a wider understanding of the scope of design practice for spatial design.

Transferable skills

4 Develop cross disciplinary skills applicable for the related disciplines of urban planning and design, architectural design and landscape design.

Subject synopsis

Subject synopsis includes:

- Seminar inputs focusing on specific modes and outcomes of full scale prototyping
- Key topics to be covered may include: full size construction approaches, explorations and investigations; prototyping 1 to 1 possibilities and limits; design strategies; site, context and foundation conditions; simple structural systems and testing; material strategies and exploration; detailing strategies, testing and prototyping; construction processes; fabrication, making and constructing processes.
- Seminar inputs will be interspersed with hands on technical inputs on specific techniques and design processes aligned with related exercises and outcomes.
- Critical evaluation, feedback and reflection by tutors and peers to aid further development.

Teaching and learning methods

Activity	Purpose
Seminar	To introduce students to examples, theories, practices design processes for full scale prototyping
Technical Seminar	To demonstrate technical and technique based skills that enable students to understand translation of ideas into realization
Tutorial	To guide students on the development of a specific project, individually and in groups
Critique	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives

Assessment methods

			Learning outcomes to be assessed			
	Assessment task	Weighting	1	2	3	4
1	Projects	50%	•	•	•	•
2	Analysis	25%	•	•		•
3	In-class exercises	25%	•	•	•	
	Total	100%				

	Purposes	
	Projects	Evaluation of a series of short task based linked projects and assignments that aid the students gradual (step by step) development
	Analysis	To evaluate the students' analytic abilities and ability to communicate this analysis
	In-class exercises	Evaluation of participatory learning processes of the students' critical reflections and engagement of their own and their peers analysis (formation of critical judgment skills)

Student study effort expected

		hours
	Class contact	**39**
1	Seminar	10
2	Technical Seminar	10
3	Tutorials	10
4	Critiques	9
	Other student study effort	
1	Self-study	25
2	Project work	56
	Total student study effort	**120**

References

Books and articles

Atelier Bow-wow, *Graphic Anatomy*, Toto Books, Tokyo 2002

Broto, Charles, *Small Wood Cabins*, Links International, 2012

Dean, A., H., and Hursley, T., Rural Studio, Princeton Arch. Press, NY, 2002

Farrelly, Lorraine, *Basics Architecture: construction + materiality*, AVA Academia, 2008

Freear, A., Barthel, E., Dean, A., H., and Hursley, T., *Rural Studio at Twenty: Designing and Building in Hale County, Alabama*, Princeton Arch. Press, NY, 2014

Jodido, Phillip, Small Architecture Now!, Taschen Books, Berlin, 2014

Richardson, Phyllis, *XS: Big Ideas, Small Buildings*, Rizzoli/Universe, 2001

Seonwook, K., and Miyoung, P., *Mobile Architecture: Construction and Design Manual*, Dom Publishers, Berlin 2012

van Uffelen, Chris, *Bamboo Architecture & Design*, Braun 2014

Subject Description Form

Subject Code	SD3570
Subject Title	Environmental and Interior Design Studio I
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This studio provides students with core spatial design skills at a higher level, focused on interdisciplinary practice and spatial/programmatic complexity. The course follows a practical studio model including one or more projects. Students will learn to apply critical research and design tools to complex design contexts involving external professions, such as architectural design, landscape design, and urban planning. Studio projects will address complex interiors, hybrid programs, urban environments, mixed use developments, large scale adaptive reuse, and public/civic spaces. The course addresses complex space and interdisciplinary practice models increasingly common in regional settings. Continuing emphases on research methods and integration of technology, the studio introduces differing design processes and workflows, professional roles and their interrelation, and design criteria for large and complex spatial design briefs. Studio project briefs may include spatial types including hotels, shopping complexes, mixed use developments, and urban rehabilitation or renewal projects.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Recognise the professional and practical requirements of complex space design for environmental and interior designers. b. Understand the interdisciplinary relationships between different design practices and their roles and responsibilities. c. Understand the necessity of design based research and critically formulated design concepts, strategies and design processes for successful complex multidisciplinary projects. d. Develop awareness of the future role and opportunity of environmental and interior designers in the design of complex spaces. e. Articulate, communicate and present work through presentations in visual, verbal and written means. <u>Transferable skills</u> f. Gain critical ability in analysing the roles of design in this context. g. Gain understanding, critical and research skills applicable for complex project management and design.

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- Knowledge of complex multidisciplinary project design processes
- Research, critical issue and well founded concept design
- Integration of ways of working communication and open design processes

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces interactive lecture series on basic concepts of the subject to develop students' ability to produce workspace design through experimental design methodologies.
Project	Develops students' ability to identify, understand, conceptualise and design breakthrough projects with attention to contextual concerns.
Lablog	Develop students' ability in reflecting their thoughts processes after the class activities and self-study.
Tutorial	Group tutorials facilitate idea exchange among students in order to learn from one another.
Critique	Develops students' ability in articulating concepts in front of a group of audience and learning by receiving comments.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed						
		a	b	c	d	e	f	g
1. Learning journal/Log Book	30%			✓			✓	✓
2. Projects	40%	✓	✓		✓	✓	✓	✓
3. In-Class Exercises	30%	✓	✓		✓			
Total	**100%**							

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Learning journal / Log book	Evaluates students' critical reflections on their learning experiences, how they have made connections between the concepts discussed in the subject with other areas of learning and their everyday lives and respond to assigned readings and their project development processes.
Projects	Evaluate how students have applied principles introduced to practical projects designed for specific contexts of use.
In-class exercises	Evaluate whether students can apply the theories and principles introduced in lectures in solving small-scale content/data visualisation problems.

Student Study Effort Expected	Class contact:	
	▪ Lectures and seminars	4 Hrs.
	▪ Tutorials: group and individual	25 Hrs.
	▪ Critiques / reviews	10 Hrs.
	Other student study effort:	
	▪ Self-study	66 Hrs.
	Total student study effort	**105 Hrs.**

Reading List and References

Books

Benjamin, W., & Tiedemann, R. (1999*). The arcades project*. Belknap Press.

Chung, C.J., Inaba, J., Koolhaas, R., Leong, S. T., Harvard University. Graduate School of Design, & Harvard Project on the City. (2001). *Harvard Design School guide to shopping*. Taschen.

Fawcett-Tang, R. & Owens, W. (2002). *Mapping : an illustrated guide to graphic navigational systems.* RotoVision.

Giddens, A. (2000). *Runaway World: How Globalization is Reshaping Our Lives*. Routledge.

Mostafavi, M., Doherty, G., & Harvard University. Graduate School of Design. (2010). *Ecological urbanism*. Lars Müller Publishers.

Noever, P. & Meyer, K. (2010). *Urban future manifestos*. MAK Center.

Magazines

Abitare | Architecture Design Magazine
Archis Journal
Architecture Review
Architectural Record
DETAIL - Magazine of Architecture + Construction Details
Dezeen | architecture and design magazine
Domus
El Croquis. Editorial de Arquitectura, Construcción y Diseño.
Oase Journal
*TOPOS magazi*ne

Subject Description Form

Subject Code	SD3571
Subject Title	Environmental and Interior Technology II
Credit Value	2
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject provides additional knowledge of construction materials, processes, and systems, supplementing the previous. The course introduces exemplary practices, cases, and design precedents focused on building interior and detail scales. The course follows a lecture/seminar and workshop model, providing technology-focused design cases and precedents through internal and guest lectures. The course may include one or more projects at tutors' discretion to emphasise comparative knowledge of material properties, their possible application, and precedents for exemplary technical design practice. Assessment of the course includes integration of course content with corresponding design studios.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Understand typical and potential applications of building systems. b. Understand experimental verification of lighting and acoustical properties. c. Design with electric lighting and acoustic system in interior space. d. Identify crucial problem areas in building systems and applications of different planning and construction methods. e. Produce a construction drawing for building assembly to recognised construction drawing standards. <u>Transferable skills</u> f. Reflect critically on their learning process. g. Communicate through construction detail drawings and written specification as media.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: **Contextual knowledge** • Planning control procedures for various building system requirements • Evaluation of the application and effectiveness of system design and planning • The regulatory environment under which building systems are manufactured and incorporated into new structures • Case studies of contemporary examples of application with different types of systems in interior and environmental design **Content and data** • Research on various building systems for interior and environmental design • Application of the lighting and acoustic in construction

	• Sourcing, editing data and analysis of different types of building systems, applications and construction drawing methods • Application of construction drawings to standards and conventions **Methods and practices** • Research and data collection of different types of building systems
Teaching/Learning Methodology	

Activity	Purpose
Lecture	Introduces students to an overview of lighting and building systems, and their applications in different types of projects (Residential, Commercial, and Special Construction).
Tutorial	Guides students through the development of projects, individually and in small groups.
Project	Course project consists of problem-based research, investigation and environmental and interior design planning assignment.
Critique	Allows students to learn from the strengths and weaknesses of their peers and provides a framework for evaluating the effectiveness of the materials application, detail drawing and design from various perspectives.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed						
		a	b	c	d	e	f	g
1. Learning journal	20%	✓	✓	✓			✓	
2. Projects	60%				✓	✓	✓	✓
3. In-class exercises	20%			✓	✓	✓	✓	
Total	**100%**							

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Learning journal	Evaluates students' critical reflections on their learning experiences, describes the planning process of the building systems and explains the benefits and limitations of different schemes; how they have made connections between the situations discussed in the subject with areas of research responses to their project development processes.
Projects	Evaluate how students have applied principles and technical skills introduced to practical projects designed for specific contexts of use.
In-class exercises	Evaluate whether students can apply the principles introduced in lectures in solving small-scale building system planning and lighting installation problems.

<table>
<tr><td rowspan="8">Student Study Effort

Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lectures, workshops and seminars</td><td>6 Hrs.</td></tr>
<tr><td>▪ Tutorials: group and individual</td><td>14 Hrs.</td></tr>
<tr><td>▪ Critiques</td><td>6 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Self-study</td><td>20 Hrs.</td></tr>
<tr><td>▪ Project work</td><td>50 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>96 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">
<u>Books</u>

Ahuja, A. (1997); Integrated m/e design : building systems engineering. Chapman & Hall

Bien, H. M., & Helle, M. (2009). International lighting design index 2010. Avedition.

Brandi, U. (2006). Lighting design : principles, implementation, case studies. Edition Detail.

Kreider, J. F. (2000). Handbook of Heating, Ventilation, and Air Conditioning. CRC Press. https://doi.org/10.1201/9781420036466

Lenz, B., Schreiber, J., & Stark, T. (2011). Sustainable building services : principles, systems, concepts (1st edition..). Insitut für internationale.

Muller, E. J. (1996). Reading architectural working drawings. Vol. 1, Basics, residential, and light construction (4th ed..). Prentice Hall. Hall

Thompson, A. (1993); An Introduction to Construction Drawing, E. Arnold.

Steffy, G. R. (2008). Architectural lighting design (3rd ed..). John Wiley & Sons.

Zhou, Q., & Department of Building Services Engineering. (2009). A systematic fault diagnosis strategy for building HVAC systems. Hong Kong Polytechnic University. https://theses.lib.polyu.edu.hk/handle/200/4841

<u>Articles</u>

(2012). Interior / Services and Finishings. Detail : review of architecture and construction details., 4 .

(2006). Lighting + Interiors. Detail : review of architecture and construction details., 4 .

(2018). Lighting and Space. Detail : review of architecture and construction details., 11 .

</td></tr>
</table>

Subject Description Form

Subject Code	SD3573
Subject Title	Spatial Theories and Concepts
Credit Value	2
Level	3
Pre-requisite/ Co-requisite/ Exclusion	N/A
Objectives	This subject aims to introduce historical and contemporary theories and concepts relevant to spatial design for students' understanding of the global practice of the discipline. It provides critical thinking skills and frameworks for students' application of contemporary spatial theories and concepts to design projects and practice.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Name and summarise relevant contemporary and historical spatial theories and concepts. b. Categorise related trends and themes in contemporary or historical spatial theories and concepts. c. Research emerging spatial theories and concepts through literature review. d. Analyse and categorise contemporary design work in relationship to related spatial theories and concepts. e. Synthetically apply spatial theories and concepts to design projects in academic and professional settings. f. Name and categorise spatial design and related discipline precedent through visual review. <u>Transferable skills</u> g. Conduct research literature review. h. Analyse and categorise design and related practice. i. Write, position, and map individual design work through historical statements and graphics. j. Formulate a theoretical framework based on knowledge acquired in the course.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: • Contemporary, critical, and historical spatial design theories and concepts from Asian, European, and other contexts. • Spatial design theory and concepts related to interior design, architecture, urbanism, and other related disciplines. • Critical theory and concepts related to social theory, gender theory, political science, media theory, economics, and other disciplines impacting spatial design. • Relevant spatial design and related design discipline works exemplifying the above.

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces spatial design theories and concepts along with related design work.
Examination	Determines and improves students' retention of spatial design theories, concepts, and related work.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed									
		a	b	c	d	e	f	g	h	i	j
1. Lecture	45%	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2. Examination	55%	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Total	**100%**										

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Lecture affords introduction to and explanation of spatial design theories and concepts as related, abstract principles connecting design artifacts, and students' familiarisation with the artifacts themselves.
Examination tests and ensures students' familiarity with the material and affords additional connection between design artifacts, theories, and concepts through visual memory and acuity.

Student Study Effort Expected

Class contact:	
▪ Lecture	20 Hrs.
▪ Examination	6 Hrs.
Other student study effort:	
▪ Additional Study	40 Hrs.
▪ Literature Review	19 Hrs.
Total student study effort	**85 Hrs.**

Reading List and References

Books

Awan, N., Schneider, T., & Till, J. (2011). *Spatial Agency Other Ways of Doing Architecture*. Routledge.

Chang, J.-H., & Tajudeen. I. B. (2019). *Southeast Asia's Modern Architecture Questions of Translation, Epistemology and Power*. NUS Press.

Coles, J. (2015). *The Fundamentals of Interior Architecture*. Fairchild Books.

Colomina, B. (1996). *Sexuality and Space*. Princeton Architectural Press.

Easterling, K. (2008). *Enduring Innocence: Global Architecture and Its Political Masquerades*. MIT.

Foucault, M., & Sheridan, A. (2020). *Discipline and Punish: The Birth of the Prison*. Penguin Classics.

	Fu, X. N. (2003). *Chinese Architecture*. Yale University Press. Hubbard, P., & Kitchin, R. (2011). *Key Thinkers on Space and Place*. SAGE. Kleinman, K., Merwood-Salisbury, J., & Weinthal, L. (2012). *After Taste: Expanded Practice in Interior Design*. Princeton Architectural Press. Lefebvre, H. (2016). *The Production of Space*. Blackwell. Lindgren, A. C., & Ross, S. (2017). *The Modernist World*. Routledge. Mills, J., & Smith, J. K. (1985). *Design Concepts*. Fairchild Publications. Pallasmaa, J. (1996). *The Eyes of the Skin*. Wiley Radman, A. (2021). *Ecologies of Architecture: Essays on Territorialisation*. Edinburgh University Press. Rasmussen, S. E. (2000). *Experiencing Architecture*. MIT Press. Said, E. W., & Viswanathan, G. (2014). *Power, Politics and Culture: Interviews with Edward W. Said*. Bloomsbury Paperbacks. Sennett, R. (2018). *Building and Dwelling: Ethics for the City*. Farrar. Tait, J. (2018). *The Architecture Concept Book: An Inspirational Guide to Creative Ideas, Strategies and Practices*. Thames & Hudson. Vitruvius. (2002). *Vitruvius: On Architecture*. (F. S. Granger, Trans.). Harvard University Press. Weinthal, L. (2011) *Toward a New Interior: An Anthology of Interior Design Theory*. Princeton Architectural Press.

Subject Description Form

Subject Code	SD3581
Subject Title	Design History - Environmental Design
Credit Value	2
Level	3
Pre-requisite/ Co-requisite/ Exclusion	NIL
Objectives	This course presents theories and practices of the 20th century environmental design from 1900-2000. This course is a knowledge centre course following a lecture model with one or more projects and/or exams at tutors' discretion. Tutors will review and analyse emblematic environmental design precedents throughout scales of spatial design – urban planning, architecture, interior design, and object design. Lecture content will present specific design cases with supplementary contextual knowledge, such as related technological, historical, and political/social developments. The course contextualises the formation of recent historical design epistemes especially Western and non-Western Modernism, Post Modernism, and later movements.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Critically appraise the role and function of Environmental Design in different contexts. b. Conduct review of historical reference and the analytical tools such as literature review. c. See relationship between various design movement as well as design, economy, society and technology. d. Acquire a sense of professionalism and value related to the Environmental Design profession. e. Commence independent historical research. <u>Transferable skills</u> f. Think critically and analytically. g. Communicate, articulate and express historical notions through both design and verbal presentations.

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- Structural rationalism – Arts and Craft – Art nouveau – [Morris, Mackintosh, Gaudi, Guimard, Horta, Peter Behrens]
- Vienna 1900 – [Wagner, Hoffmann, Loos, Olbrich]
- Esprit Nouveau – [Le Corbusier]
- De stijl - Bauhaus – [Mies, Gropius, Rietveld, Van Doesburg]
- Regionalism in US – [Wright, Schindler, Neutra, Lautner, Koenig]
- International Style – [Gropius, Mies, Eames, Johnson, Pei, Scharoun, Prouve, Aalto]
- Brutalism and material expression – [Alison and Peter Smithson, Niemeyer, Goldfinger]
- New Master – [Kahn, Fuller, Nervi, Frei Otto]
- Metabolism – [Tange, Kikutake, Kurokawa]
- Post-modernism – [Venturi, Botta, Rossi, Stirling]
- High Tech - [Foster, Piano, Rogers, Grimshaw]
- Deconstructivism – [Koolhaas, Hadid, Tschumi, Domenig, Coop Himmelb(l)au, Gehry]

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to case studies, theories and principles related to history of Environmental and Interior (E&I) Design.
Seminar	Discusses assigned readings related to history of E&I Design, expanding students' contextual knowledge.
Tutorial	Guides students through the development of projects, individually and in small groups.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed						
		a	b	c	d	e	f	g
1. Analysis	60%	✓	✓	✓	✓	✓	✓	
2. Report	20%					✓	✓	✓
3. Lecture note	20%	✓	✓	✓	✓			✓
Total	**100%**							

	Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes: Analysis — Evaluates students' critical reflections on their learning experiences, how they have made connections with their own design project. Report — Evaluates students' critical reflections and ability to communicate analysis. Lecture Note — Evaluates whether students have well attended the various lecture as well as their ability to record information.	
Student Study Effort Expected	Class contact:	
	▪ Lectures, workshops and seminars	16 Hrs.
	▪ Tutorials: group and individual	10 Hrs.
	Other student study effort:	
	▪ Self-study	22 Hrs.
	▪ Project analysis and assessment	28 Hrs.
	Total student study effort	**78 Hrs.**
Reading List and References	Books	

Banham, R. (1960). *Theory and design in the First Machine Age*. Praeger.

Banham, R. (1986). *A concrete Atlantis : U.S. industrial building and European modern architecture, 1900-1925.* MIT Press.

Benevolo, L. (1971). *History of modern architecture.* M.I.T. Press.

Conrads, U. (1970). *Programs and manifestoes on 20th-century architecture*. ([1st English language ed.].). MIT Press.

Curtis, W. J. R. (1996). *Modern architecture since 1900* (3rd ed..). Phaidon.

Frampton, K. (2020). *Modern architecture : a critical history* (Fifth edition..). Thames and Hudson.

Gardner, H., & Kleiner, F. S. (2020). *Gardner's art through the ages a global history* (Sixteenth edition.). Cengage Learning.

Giedion, S. (1967). *Space, time and architecture : the growth of a new tradition*. (5th ed., rev. and enl..). Harvard University Press.

Girsberger, H. (1990). Alvar Aalto: Das Gesamtwerk / L'oeuvre compléte / The Complete Work. (Volume 3). Birkhäuser Architecture

Hitchcock, H. R. (1968). *Architecture nineteenth and twentieth centuries* (3rd ed..). Penguin.

Hitchcock, H.-R., & Johnson, P. (1995*). The international style.* W.W. Norton.

Jencks, C. (1985). *Modern movements in architecture* (2nd ed..). Penguin.

Kostof, S., & Tobias, R. (1999). *The city shaped : urban patterns and meanings through history* (1st pbk. ed..). Thames & Hudson.

Le Corbusier. (1946). *Towards a new architecture*. Architectural Press.

Le Corbusier, & Jeanneret, P. (1991). Le Corbusier et Pierre Jeanneret : œuvre complète 1910-1929. Les ²Editions d'Architecture.

Le Corbusier .(1967). *The radiant city.* The Orion Press

Marien, M. W., & Fleming, W. (2005). *Arts & ideas* (10th ed..). Thomson/Wadsworth.

Pevsner, N. (2005). *Pioneers of modern design : from William Morris to Walter Gropius* (4th ed..). Yale University Press.

Rossi, A. (2013). *L'architettura della città* (3rd ed.). Quodlibet..

Tafuri, M. & Dal Co, F. (1986). *Modern architecture*. Faber and Faber ; Electa.

Venturi, R. (1977). *Complexity and contradiction in architecture* (2nd ed..). Architectural Press.

Subject Description Form

Subject Code	SD3582
Subject Title	Design History - Interior Design
Credit Value	2
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This course focuses on the theories and practices of the 20th century (1900–2000). The course sets out to review and analyse the different design movements expressed through the spatial design at building, interior, object, and art production scales. Commencing with the Fin De Siècle period, the lectures focus on the cultural background with presentation of specific and emblematic interior design precedent (see content) as well as some basic technical knowledge such as materials, furnishings and fittings, details and services. As a conclusion, the series introduces the historical conditions instrumental in the formation of contemporary interior design movements, including post-Modernism and contemporary, expanded practice in interior design.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Critically appraise the role and function of Interior Design in different contexts. b. Conduct review of historical reference and the analytical tools such as literature review. c. See relationship between various design movement as well as design, economy, society and technology. d. Acquire a sense of professionalism and value related to the Interior Design profession. e. Commence independent historical research. <u>Transferable skills</u> f. Think critically and analytically. g. Communicate, articulate and express historical notions through both design and verbal presentations.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: • Structural rationalism – Arts and Craft – Art nouveau – [Morris, Mackintosh, Gaudi, Guimard, Horta, Peter Behrens] • Vienna 1900 – [Wagner, Hoffmann, Loos, Olbrich] • Esprit Nouveau – [Le Corbusier] • De stijl - Bauhaus – [Mies, Gropius, Rietveld, Van Doesburg] • Regionalism in US – [Wright, Schindler, Neutra, Lautner, Koenig]

- International Style – [Gropius, Mies, Eames, Johnson, Pei, Scharoun, Prouve, Aalto]
- Brutalism and material expression – [Alison and Peter Smithson, Niemeyer, Goldfinger]
- New Master – [Kahn, Fuller, Nervi, Frei Otto]
- Metabolism – [Tange, Kikutake, Kurokawa]
- Post-modernism – [Venturi, Botta, Rossi, Stirling]
- High Tech - [Foster, Piano, Rogers, Grimshaw]
- Deconstructivism – [Koolhaas, Hadid, Tschumi, Domenig, Coop Himmelb(l)au, Gehry]

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to case studies, theories and principles related to history of interior design.
Seminar	Discusses assigned readings related to history of interior design, expanding students' contextual knowledge.
Tutorial	Guides students through the development of projects, individually and in small groups.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed						
		a	b	c	d	e	f	g
1. Analysis	60%	✓	✓	✓	✓	✓	✓	
2. Report	20%					✓	✓	✓
3. Lecture note	20%	✓	✓	✓	✓			✓
Total	**100%**							

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Analysis	Evaluates students' critical reflections on their learning experiences, how they have made connections with their own design project.
Report	Evaluates students' critical reflections and ability to communicate analysis
Lecture Note	Evaluates whether students have well attended the various lecture as well as their ability to record information.

Student Study Effort Expected

Class contact:	
▪ Lectures, workshops and seminars	16 Hrs.
▪ Tutorials: group and individual	10 Hrs.
Other student study effort:	
▪ Self-study	22 Hrs.
▪ Project analysis and assessment	28 Hrs.
Total student study effort	**76 Hrs.**

Reading List and References	Books Banham, R. (1960). *Theory and design in the First Machine Age*. Architectural Press. Banham, R. (1986). *A concrete Atlantis: U. S. industrial building and European modern architecture 1900–1925*. The MIT Press. Benevolo, L. (1971). *A history of modern architecture (2 vols).* MIT Press. Brooker, G., & Weinthal, L. (2018). *The Handbook of Interior Architecture and Design.* Bloomsbury Visual Arts. Conrads, U. (1970) *Programs and manifestoes on 20th century architecture.* MIT Press Curtis, W. J. R. (1987). *Modern architecture since 1900 (*2nd ed..). Phaidon. Frampton, K. (1980). *Modern architecture : a critical history.* Thames and Hudson. Giedion S. (1941). *Space, time and architecture.* Harvard University Press. Girsberger, H. (1999). *Aalto Alvar: Complete works in 3 vols.* Birkhäuser Verlag Hitchcock, H. R. (1968). *Architecture nineteenth and twentieth centuries* (3rd ed..). Penguin. Jencks C. (1973). *Modern movements in architecture*. Penguin Jones, O., & Waring, J. B. (2017). *The Grammar of Ornament.* Kalpaz. Karasová Daniela. (2012). *The History of Modern Furniture Design*. Museum of Decorative Arts in Prague. Kleiner, F. S. (2012) *Gardner's Art through the Ages: A Global History* (14th ed..). Cengage Learning. Kleinman, K., Merwood-Salisbury, J., & Weinthal, L. (2012). *After Taste: Expanded Practice in Interior Design.* Princeton Architectural Press. Kostoff, S. (1993) *The City Shaped.* Bulfinch. Le Corbusier (1923). *Towards a new architecture*. Architectural Press Marien, M. W., & Fleming, W. (2005*). Arts & ideas* (10th ed..). Thomson/Wadsworth. Massey, A. (2020). *Interior Design Since 1900.* Thames and Hudson. Pevsner, N. (1936). *Pioneers of the modern movement*. Faber & Faber. Pile, J. F., & Gura, J. (2018). *A History of Interior Design*. Laurence King Publishing. Rossi, A. (1982). *L'architettura della citta*. MIT Press Venturi, R. (1966). *Complexity and contradiction in architecture*. Museum of Modern Art.

Subject Description Form

Subject Code	SD3865
Subject Title	Design History 2 - History of Advertising
Credit Value	2
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject aims to let the student understand the historical development of advertising and its effect on people and societies in a local and global context. It aims to let students understand how change in societies influenced the development of advertising and how, in reverse the society we live in came to be influenced by advertising and mass media, fostering International knowledge and Intercultural competency. This subject will be built around a chronological retrospective of the most important events in advertising from its origins to the present day. Students will examine advertising history critically from political, economic, social, cultural and technological perspectives. Legendary advertising campaigns, brands and advertising pioneers/giants from around the world will be examined and discussed, with a strong focus on the centers of advertising i.e. North America and Europe. An analytical look into the psychological side of advertising, the human mind and consumer behaviour will also be covered.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Appraise the roles and functions of advertising in a historic context, both locally and globally. b. Describe the major global events of advertising from the 15th Century to present day c. Differentiate the working methods of advertising giants and insights from legendary advertising campaigns throughout history. d. Comprehend the historic correlations between advertising and economy, society, consumer behaviour/needs. e. Critically debate the past, current and future roles of advertising practitioners (creative) in a local and global context. <u>Transferable skills</u> f. Demonstrate critical and analytical thinking and g. Demonstrate active collaboration within a team h. Demonstrate the ability to communicate through verbal and written means i. Build empathy towards international and intercultural aspects.

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- A chronological look back into the most important events in advertising, supported by a political, economic, social, cultural & technological overview as reference, from a global perspective.
- How mass production through the industrial revolution led to consumption, capitalism and the rise of advertising;
- Advertising icons and legendary campaigns created throughout history, focusing on North America & Europe.
- Advertising agencies; their founders and other milestone persons; a global outlook.
- The biggest and most important advertisers; local and global.
- Types of advertising; from print to radio, to cinema and television, and the new digital media;
- Interaction of advertising with contemporary art, popular culture and technologies
- The rise of advertising in China
- Advertising in Hong Kong; in a historical context
- The psychological side of advertising; consumer behavior and the human mind
- Research, analysis of data and information
- Sourcing, selecting and structuring of content and data
- Synthesizing information into findings
- Communication skills
- Presentation skills
- Written Report

Teaching/Learning Methodology

Activity	**Purpose**
Lecture	To introduce students to theories and principles related to the Advertising in a Historical context
Seminar/ Guest lecture	To enable further understanding by examples from practitioners
Assignment	Given to enable students to apply their learning and research findings on a specific History of Advertising related task
Class discussion	To let students participate in the subject more actively
Critique/Presentation	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed								
		a	b	c	d	e	f	g	h	i
1. Presentation of Group project assignment	50%	✓		✓	✓	✓	✓	✓	✓	
2. Research project report	50%		✓	✓		✓		✓		✓
Total	**100%**									

	Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes: • The presentation of group project assignment is to assess the students' ability to conduct primary & secondary research, to analyse findings and communicate the insights obtained. • The written report is to assess the students' ability to document, edit, analyze and synthesize data into findings with critical reflections (50%)	
Student Study Effort Expected	Class contact:	
	▪ Lecture	12 Hrs.
	▪ Class discussion	10 Hrs.
	▪ Presentation/Critique	6 Hrs.
	Other student study effort:	
	▪ Research	14 Hrs.
	▪ Assignment	28 Hrs.
	Total student study effort	**70 Hrs.**
Reading List and References	<u>Books</u> Fox, S. (1997). The Mirror Makers: A History of American Advertising and Its Creators. The University of Illinois Press: Illini Books Ogilvy, D. (1983). Ogilvy on Advertising. New York: Random House Pincas, S., & Loiseau, M. (2008). A History of Advertising. Los Angeles: Tauscher Sabula, J. (1998). Soap, Sex and Cigarettes: A Cultural History of American Advertising. Wadsworth Publishing Company Tung ate, M. (2007). Aldan: A Global History of Advertising. London: Cogan Page Twitch ell, J. (2000). Twenty Ads that Shook the World. Three Rivers Press, New York: The Crown Publishing Group Mueller, B. (2017). Dynamics of international advertising: Theoretical and practical perspectives. 3rd edition. Peter Lang. De Mooij, M. (2013). Global marketing and advertising: Understanding cultural paradoxes. Sage Publications. <u>Websites</u> http://adage.com http://adsoftheworld.com www.mediaknowall.com/Advertising/history.html http://adage.com/century/timeline/index.html www.brandrepublic.com/mediaasia/ www.aef.com/exhibits/links/adv_collecctions/index.html	

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The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	SD3867
Subject Title	Communication Strategy
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	If marketing communication is war, then communication strategy is the war plan. Creativity is not incidental but evolves from a holistic understanding of a marketing goal, a comprehensive analysis of a brand/product and its competitive environment plus an in-depth understanding of the target audience. This subject aims to engage students in exploring and familiarising with all the basic components – and their interconnection - of a communication strategy and develop their competence in formulating one for an assigned brand or product.
Intended Learning Outcomes *(Note 1)*	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Demonstrate the ability to conduct appropriate research methods to interrogate the brand/product and its target audience. b. Identify and analyse all aspects and components of a communication strategy. c. Demonstrate the ability to develop and present a communication strategy. <u>Transferable skills</u> d. Locate and analyse usable information. e. Demonstrate the ability to work constructively as a team. f. Show effective communication skills through verbal and written means.
Subject Synopsis/ Indicative Syllabus *(Note 2)*	Students will be introduced to: • What is a communication strategy? • Key components of a coherent communication strategy • What are principles of advertising? • Case studies of successful communication campaigns

- Agency structure and range of services provided by full-service and specialised agencies.
- Understanding of brands, markets and target audience
- Understanding of Positioning, Proposition and Reason Why
- What is an insight and how to get to one?
- Research and analysis of data and information
- Sourcing, selecting and structuring of content and data
- Synthesising information into findings
- Writing reflective report
- Communication skills
- Presentation skills

Teaching/Learning Methodology

(Note 3)

Activity	**Purpose**
Lecture	Introduces students to case studies, theories and principles related to Communication Strategy.
Workshop	Allows students to put principles into practice with short in-class exercises.
Seminar/ Guest lecture	Enables further understanding by live examples and case studies.
Assignment	Enables students to apply their learning to formulate a Communication Strategy for an assigned brand or product.
Tutorial	Guides students in the development of projects, in small groups.
Critique/ Presentation	Allows students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects.

Assessment Methods in Alignment with Intended Learning Outcomes

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
		a	b	c	d	e	f
1. Presentation of a Communication strategy (written and oral)	80%		✓		✓		✓
2. Reflection report	20%	✓		✓		✓	✓
Total	100 %						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

The Presentation of the written communication strategy is to assess students' ability to conduct appropriate research methods to interrogate the brand/product

	and its target audience and – based on their findings - to develop and present a cohesive communication strategy. The reflection report is to assess students' critical reflection on their learning process.	
Student Study Effort Expected	Class contact:	
	▪ Lecture / Guest lecture	12 Hrs.
	▪ Research review / Group tutorial	12 Hrs.
	▪ Site visit	3 Hrs.
	▪ Workshop	6 Hrs.
	▪ Presentation	6 Hrs.
	Other student study effort:	
	▪ Research	24 Hrs.
	▪ Assignment	30 Hrs.
	▪ Report writing	12 Hrs.
	Total student study effort	**105 Hrs.**
Reading List and References	<u>Books</u> Aitchison, J., Lwin, M. (2002). *Clueless in advertising*. Prentice Hall. Barry, P. (2008). *The Advertising Concept Book.* Thames & Hudson. Hegarty, J. (2014). *Hegarty on Creativity: There Are No Rules.* Thames & Hudson Hegarty, J. (2017). *Hegarty on Advertising: Turning intelligence into magic*. Thames & Hudson Ogilvy, D. (1995). *Ogilvy on Advertising*. Prion Books Ltd. Ries, A. & Trout, J. (1993). *Positioning: The battle for your mind.* Warner Books. Roberts, R. (2005). *Sisomo: The future on screen*. Power House Books. Schultz, D., Tannenbaum, S., & Allison, A. (1996). *Essentials of advertising strategy*. Ntc Business Books. Sullivan, L. (1998). *Hey, Whipple, Squeeze This: A Guide to Creating Great Advertising.* Wiley	

	Young, J.W. (2003). *A technique for producing ideas.* McGraw-Hill. Links Campaign. (2018, Dec 04). *3 Great ads: Sir John Hegarty.* Youtube. https://www.youtube.com/watch?v=RkmjKZyEmFA Lost Lectures. (2014, Dec 04). *Sir John Hegarty: What makes great ideas?* Youtube. https://www.youtube.com/watch?v=WXwT-gJhwG8 The Advertising Club of New York. (2018, Jul 21). *Inspiration Series: Sir John Hegart*. Youtube. https://www.youtube.com/watch?v=epPMtd9WqYw Websites Adadge. http://adage.com Ads of the World. http://adsoftheworld.com

Note 1: Intended Learning Outcomes
Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus
The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology
This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method
This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

Subject Description Form

<table>
<tr><td>Subject Code</td><td>SD3961</td></tr>
<tr><td>Subject Title</td><td>Applied Media Aesthetics</td></tr>
<tr><td>Credit Value</td><td>2</td></tr>
<tr><td>Level</td><td>3</td></tr>
<tr><td>Pre-requisite/
Co-requisite/
Exclusion</td><td>Nil</td></tr>
<tr><td>Objectives</td><td>This course is designed to provide the study of formal aesthetic elements and their usage in expressing ideas in films. It aims to provide students with the opportunity to train discerning eyes through film screenings/analysis, readings, and hands-on practice in class. It will further develop an understanding how these elements are applied to students' artistic practice for their signature styles so that the students will develop an aesthetic appreciation of film and apply the elements expressively to communicate through visual storytelling.</td></tr>
<tr><td>Intended Learning Outcomes</td><td>Upon completion of the subject, students will be able to:
<u>Professional skills</u>
a. appreciate applied media aesthetics as theories in action
b. express creatively and effectively using these aesthetics principles
<u>Transferable skills</u>
c. recognize aesthetic attributes and appreciate their applications in communication
d. apply analytical and creative communication skills</td></tr>
<tr><td>Subject Synopsis/
Indicative Syllabus</td><td>Students will be introduced to:
• Light + Color
• Time +Space
• Composition
• Direction + Movement + Depth } Basic cinematography
• Mise-En-Scene
• Basic editing + Sound</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>
<table>
<tr><td>Activity</td><td>Purpose</td></tr>
<tr><td>Lecture</td><td>To introduce students to aesthetic components and their application in visual design.</td></tr>
<tr><td>Workshop</td><td>Putting principles into practice with short in-class exercises</td></tr>
<tr><td>Critique</td><td>To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives</td></tr>
<tr><td>Assignment</td><td>Essay writing, studio type, learn-by-doing method to gain personal understanding and insight on the topic</td></tr>
</table>
</td></tr>
</table>

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										
		a	b	c	d							
1. Assignment 1	20%	✓	✓	✓	✓							
2. Assignment 2	25%	✓	✓	✓	✓							
3. Assignment 3	25%	✓	✓	✓	✓							
4. Assignment 4	30%	✓	✓	✓	✓							
Total	**100%**											

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Assignments evaluate how the students apply principles and theories to practical assignments.

Student Study Effort Expected

Class contact:	
▪ Lectures, tutorial and critiques	26 Hrs.
Other student study effort:	
▪ Assignments	44 Hrs.
Total student study effort	**70 Hrs.**

Reading List and References

- Gombrich, E. H. (2002). *Art and illusion - a study in psychology of pictorial representation.* London : Phaidon Press.
- Vaz, Mark Cotta. (2004). *Caught in the web: dreaming up the World of Spider-Man 2.* New York : Del Rey/Ballantine Books.
- Zettl, H. (1999). *Sight, sound, motion: applied media aesthetics.* Belmont, CA : Wadsworth Pub.
- Marscelli, Joseph V.(2005). *The Five C's of Cinematography: Motion Picture Filming Techniques,* Silman-James Press.
- Boardwell, David and Kristin Thompson. (2009). *Film History: An Introduction.* 3rd edition. New York: McGraw-Hill**.**
- Bordwell, David and Kristin Thompson. (2009), *Film Art: An Introduction Film.* 9th edition. New York : McGraw-Hill.

Subject Description Form

<table>
<tr><td>Subject Code</td><td>SD3968</td></tr>
<tr><td>Subject Title</td><td>Creative Process Design</td></tr>
<tr><td>Credit Value</td><td>2</td></tr>
<tr><td>Level</td><td>3</td></tr>
<tr><td>Pre-requisite/
Co-requisite/
Exclusion</td><td>Nil</td></tr>
<tr><td>Objectives</td><td>This subject uses examples to derive a generic structure of relational dynamics for the concept of a process design. This subject also encourages students to explore, analyze and apply these relational dynamics creatively and flexibly in solving procedural problems when putting a production process together for digital media.</td></tr>
<tr><td>Intended Learning Outcomes</td><td>Upon completion of the subject, students will be able to:
<u>Professional skills</u>
a. recognize the relational dynamics of objectives, constraints and criteria, and how to apply them creatively in a process
b. formulate necessary tasks and sub-tasks for digital media production
c. plan effectively a production schematic so that a final material outcome can be produced from an idea
<u>Transferable skills</u>
d. find a relationship between parameters within a general process
e. appreciate flexibility and scalability as a form of resource management</td></tr>
<tr><td>Subject Synopsis/
Indicative Syllabus</td><td>Students will be introduced to:
• Introduction to creative process design
• Relational dynamics of Objective, Constrains and Criteria
• Creativity in process design
• Design thinking approach in creative process design
• Application of strategic process planning in digital media production</td></tr>
<tr><td>Teaching/Learning Methodology</td><td><table><tr><th>Activity</th><th>Purpose</th></tr><tr><td>Lecture</td><td>Introduce students to theories and practices of process design in digital media production</td></tr><tr><td>Tutorial</td><td>Facilitate students' understanding of the course materials through class exercises and discussions</td></tr><tr><td>Assignments</td><td>Allow students to demonstrate their understanding of the course materials by applying them into well-structured assignments</td></tr></table></td></tr>
</table>

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										
		a	b	c	d	e						
1. Class exercises	40%	✓	✓	✓	✓	✓						
2. Assignment 1	30%	✓	✓		✓							
3. Assignment 2	30%		✓	✓		✓						
Total	**100%**											

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Through class exercises, students are evaluated on their ability in applying theories and principles they have learnt from the lecture to deal with conceptual problems.

Assignments evaluate the learning performances of students in applying principles introduced to practical situation.

Student Study Effort Expected

Class contact:	
▪ Lectures	12 Hrs.
▪ Tutorials	14 Hrs.
Other student study effort:	
▪ Self-study and Assignments	44 Hrs.
Total student study effort	**70 Hrs.**

Reading List and References

- Burrows, T., Gross, L. S. (2001). *Video Production: Disciplines and Techniques.* 8th ed. McGraw-Hill.
- David, F. R. (2007). *Strategic Management.* 11th ed. Pearson Prentice Hall.
- Geuens, J. P. (2000). *Film Production Theory*. State University of New York Press.
- Lea, M. and McConville, Y. (2006). *The Animation Producer's Handbook*. McGraw-Hill.
- Levitt, A. (2018). *Listening to Design: A Guide to the Creative Process.* Reaktion Books.
- Smith, K. A. (2007). *Teamwork and Project Management*. 3rd ed. McGraw-Hill.
- Whitaker, J. C. ed. (2002). *Master Handbook of Video Production: A Guide Standards, Equipment, and System Design*. McGraw-Hill.
- Wysocki, R. K. (2007). *Effective Project Management: Traditional, Adaptive, Extreme.* 4th ed. Wiley Publishing.

Subject Description Form

Subject Code	SD4002
Subject Title	Cooperative Project
Credit Value	4
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject provides students with an opportunity to negotiate a 'live project' of a multi-disciplinary, integrative, or trans-disciplinary nature. It aims to create innovative approaches to professional practice and the design process in the real world, from the generation of the brief, to research, analysis, idea development and client presentation. Students may work on community or non-profit making projects or projects sponsored by the commercial sector. Projects will vary from one year to another depending on high-level liaisons of staff and students.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Critically analyze the client need; b. Apply professionalism in project planning and management; c. Execute innovation in concepts and design exploration; and d. Control the quality of design solutions and presentation. <u>Transferable skills</u> e. Demonstrate teamwork; and f. Demonstrate a sense of entrepreneurship based on real-world needs and contextual concerns.
Subject Synopsis/ Indicative Syllabus	Initial contacts from the School's staff will provide the basis for 'live projects'. Students will work in small multi-disciplinary teams with actual clients. Through proposals and situations that require multi-disciplinary, integrative or trans-disciplinary design, students will be engaged with issues and developments that enlarge the scope of design application in industry and society. The Cooperative Project covers the full spectrum of the design process, and at appropriate stages, students will be in direct contact with the clients. Students will apply research and analysis methods focused on practical techniques for interviews and investigations of use and evaluation of user satisfaction and consequences. The following steps will form the typical structure of the project: • Initial contact with client and outline project conception • Design research, data collection, analysis, conceptual exploration of issues • Student's return brief to clients • Project planning, scheduling and management • Further idea generation, concept development and review

- Modelling and visualization
- Design presentation and client feedback

Students are required to develop an argument supporting their design proposal as part of the return brief. This return brief will form the basis for the development of the design. Students will be responsible for project planning, scheduling and management throughout the process. The clients will comment the design concepts at two stages for interaction, feedback and discussion: the first concept stage and the finalized design stage. Students will be tutored throughout the design process. The project may be run as a design competition, awarded according to criteria set in co-operation with a client.

Teaching/Learning Methodology

The subject is chiefly concerned with project work and its analysis as directed by a negotiated design brief. Design research and development is usually undertaken in small multi-disciplinary groups. Individual students are required to define their disciplinary groups. Project work is facilitated by lectures and seminars involving visiting designers, sponsoring institutions/corporations and other specialists. Project work is supported by tutorials.

Teaching and learning activities	**Hours/week**	**No. of weeks**	**Contact hours**
Lecture/seminar	1	4	4
Group tutorial/ Assignment	5.3	9	48
Total			52

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed					
		a	b	c	d	e	f
1. Return brief	5%	✓					
2. Project planning	25%		✓				
3. Design	55%			✓	✓	✓	✓
4. Design report	15%	✓	✓	✓	✓	✓	✓
Total	**100%**						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Purposes	
Return brief	The ability to critically analyze the client need.
Project planning	The ability to plan and professionally manage the project.
Design	The ability to actualize innovative concepts with high quality design and presentation.
Design report	The ability to critically reflect on the design process and design evaluation.

Student Study Effort Expected	Class contact:	
	▪ Lecture/seminar	4 Hrs.
	▪ Group tutorial/Assignment	48 Hrs.
	Other student study effort:	
	▪ Self-study/Assignment	88 Hrs.
	Total student study effort	**140 Hrs.**
Reading List and References	Books Brown, D. (2013). *Designing together: The collaboration and conflict management handbook for creative professionals*. Berkeley. New Riders. Eikhaug, O. et al., Rådet for Industridesign, & Innovation for All Programme. (2010). *Innovating with People: The Business of Inclusive Design.* Norwegian Design Council. Hollins, G. & B. Hollins (1991). *Total design: Managing the design process in the service sector.* Pitman. Oakley, M. (1993). *Design management: A handbook of issues and methods.* Blackwell. Ries, A. & Trout, J. (2001). *Positioning: The battle for your mind.* Warner Books. Please also refer to *Indicative References of Professional Practice*.	

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	SD4264
Subject Title	Typography II
Credit Value	3
Level	4
Pre-requisite	SD1XXX Basic Typography
Objectives	The subject is based on the premise that typography is situated at the crossroads between language, technology, aesthetics and culture. Students continue to examine the interactions between content, context and form in typographic communication. The emphasis is on structures and systems for complex textual information, where access and navigation are of utmost concern. This subject intends to develop students' analytical thinking skills, aesthetic sensibilities and technical competencies for typographic design. This subject is designed for students to master their visual communication skills using typography to create effective and meaningful communication design in multiple media formats. With short lectures, exercises and workshops, students will master their existing knowledge of designing with type; review the historical developments of letterforms and typefaces in the development and applications to new media; and explore new boundaries in typographic applications such as animated type.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Work with complex typographical grids and understand the basic differences between typesetting for print media and for digital media. b. Categorise modern design movements and how they have influenced the development of typefaces and typography. c. Design/draw the basics shapes of the Roman alphabet. <u>Transferable skills</u> d. Reflect critically on their learning experience. e. Think creatively and generate ideas with a logical rationale. f. Manage time effectively.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: • The history of typography and the development of typefaces with emphasis on the 20th and 21st Centuries • The influence of technology on the development and design style of typefaces and typographic designs

- Content, form and meaning
- Complex grid systems
- Written language and visual language; reading and viewing
- Function and expression
- Legibility and readability
- The typographic hierarchy: structuring and organizing content for print and digital media and their fundamental differences

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to modern history and principles related to the development of typography.
Assignment	Allows students to put principles into practice with different design projects, covering a broad range of media formats.
Workshop	Encourage students to create their interest in learning on the introduced concepts and principles and have the basic idea about how these theories and principles work.
Critique	Allow students to learn from the strengths and weaknesses of their peers' project work and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives.
Tutorial	Guides students through the development of projects, individually and in small groups.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% Weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
		a	b	c	d	e	f
1.Process Book	30%			✓	✓	✓	✓
2.Assignments	50%		✓	✓	✓	✓	✓
3.In-class Workshop	20%	✓	✓	✓		✓	
Total	100 %						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Process book	Assesses students' ability to: - Evaluate theories and methods used in their design projects. - Build up and organise content.
Assignments	Assess students' ability to: - Apply theories and practical methods into design projects. - Generate creative ideas on typesetting in experimental way.
In-class workshop	Assesses students' ability to: - Show an understanding of complex typographic concepts - Use digital typesetting techniques, grids systems to

<table>
<tr><td></td><td colspan="2">analogue and digital media.</td></tr>
<tr><td rowspan="8">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lecture</td><td>7 Hrs.</td></tr>
<tr><td>▪ Workshop</td><td>7 Hrs.</td></tr>
<tr><td>▪ Tutorial/Critique</td><td>25 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Assignments (Design Projects)</td><td>44 Hrs.</td></tr>
<tr><td>▪ Preparing for Presentation</td><td>22 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>105 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">
<u>Books</u>

Baines, P., & Haslam, A. (2002). Type & Typography. Watson-Guptill.

Baines, P., & Haslam, A. (2002). Type & typography. Watson-Guptill.

Bringhurst, R. (1996). The elements of typographic style, second edition. Hartley & Marks.

Bringhurst, B. (2002). The Elements of Typographic Style. Hartley & Marks Publishers

Craig, J., Scala, I. K., & Bevington, W. (2006). Designing with type : the essential guide to typography (5th ed..). Watson-Guptill Publications.

Felici, J. (2003). The complete manual of typography: A guide to setting perfect type. Peachpit Press.

Jury, D. (2006). What is Typography?. RotoVision.

Kinross, R. (1992). Modern typography: An essay in critical history. Hyphen Press.

Müller-Brockmann, J. (1985). Grid systems in graphic design : Raster systeme fur die visuelle Gestaltung : a visual communication manual for graphic designers, typographers and three dimensional designers (2nd ed..). Visual Communication Books.

Spiekermann, E. (2013). Stop Stealing Sheep & Find Out How Type Works, (3rd ed..). Adobe Press.

Tschichold, J. (1991). The form of the book: Essays on the morality of good design. (J. Hadeler, Trans.). Hartley & Marks.

Walker, S. (2001). Typography and language in everyday life: Prescriptions and practices. Pearson Education.

<u>Websites</u>

Designing with type. www.designingwithtype.com
Thinking with type. www.thinkingwithtype.com
Typedia. http://typedia.com/

</td></tr>
</table>

	Graphic Design History. *The Birth of Digital Type.* http://www.designhistory.org/Digital_Revolution_pages/EarlyDigType.html *History of Western typography.* In Wikipedia. https://en.wikipedia.org/wiki/History_of_Western_typography

Subject Description Form

Subject Code	SD4268
Subject Title	Information Design
Credit Value	3
Level	4
Pre-requisite	SD3271 Studio I - Information
Objectives	Information is in essence the determinant of all human activity; the nature of the relationship between humans and information has evolved according to cultural and technological transformations. Information design is the discipline that has spread access to knowledge by placing the user at the centre of its objectives. This subject, through the delivery of constantly evolving tools, places students in the middle of the visual communication process. It is a discipline that analyses and integrates the multiple connections of the users and their environment in the decision-making process and knowledge acquisition. With specific, well-defined theoretical bases defined by functionality, and through practical workshops of learning data transformation tools, students develop a significant diversity of skills that connect them with multiple disciplines, broadening their spectrum of interests.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Search, gather, filter and organise information to generate original content. Establish reliable and safe structures and processes through an efficient plan and organised system of information sources for visual inputs. b. Know, understand and use the vast majority of tools and techniques that facilitate and enrich the delivery of visual information to reach objectives and, at the same time, optimise human and material resources. c. Achieve efficiency in managing communication tools to be used accordingly with different counterparts to deliver the desired message for each case to clearly communicate the purposes and nature of the visual ideas. d. Apply principles, techniques and craft skills related to information design. e. Apply principles of visual storytelling, infographics, cartography and scientific illustration. f. Be able to lead big projects in connection with diverse disciplines and professionals, reaching clear objectives by defining processes and effective schedules.

<table>
<tr><td></td><td>g. Understand the functioning and needs of the market in relation to the information design, in order to know how to set an appropriate value for the products generated by their work, for assignments of different nature.

h. Learn and apply principles of Usability and User Interface.

<u>Transferable skills</u>

i. Be a problem-solver in any work environment, by balancing his own resources and capability with the clients' needs.
j. Build trust with peers and other actors through professional and social skills, being a permanent and active player in all communication instances defined by the work environment.
k. Reflect critically on their learning process.</td></tr>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Students will be introduced to:

• What is Information Design?
• Taxonomies, how to organise data
• Information design products relative to its usability and evolution
• User research, how to evaluate the effectiveness of an information product
• Good practices of information design: Layout effectiveness, Fonts legibility, Illustration typology, effective data visualisation, cross checking and critic sessions among others
• Practical approach through exercises to historical and contemporary referents of Information Design</td></tr>
<tr><td>Teaching/Learning Methodology</td><td><table>
<tr><th>Activity</th><th>Purpose</th></tr>
<tr><td>Lecture</td><td>Introduces students to case studies, theories and principles.</td></tr>
<tr><td>Workshop</td><td>Allows students to put principles into practice with short in-class exercises.</td></tr>
<tr><td>Seminar</td><td>Guides students to discuss assigned readings related to information design, expanding students' contextual knowledge.</td></tr>
<tr><td>Tutorial</td><td>Guides students through the development of projects, individually and in small groups. Enable students to share tools and online guides and learn in depth different solutions for a defined requirement.</td></tr>
<tr><td>Critique</td><td>Allows students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives. Make the information design process transparent through sharing sketches and work plans with the group.</td></tr>
</table></td></tr>
</table>

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										
		a	b	c	d	e	f	g	h	i	j	k
1. Learning journal	20%					✓				✓		
2. Projects	60%			✓		✓		✓		✓	✓	✓
3. In-Class Exercises	20%	✓		✓		✓		✓		✓		
Total	**100%**											

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Learning journal 20%	Evaluates students' critical reflections on their learning experiences, how they have made connections between the concepts discussed in the subject with other areas of learning and their everyday lives, responses to assigned readings and their project development processes.
Project 60%	Evaluates how students have applied principles introduced to practical projects designed for specific contexts of use.
In-class exercises 20%	To evaluate whether the students can apply the theories and principles introduced in lectures in solving small-scale content/data visualisation problems.

Student Study Effort Expected

Class contact:	
▪ Lectures, workshops and seminars	15 Hrs.
▪ Tutorials: group and individual	15 Hrs.
▪ Critiques	9 hrs.
Other student study effort:	
▪ Self-study	20 Hrs.
▪ Project Work	46 Hrs.
Total student study effort	**105 Hrs.**

Reading List and References (to be updated)

Books

Cairo, A. (2019). *How charts lie : getting smarter about visual information* (1st ed..). W. W. Norton & Company, Inc.

Cairo, A. (2012). *The functional art*. New Riders.

Engebretsen, M., & Kennedy, H. (2020). *Data Visualization in Society*. Amsterdam University Press.

Katz, J. (2012). *Designing Information* (1st ed..). Wiley.

	Kirk, A. (2012). *Data Visualization: a successful design process*. Packt Publishing, Limited. Lankow, J., Crooks, R., & Ritchie, J. (2012). *Infographics: The Power of Visual Storytelling*. Wiley. Pettersson, R. (2002). *Information design : an introduction*. John Benjamins Pub. Tufte, E. R. (1990). *Envisioning information*. Graphics Press. Visocky O'Grady, J. (2008). *The information design handbook* (1st ed..). How Books. Online Resources Boag. A. (2001). *What is Information Design*. https://tonypritchard.files.wordpress.com/2009/10/whatisinformationdesign.pdf Few, S. (2019). 35. Data Visualization for Human Perception. In M. Soegaard, R. Friis Dam *The Encyclopedia of Human-Computer Interaction, (2nd ed.)*, Interaction Design Foundation https://www.interaction-design.org/literature/book/the-encyclopedia-of-human-computer-interaction-2nd-ed/data-visualization-for-human-perception

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	SD4269
Subject Title	Art Direction
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject is designed for students to master their visual Art Direction skills In this subject, students observe, critique and analyse diferent case studies communication campaigns and branding case studies from the of art direction point of view. The students also engage in several class excersises, individual and group projects where they further develop creative thinking with an emphasis on the excecution regardless of the meduim. Students also learn the principles of composition and cinematography which are an integral part of advanced Art Direction skills.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Develop broad creative concepts and execute them in a polished and professional style. b. Critic other people's work in constructive manner as well as learn to receive criticism on their own work. c. Apply individual skills and learn their limitations in a group project environment that mirrors a real-life creative team working situation. <u>Transferable skills</u> d. Reflect critically on their learning experience. e. Think creatively and generate ideas with a logical rationale. f. Manage time effectively.
Subject Synopsis/ Indicative Syllabus	**Students will be introduced to:** • The history of modern graphic design • The influence of social movements in graphic design and advertising • The development of project from idea to visualisation to final execution. • The application of a creative concept through consistent Art Direction across several media platforms

- The understanding of different target audiences and how to tailor various Art Direction styles for specific target audiences
- Unconventional Art Direction execution styles, experimenting with mixed media

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to modern design history and the birth development of Art Direction in Visual Communication.
Assignment	Allows students to put principles into practice with different design projects, covering a broad range of media formats.
Workshop	Enable students to create their interest in learning on the introduced concepts and principles and have the basic idea about how these theories and principles work.
Critique	Allows students to learn from the strengths and weaknesses of their peers' project work and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives.
Tutorial	Guides students through the development of projects, individually and in small groups.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% Weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
		a	b	c	d	e	f
1.Process Book	30%			✓	✓	✓	✓
2.Assignments	50%		✓	✓	✓	✓	✓
3.In-class Workshop	20%	✓	✓	✓		✓	
Total	100 %						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Process book	Assesses students' ability to: - Evaluate theories and methods used in their design projects. - Build up and organise content.
Assignments	Assess students' ability to: - Apply theories and practical methods in design projects. - Generate and execute creative ideas with an emphasis on highly developed Art Direction.
In-class Workshop	Assess the student's ability to: - Show the understanding of concept creation and its relationship with Art Direction. - Art Direction concepts through teamwork collaboration.

Student Study Effort Expected	Class contact:	
	▪ Lecture	7 Hrs.
	▪ Workshop	7 Hrs.
	▪ Tutorial/Critique	25 Hrs.
	Other student study effort:	
	▪ Assignments (Design Projects)	44 Hrs.
	▪ Preparing for Presentation	22 Hrs.
	Total student study effort	**105 Hrs**.
Reading List and References	Books Bass, J., & Kirkham, P. (2011). *Saul Bass : a life in film & design*. Laurence King Pub. Bierut, M. (2021). *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world*. Thames & Hudson. Challis, C. (2005). *Helmut Krone, the book: graphic design and art direction (concept, form and meaning) after advertising's creative revolution*. Enchorial Press Clarke, A. (2019). *Art Direction for The Web*. Smashing magazine. Cooke, A., & Lewis, A. (2018). *Graphic design for art, fashion, film, architecture, photography, product design & everything in between*. Prestel Verlag. Heller, S. (2006). *The education of an art director*. All Worth Press. Heller, S. (2009). *Art direction explained, at last!*. Laurence King. Kleon, A. (2012). *Steal like an artist 10 things nobody told you about being creative*. Workman Pub. Co. Munari, C., & Creagh, P. (2008). *Design as art*. Penguin. Purcell, K. W. (2002). *Alexey Brodovitch*. Phaidon Press. Rand, P. (1985). *Paul Rand : a designer's art*. Yale University Press. Websites Masterclass. https://www.masterclass.com/classes/david-carson-teaches-graphic-design Films Hustwit, G. (Director, Producer). (2019). *Rams*. [Film]. Film First. Levit, B. (Director, Producer). (2017). *Graphic means : a history of graphic design production*. [Film]. Graphic Means.

	Pray, D. (Director). (2016). *Art & Copy.* [Film] Kanopy Streaming.

Subject Description Form

Subject Code	SD4306
Subject Title	Design for Social and Cultural Business
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	Social and cultural enterprises are strategic business solutions to modern companies and corporations which aim to address social and cultural needs rather than merely maximising profits. The potentials of social and culture businesses in addressing humanitarian needs and inducing positive social changes are well-demonstrated in numerous cases emerging across the globe. By exposing students to a wide range of case studies implemented within and outside of Hong Kong, the subject attempts to enrich students' understanding of the business potentials of meaningful social projects. This will not only develop the students' ability to appreciate and cogitate the models and frameworks of relevant social and cultural enterprises, but also deepen their understanding of the complexities involved in the effective functioning of those enterprises in real-life contexts. The subject aims to nurture designers to become pioneers and prime movers of social and cultural businesses. Students will engage in tackling real-world issues using design-led approaches and methods.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. Develop awareness and (empathic) understanding of social, cultural and environmental needs and appreciate the social dimensions of design and its potential in bringing positive social changes. b. Demonstrate understanding of a wide range of innovative social and culture models, as well as their structures, strategies and factors that contribute to business successes. c. Use professional skills of design research to explore social and community issues and develop strategic design insights for relevant social and culture endeavours. d. Employ tools of design to conceptualise and prototype business solutions for social and cultural needs, taking into consideration all factors essential to the implementation, effective functioning, and sustainability of the solution. e. Collaborate with peers, business partners, social institutions and relevant communities to develop strategic insights for social and cultural businesses.

Subject Synopsis/ Indicative Syllabus

The subject will introduce meaningful and distinctive real-life cases differing in terms of their concepts, scope, models, and strategies. In order to develop an understanding of different components and the intricacies involved in effective planning and execution of social and culture businesses, students will be introduced to the following topics:

- Overview of different models of social and culture businesses;
- Framework, structure and key constituents contributing to the effectiveness and sustainability of relevant social and cultural business;
- Engagement models, sustenance strategies and motivations for relevant social and cultural enterprises;
- Socio-cultural and contextual considerations, and the complexities involved in business processes;
- Importance of cross-disciplinary collaborations with community partners, social institutions and the business communities;
- Visualisation tools for research, conceptualisation and prototyping of social and culture projects.

Teaching/Learning Methodology

Through a series of structured lectures, discussions and interpretive exercises, students will acquire understanding of the constituents, framework, and business models of relevant cases. Students will also gain first-hand experience by observing and inquiring into some of the implemented projects in the region. Collected data and findings will be interpreted and presented to other groups. The assigned project would allow students to tackle a real-world social problem by proposing creative and realistic solutions to an existing situation.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
1. Discussions and interpretive exercises	30%	✓	✓			
2. Field Study presentation	30%	✓	✓	✓		✓
3. Project presentation and the reflective portfolio	40%	✓	✓		✓	✓
Total	**100%**					

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Discussions and interpretive exercises will assess students' understanding of the needs, concepts and models of the social business projects. The field study presentation will assess how their understanding has been further enhanced by the (empathic) observation of real-life cases. The project will provide an opportunity for students to apply learnt concepts and knowledge to a real-life social issue. Presentations will be discussed, scrutinised and evaluated by peers, alongside the reflective portfolio developed by the project team.

<table>
<tr><td rowspan="8">Student Study Effort
Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lecture</td><td>9 Hrs.</td></tr>
<tr><td>▪ Tutorials</td><td>12 Hrs.</td></tr>
<tr><td>▪ Presentations and discussions</td><td>18 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Private study, individual and group work</td><td>39 Hrs.</td></tr>
<tr><td>▪ Field visits (Teamwork)</td><td>35 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>113 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">
<u>Books</u>

Clark, T. et al. (2012). Business Model You: A One-Page Method for Reinventing Your Career. John Wiley & Son, Inc.

Gary, D. Brown, S., & Macanufo, J. (2010). Game Storming: A Playbook for Innovators, Rulebreakers and Changemakers. O'Reilly Media Inc.

du Gay, P. et al. (1997). Doing Cultural Studies: The Story of Sony Walkman. The Open University Press.

Julier, G. (2014). The Culture of Design (3rd ed..). Sage Publications.

Koger, S. M., & Winter, D. D. (2011). The Psychology of Environmental Problems: Psychology for Sustainability. Psychology Press.

Manzini, E. (2012). Design Research for Sustainable Social Innovation. In R. Michel (Ed.), Design Research Now: Essays and Selected Projects (pp. 233-245). Birkhäuser. https://doi.org/10.1007/978-3-7643-8472-2_14

Mok, C. (1999). Designing Business: Multiple Media, Multiple Disciplines. Adobe Press.

Osterwalder, A., & Pigneur, Y. (2010). Business Model Generation. John Wiley and Sons, Inc.

Papanek, V. (1983). Design for Human Scale. Van Nostrand Reinhold.

Prahalad, C. K. (2005). The Fortune at the Bottom of the Pyramid: Eradicating Poverty through Profits. Wharton School Publishing.

Ray, P., & Anderson, S. (2000) The Cultural Creatives: How 50 Million People Are Changing the World. Three Rivers Press.

馮久玲（2002）。《文化是好生意》。台北：城邦文化。

<u>Articles</u>

Manzini, E. (2014). Making Things Happen: Social Innovation and Design. Design Issues, 30(1), 57-66.

Phillips, R. et al. (2016). Social Responses to Nature; Citizen Empowerment through Design. Journal of Design, Business & Society, 2(2), 197 -215.

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	Porter, M., & Kramer, M. (2011 January). Creating Shared Value. *Harvard Business Review.* Retrieved from https://hbr.org/2011/01/the-big-idea-creating-shared-value Seelos, C., & Mair, J. (2005). Social Entrepreneurship: Creating New Business Models to Serve the Poor. *Business Horizons,* 48(3), 241-246. Websites http://www.lucykimbell.com/stuff/Fieldstudio_SocialDesignMethodsMenu.pdf http://www.globalactionplan.org.uk/Pages/Category/in-the-community

SD4463 Sustainable Product Design

Discipline Elective

Level 4
Credit value 3
Contact hours 39

Pre-requisites
Nil

Co-requisites
Nil

Exclusions
Nil

Objectives

This subject aims to enable students to explore and practice product design via a sustainable solution approach, and introduce them with system design thinking. Students will learn to develop products from a broader social and ecological context. Through seminars and group tutorials, students will also be introduced to the concepts of design for environment (DfE), design for sustainability (DfS), system-product design (SpD) and basic sustainable product design strategies.

Intended learning outcomes

Upon completing the subject, students will be able to:

Professional skills

1. recognise the significance of solution-based design and system design thinking in the practice of industrial design;
2. critically analyze a given design problem or a model sustainable solution;
3. formulate eco-design strategies based on the given problem or sustainable solution;
4. produce an eco-friendly design via lifecycle thinking and appropriate eco-design strategy;
5. practice visualization, 3D modeling, product's form and material selection in design production.

Transferable skills

6. Social/cultural appreciation, critical and creative thinking, leadership and entrepreneurship.
7. System thinking, project management and presentation skills.

Subject synopsis

Students will be introduced to:

Design for Environment (DfE)

- notion of 'sustainability';
- basic idea of eco-design/Design for Environment (DfE);
- concept of lifecycle thinking;
- 4 DfD strategies;

Design for Sustainability (DfS)

- the '4r' and '4R';
- function-based/solution-based design;
- concept of 'Design for Sustainability' (DfS);
- idea of 'system' and the concept of 'system design' thinking;
- basic concept of Product-Service System (PSS) & System-product Design (SpD).

Teaching and learning methods

Activity	Purpose
Lecture	To introduce students to theories and principles related to the topic.
Workshop	Putting principles into practice with short in-class exercises
Seminar	To discuss assigned readings related to the topic, expanding students' contextual knowledge

Tutorial	To guide students on the development of projects, individually and in small groups
Critique	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives

Assessment methods

	Assessment task	Weighting	Learning outcomes to be assessed 1	2	3	4	5	6	7
1	Workshop 1: LCA	20%	•	•	•	•	•		
2	Workshop 2: mental modeling	20%		•	•	•	•		
3	Design Project	60%			•	•	•	•	•
	Total	100%							

Purposes

The ability to recognize the essential idea of life-cycle thinking

The ability to analysis the environmental quality of a given product with simplified LCA tool

The ability to analyze a given problem or a sample solution in systematically and critically

The ability to apply the learning of solution-based and system design thinking in the process of design

The ability to apply knowledge of lifecycle thinking and to formulate appropriate eco-design strategy

The ability to make appropriate choices of materials, process and product form and capable to visualize design in professional drawings and 3D models in the process of design

The ability to produce appropriate/ creative design and manage design process in a professional manner

Student study effort expected

		hours
	Class contact	
1	Lecture	10
2	Group Tutorial	18
3	Workshop	11
	Other student study effort	
1	Self-study	18
2	Project work	45
	Total student study effort	**102**

References

Books

Leong, B.D., & Manzini, E. (2006). Design vision: The sustainable way of living in China. Guangzhou, China: Lingnan Art Publishing.

Martin Charter & Ursula Tischner (2001). Sustainable solutions: Developing products & services for the future. UK: Greenleaf Publishing.

W. McDonough & M. Braungart (2002). Cradle to cradle: Remaking the way we make things. New York: North Point Press.

Papanek, Victor (1995). The green imperative. New York: Thames and Hudson.

Helen Lewis & John Gertsakis (2001). Design + environment: A global guide to designing greener goods. UK: Greenleaf Publishing.

Alastair Fuad-Luke (2002). Eco-design: The sourcebook. San Francisco: Chronicle Books.

Internet references/web sites

O2 Global Net. http://www.o2.org

Centre of Sustainable Design. http://www.cfsd.org.uk

Eco-concept. www.econcept.org

Environment & Interior Design

SD4553 Advanced Drawing Techniques for Spatial Design

Discipline Elective

Level 4
Credit value 3

Pre-requisites
Nil

Co-requisites
Nil

Exclusions
Nil

Objectives

Advanced drawing techniques provide the spatial designer with powerful tools to develop (design processes) and express complex design ideas. The emphasis on the individual cultivation of unique signature modes of drawing can facilitate the development of an individual design student's identity, design processes and values. The aim of this subject is to provide students with the conceptual and methodological skills necessary for the development of new modes of drawing and representation applicable for the expression, representation and design development processes for complex design ideas in spatial design. These techniques facilitate the student's learning in three ways: development of spatial and conceptual analysis and description tools; the instrumentalisation of design processes within appropriate representation means; and the development of specific final outcome representations.

The elective will be conducted as a seminar and hands on active teaching mode, where the students will be led through a series of linked exercises. Different specific projects will be undertaken each year, outcomes are portfolio aligned

Intended learning outcomes

Upon completing the subject, students will:

Professional skills

1 Have attained a vocabulary and cognitive framework within which to discuss complex representation ideas in spatial design.
2 Acquire a knowledge and vocabulary of different modes of representation for spatial designers.
3 Have developed individual technical and methodological skills enabling them to develop complex design processes and appropriate representations.

Transferable skills

4 Develop cross disciplinary skills applicable for the related disciplines of urban planning and design, architectural design and landscape design.

Subject synopsis

Subject synopsis includes:

- Seminar inputs focusing on specific conceptual modes of drawing and representation
- Key topics to be covered include: Point / line / plane; notion of drawing out, drawing as circumscribing interiority and exteriority; conditions of linearity; line as border / demarcation / denotation /notation; drawing as ephemerality/ indeterminacy / legality; drawing as process / sequence / narrative / temporal register; drawing as fictional / speculative / projective; drawing as hybrid complexity / milieu; issues of hand and mechanised drawing systems; drawings and experiential modes of reading, interpretation and comprehension.
- Seminar inputs will be interspersed with technical inputs on specific techniques and design processes aligned with related exercises and outcomes.
- Critical evaluation, feedback and reflection by tutors and peers to aid further development.

Teaching and learning methods

Activity	Purpose
Seminar	To introduce students to examples, theories and principles related to advanced representation techniques and design processes
Technical Seminar	To demonstrate technical and technique based skills that introduce students to basic means to facilitate their own technical development
Tutorial	To guide students on the development of projects, individually and in small groups
Critique	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives

Assessment methods

			Learning outcomes to be assessed			
	Assessment task	Weighting	1	2	3	4
1	Projects	50%	•	•	•	•
2	Analysis	25%	•	•		•
3	In-class exercises	25%	•	•	•	
	Total	100%				

	Purposes
Projects	Evaluation of a series of short task based linked projects and assignments that aid the students gradual (step by step) development
Analysis	To evaluate the students' analytic abilities and ability to communicate this analysis
In-class exercises	Evaluation of participatory learning processes of the students' critical reflections and engagement of their own and their peers analysis (formation of critical judgement skills)

Student study effort expected

		hours
	Class contact	**39**
1	Seminar	10
2	Technical Seminar	10
3	Tutorials	10
4	Critiques	9
	Other student study effort	
1	Self-study	25
2	Project work	56
	Total student study effort	**120**

References

Books and articles

Atelier Bow-wow, *Graphic Anatomy 2*, Kajima, Pub. Toto 2013

Atelier Bow-Wow, *Pet Architecture Guide Book*, World Photo Press, 2002

Borden, Iain, (Ed), *Bartlett Designs: Speculating with Architecture*, Bartlett School of Architecture, 2009

Chard, Nat and Kulper, Perry, *Fathoming the Unfathomable*, Pamphlet Architecture 34, Princeton Architecture Press, 2013

Cook, Peter, *The Bartlett Book of Ideas*, Bartlett School of Architecture, 2000

Evans, Robin, *Translations from Drawing to Building*, Architectural Association, London, 1997

Kuroda, Junzo and Kaijima, Momoya, *Made in Tokyo*, Kajima Institute Pub.Co., 2001

Perez-Gomez, Alberto , and Pelletier, Louise, *Architectural Representation and the Perspective Hinge*, MIT Press, 1997

Slessor, Catherine, ed., *AR Architectural Representation* issue, 16 May 2013

Woods, Lebbeus, *Radical Reconstruction*, Wiley, 2001

Subject Description Form

Subject Code	SD4573
Subject Title	Spatial and Material Prototyping
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	Spatial and Material Prototyping introduces advanced tools, methods, and training to manifest more complex, technically sophisticated design intent. The course is taught in a practical workshop and seminar model, introducing concepts of advanced descriptive geometry, digital modelling, fabrication techniques, and scale prototyping methods through one or more linked projects. Tutors will also introduce integrative skills to place the nature, role, and potentials of advanced prototyping within design thinking and development, to emphasise prototyping as an explorative and iterative method. The course will introduce tools and methods across technological levels and from full- to modelling scales, introducing students to the state of the art in fabrication and modelling methods wherever practicable.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Operate within a vocabulary and cognitive framework to discuss complex spatialised ideas in tectonic, model and material ways suitable for spatial design. b. Acquire a knowledge and vocabulary of different modes of materialising their design projects in a spatial design context. c. Develop individual technical and methodological skills enabling them to develop complex model and material design processes and appropriate manifestations of these in their design processes. <u>Transferable skills</u> d. Develop crossdisciplinary skills applicable for the related disciplines of urban planning and design, architectural design and landscape design.

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- Understanding of conceptual frameworks for models and material investigations in spatial design
- Technical inputs on specific techniques and design processes aligned with related exercises and outcomes, acting as catalysts and skill learning for specific explorations.
- Course content focusing on: anatomic (spatial) modelling; conceptual model development; model as process of spatial thinking and design development; different modes of manifestation (making physical or material the design development process); computer (CNC, deposition, laser cutting) compared to hand crafting, making, assembling; processes of making; ways of viewing and experiencing; importance and techniques of documentation, model as space, as object, as representation and other issues.
- Critical evaluation, feedback and reflection by tutors and peers to aid further development.

Teaching/Learning Methodology

Activity	**Purpose**
Seminar	Introduces students to examples, theories and principles related to advanced model and material techniques and design processes.
Technical Seminar	Demonstrates technical and technique based skills that introduce students to basic means to facilitate their own technical development.
Tutorial	Guides students through the development of model projects, individually and in small groups.
Critique	Allows students to learn from the strengths and weaknesses of their peers and provides a framework for evaluating the effectiveness of the students' projects from various perspectives.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed			
		a	b	c	d
1. Projects	50%	✓	✓	✓	✓
2. Analysis	25%	✓	✓		✓
3. In-class exercises	25%	✓	✓	✓	
Total	**100%**				

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Projects	Evaluate a series of short task based linked projects and assignments that aid students' gradual (step by step) development.
Analysis	Evaluates students' analytic abilities and ability to communicate this analysis.

	In-class exercises — Evaluate participatory learning processes of students' critical reflections and engagement of their own and their peers analysis (formation of critical judgement skills).	
Student Study Effort Expected	Class contact:	
	▪ Seminar	10 Hrs.
	▪ Technical Seminar	10 Hrs.
	▪ Tutorials	10 Hrs.
	▪ Critiques	9 Hrs.
	Other student study effort:	
	▪ Self-study	25 Hrs.
	▪ Project work	56 Hrs.
	Total student study effort	**120 Hrs.**
Reading List and References	Books Allen, L., Borden, I., O'Hare, N,. & Spiller, N.l (2009). *Bartlett designs : speculating with architecture.* John Wiley & Sons. Callejas, L. *(2013). Islands & atolls. Princeton Architectural Press.* Chard, N., & Kulper, P. (2014). *Fathoming the unfathomable : archival ghosts + paradoxical shadows* (1st ed..). Princeton Architectural Press. Cook, P., & Allford, S. (2000). *Bartlett book of ideas.* Bartlett Books of Architecture. Dunn, N. (2014). *Architectural Modelmaking.* Laurence King Publishing. Healy, P. (2008). *The model and its architecture*. 010 Publishers. Werner, M. (2011). *Model making*. Princeton Architectural Press. Zhanhui, J. (2010) *Architectural Model: Lead to Design*. A&J International.	

Subject Description Form

Subject Code	SD4710
Subject Title	Studio II – Information and Communication
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This is a studio course about creating interactive experience that support information and communication behaviour in contexts. The objectives of studio classes are to let students gain hands-on experience through design and creation processes and to facilitate their internalization and embodiment of knowledge. This particular studio course imparts students with the latest knowledge of interaction design and motivates them to master various design and production tools for building interactive artifacts.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Identify and formulate design problems of information and communication in contexts. b. Collect data for design research. c. Use various tools for qualitative or quantitative analyses. d. Identify relationship between social, cultural, technological, economic, aesthetic, and functional aspects. e. Generate new ideas and technology-enabled concepts for human communication. f. Make critical judgment based on contextual review of informational applications. g. Implement interactive aesthetic prototypes and conduct user testing. h. Evaluate performance and mobilise the iterative process. <u>Transferable skills</u> i. Critically reflect results and documents development. j. Communicate effectively and precisely with professional vocabularies. k. Work on team projects as an effective member.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: <u>Concepts and Principles</u> • Contextual information presentation • Vision in Product Design process • Technologies for dynamic content and adaptable contexts

<table>
<tr><td></td><td>

- Application: e.g., online platforms, mobile app based, wearables, internet of things

<u>Techniques and Experiments</u>

- Prototyping and user testing

</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>

Activity	Purpose
Lecture	Introduces students to domain knowledge in line with learning outcomes.
Tutorial	Advises students on their project development.
Workshop	Embodies knowledge and concepts through hands-on workshops.
Presentation and Critique	Provide students with opportunities to articulate, distinguish, and review knowledge independently and assertively.

</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										
		a	b	c	d	e	f	g	h	i	j	k
1. Presentations and critiques	20%	✓	✓	✓	✓	✓	✓				✓	
2. Continuous assessment	60%	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
3. Project deliverables	20%	✓			✓	✓		✓	✓		✓	
Total	**100%**											

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Project documentation helps deepen students' understanding of course contents by requiring them to critically reflect and elaborate on their project development.
Presentations require students to reflect upon the course contents, define scope and focus, mark out relations and make comparisons, assert and structure their arguments, etc.
Peer critiques further prompt students to compare, analyse, and make judgment independently and assertively.
Continuous assessment evaluates students' progress in different stages of project development.
Project deliverables demonstrate students' competence in embodying their ideas in tangible outcomes.

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Student Study Effort Expected	Class contact:	
	▪ Lectures, tutorials, presentations	33 Hrs.
	▪ Workshops	6 Hrs.
	Other student study effort:	
	▪ Project development	50 Hrs.
	▪ Reading, presentation preparation	16 Hrs.
	Total student study effort	**105 Hrs.**
Reading List and References	**Books** • Hekkert, P. (2011) *Vision in Design: A Guidebook for Innovators*. BIS. • Martin, B. & Hanington, B. (2012) *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions. Rockport Publishers* • Ursyn, A. (2020). *Describing Nature Through Visual Data*. • Walker, J., Aiello, G., Uberg, T., Masson, E., van, K., Laaksonen, S.-M., Pa¨a¨kko¨nen, J., & Snaprud, M. (2020). *Data Visualization in Society* (M. Engebretsen & P. H. Kennedy, Eds.). • Hinton, A. (2014) *Understanding Context: Environment, Language, and Information Architecture.* O'Reilly Media • Walker, J., Aiello, G., Uberg, T., Masson, E., van, K., Laaksonen, S.-M., Pa¨a¨kko¨nen, J., & Snaprud, M. (2020). *Data Visualization in Society* (M. Engebretsen & P. H. Kennedy, Eds.).	

Subject Description Form

Subject Code	SD4713
Subject Title	Computer Game Design
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	The goal of this course is to expose design students to the broad realm of games and interactive entertainment and to equip those who intend to pursue further in this field with necessary knowledge and skills. The course will introduce the main elements, methods, and the process of game design. Students will play, study, read and write about games, as well as be involved in the game design process. In the workshop, students will go through an iterative game design process, using the concepts and methods learned in the lecture, and design two games – one board game and one digital game. Students will also conduct a number of game critiques focusing on different design aspects. In addition to concepts and methods of game design, students will also become aware of the current practice, trends and issues of game design in the industry.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Identify formal elements of game design. b. Recognise game design models. c. Analyse game design from a variety of perspectives such as narrative, level design, rewards, balance, pacing, etc. d. Execute game design in an iterative process including concept design, prototyping and play testing. e. Prepare game design documents. <u>Transferable skills</u> f. Apply critical and logical thinking. g. Reflect critically on the learning process. h. Communicate effectively and precisely using technical terms.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: <u>Concepts and Principles</u> • Structure of games and game design models • High-level game design principles including: reward systems, balance, motivation, progression, pacing, etc. • Low-level design principles including: feedback, moment-by-moment mechanisms to keep the player in the game, etc. • Genre specific design principles including: puzzle design, resource management, economy systems, etc. • Audience perception and player types

	Techniques and Experiments • Game design prototyping • Play testing

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to domain knowledge in line with learning outcomes.
Workshop	Allows students to put principles into practice with game play observation, group discussion and project work
Presentation and Critique	Provide students with opportunities to articulate, distinguish, and review knowledge independently and critically.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed							
		a	b	c	d	e	f	g	h
1. In-class exercises and participation	20%	✓		✓			✓	✓	✓
2. Project continuous assessment	50%	✓	✓		✓		✓		✓
3. Assignments	30%	✓	✓		✓	✓		✓	✓
Total	**100%**								

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

In-class exercises and assignments urge students to participate actively in discussion, think critically and analytically about game artifacts.
Game design projects enable students to get hands-on design experience and apply the concepts and methods learned in the lecture.
Written assignments encourage students to critique game design from a variety of perspectives.

Student Study Effort Expected

Class contact:	
▪ Lectures	12 Hrs.
▪ Workshops, presentation	27 Hrs.
Other student study effort:	
▪ Reading	14 Hrs.
▪ Assignments & game playing	20 Hrs.
▪ Projects	32 Hrs.
Total student study effort	**105 Hrs.**

Reading List and References	Books Fullerton, T. (2019). *Game Design Workshop: A Playcentric Approach to Creating Innovative Games* (4th ed..). CRC Press. Adams, E. (2014). *Fundamentals of Game Design* (3rd ed..). New Riders. Schell, J. (2015). *The Art of Game Design: A Book of Lenses* (2nd ed..). CRC Press. Salen, K., & Zimmerman, E. (2004). *Rules of Play: Game Design Fundamen* The MIT Press.

Subject Description Form

Subject Code	SD4788
Subject Title	User Experience Design
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	User experience (UX) design is a design approach that explores, creates, and evaluates design solutions with the goal of enriching the experiences of users and customers. Current literature recognizes that experience emerged from users interacting with products, services, and people among other tangible and intangible touchpoints. Also, experiences involve a sense-making process between an individual's inner world, the present moment, and future orientations. Digital technology also plays a role in mediating user experiences with these touchpoints. Therefore, UX design incorporates theories, knowledge, and practices from different academic fields, such as psychology, marketing, design, and technology. This subject introduces UX design to students through case studies of existing systems and practices of the digital product development process. Students will also be inspired to incorporate emergent interactive technologies to create products and services with interactive dynamic experiences.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Delineate user experience components and give examples from existing applications or digital products b. Perform user experience evaluation on existing applications or digital products c. Identify recent digital interaction development trends in society and explain their impact on everyday life d. Carry out digital product development process from user experience perspective <u>Transferable skills</u> e. Communicate design proposal effectively and precisely
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: <u>Concepts and Principles</u> • Experience design literacy • Persuasion and technology • Digital product development process in relation to user experience design: task analysis, persona, user scenario, service blueprint, etc. • Advances in interactive technologies • Case study: online branding, internet applications, mobile applications, etc. <u>Techniques and Experiments</u> • Design methods for user experience: Persona, Scenario, Storytelling, service blueprint etc.

Teaching/Learning Methodology

Activity	Purpose
Lecture	To introduce students to domain knowledge in line with learning outcomes
Workshop	To put principles into practice with short in-class exercises
Case study	To assist students in identifying, relating, and distinguishing course contents
Presentation and Critique	To provide students with opportunities to articulate, distinguish, and review knowledge independently and critically

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
1. Presentations and critiques	30%	✓		✓		✓
2. Assignments	70%	✓	✓	✓	✓	✓
Total	**100%**					

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Assignments ensure students to elaborate on course contents by performing extended readings, contextual reviews, as well as demonstrating principles by making artifacts.

Student Study Effort Expected

Class contact:	
▪ Lectures, presentations	19 Hrs.
▪ Workshops	20 Hrs.
Other student study effort:	
▪ Reading, presentation preparation	30 Hrs.
▪ Assignments	36 Hrs.
Total student study effort	**105 Hrs.**

Reading List and References

Books

Calvo, R.A. & Dorian, P. (2014) *Positive Computing Technology for Wellbeing and Human Potential*, MIT Press.

Fogg, B. J. (2002) *Persuasive Technology: Using Computers to Change What We Think and Do*. Morgan Kaufmann

Hassenzahl, M. (2010) *Experience Design: Technology for All the Right Reasons*. Morgan & Claypool Publishers.

Wendel, S. (2020). *Designing for behavior change: Applying psychology and behavioral economics* (2nd ed..). Sebastopol, CA: O'Reilly Media.

Articles

Desmet, P. M. A., & Pohlmeyer, A. E. (2013). Positive design: An Introduction to Design for Subjective Well-Being. *International Journal of Design*, 7(3), 5–19.

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	SD4864
Subject Title	Time-based Media Advertising
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	Videos are the most powerful tools for marketing communications, because they generate rich communication experiences. In terms of creative expression, videos combine sight, sound, motion and text to arouse attention, deliver messages, evoke emotions and induce actions. In terms of media choices, videos can be run in numerious platforms in internet, outdoor/indoor premises and personal mobile devices etc in addition to the traditional television and cinema, catering for different situations. This subject invites students to explore the characteristics of the creative expression and of the media, so as to learn how to generate effective advertisements for information, impression, persuasion, education and influence purposes.
Intended Learning Outcomes *(Note 1)*	Upon completion of the subject, students will be able to: Professional skills a. Describe the characteristics of the creative expression and media. b. Apply different creative approaches appropriately and skillfully. c. Produce creative concepts in response to advertising strategies/briefs. d. Present creative concepts with scripts, storyboards or concept boards. Transferable skills e. Extract and analyse usable information. f. Employ both convergent and divergent thinking in the process. g. Work collaboratively as part of a creative team.
Subject Synopsis/ Indicative Syllabus *(Note 2)*	Students will be introduced to: • Anatomy of advertising • Characteristics of videos as the creative expression • Characteristics of the media for running videos • Different creative approaches • Reading advertising briefs • Conceiving creative concepts

- Presenting a creative concept with scripts and storyboards

Teaching/Learning Methodology

(Note 3)

Activity	Purpose
Lecture	Introduces students to the anatomy of an advertisement, basic advertising video formats, creative approaches.
Tutorial	Guides students in the development of assignments and projects in small groups and to teach them problem solving skills and creative techniques.
Assignment	Encourages students to focus on specific tasks and practise specific skills.
Project	Enables students to integrate and apply their learning to solving a real client's marketing communication problem on a bigger scale.
Critique	Trains students' judgment on creative concepts on the one hand, and encourages students to learn from peers' feedback on the other.

Assessment Methods in Alignment with Intended Learning Outcomes

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						
		a	b	c	d	e	f	g
Assignments	60%	✓	✓	✓	✓	✓	✓	✓
Project	40%	✓	✓	✓	✓	✓	✓	✓
Total	100 %							

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Assignments
Upon successfully completing the assignments, which are smaller-scaled specific tasks in nature, students will demonstrate all learning outcomes collectively.

Project
To complete the more complex project successfully, students need to integrate and apply all the learnt knowledge and skills, which leads to the demonstration of all learning outcomes.

Student Study Effort Expected

Class contact:	
▪ Lecture & Briefing	3 Hrs.
▪ Tutorial & Critique	33 Hrs.
▪ Presentation	3 Hrs.
Other student study effort:	

	▪ Brainstorm for Assignments	44 Hrs.
	▪ Research & Brainstorm Project & Presentation	37 Hrs.
	Total student study effort	**120 Hrs**.
Reading List and References	Books Altstiel, T., Grow, J., & Jennings, M. (2020). *Advertising Creative: Strategy, Copy, and Design* (5th ed). SAGE Publications. Tungate, M. (2019). *Epica book 32: Creative Communication*s. Bloomsbury Visual Arts. Kotler, P., Kartajaya, H., & Setiawan, I. (2017). *Marketing 4.0: Moving from Traditional to Digital*. Wiley. Barry, P. (2016). *The Advertising Concept Book: Think Now, Design Later: A Complete Guide To Creative Ideas, Strategies And Campaigns* (3rd edition, revised and expanded.). Thames & Hudson Inc.	

Note 1: Intended Learning Outcomes
Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus
The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology
This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method
This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

Subject Description Form

Subject Code	SD4970
Subject Title	Advanced Storytelling
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	Storytelling is a method of delivering information using a narrative structure, usually for the purpose of entertaining, educating or inspiring. It encompasses a wide range of styles and numerous conventions. Although storytelling is a natural act on a small scale, such as when an individual tells a joke, the definition stretches upwards to a professional level, where successful writers use complex skills and techniques to create books, screenplays and games. The course introduces students to advanced techniques in fiction writing. How is a storyline developed for a modern, demanding audience? How are believable characters created for discriminating readers or viewers? What do concepts such as premise, theme and genre mean? Students will develop their own stories within their particular mediums of interest. As a BA subject, this course focuses less on the theoretical, historical and psychological aspects of narrative than an MSC course, and more on the practical and contextual elements of the syllabus topics, looking particularly at techniques used by writers. The course will be supported by lectures, discussions, tutorials and reading (viewing, playing) lists.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. analyze stories designed for entertainment or education, breaking them down into component parts b. create fictional characters or dramatize historical characters c. write stories for various media, including print, screen and game consoles d. identify conventions in storytelling and show familiarity with usage in a variety of contexts e. apply the principles in numerous creative endeavors, including essay-writing, producing journals, and so on <u>Transferable skills</u> f. reflect critically on their learning process g. use narrative techniques in oral and written communications

Subject Synopsis/ Indicative Syllabus

Students will be introduced to:

- Defining the concept of stories and knowing why they are important
- Psychological background of stories
- Listing the key elements of narrative works
- Evaluating the effectiveness of a story
- Understanding writing techniques in various formats
- Case studies of successful stories, historical and present day
- Stories for specific audiences, such as old/ young, eastern/ western, male/ female
- The Western canon
- Eastern and other canons
- Structures which can be used for fiction
- Creation of characters for various purposes
- The encoding of themes and messages into stories
- Conventions: literal, symbolic, abstract

Teaching/Learning Methodology

Activity	Purpose
Lecture	To introduce students to case studies, theories and principles related to story development
Workshop	Putting principles into practice with short in-class exercises
Discussions	To discuss assigned readings related to story development, expanding students' contextual knowledge
Tutorial	To guide students on the development of projects, individually and in small groups
Critique	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students' projects from various perspectives

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										
		a	b	c	d	e	f	g				
1. Discussions	30%	✓			✓			✓				
2. Projects	40%		✓	✓	✓	✓	✓	✓				
3. In-class exercises	30%	✓	✓	✓		✓	✓					
Total	**100%**											

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Discussions ensure engagement and encourage analysis. Short films and other stories will be shown to students who will be expected to analyze them and identify key elements. Students will show how they make connections between the points delivered in the lectures and the actual entertainment objects created by story developers.
Projects allow students to demonstrate how they can apply principles learned in their own work.
In-class exercises maintain an on-going check system to ensure that students learn each principle taught before the class moves on to other matters.

Student Study Effort Expected	Class contact:	
	▪ Lectures, workshops and critiques	26 Hrs.
	▪ Tutorials: group and individual	13 Hrs.
	Other student study effort:	
	▪ Self-study	22 Hrs.
	▪ Project work	44 Hrs.
	Total student study effort	**105 Hrs.**
Reading List and References	• Birrell, A. M. (1999). *Chinese mythology: an introduction.* Baltimore: Johns Hopkins University Press. • Murray, J. (1997). *Hamlet on the holodeck : the future of narrative in cyberspace.* New York: Free Press. • Wu, C. (2003). *Journey to the West. (4 volumes)*. University of Chicago Press. • Hong Kong Polytechnic University. (n.d.). '*School of Design at PolyU'.* Retrieved June 8, 2021 from asialiteraryreview.com • Hong Kong Polytechnic University. (n.d.). '*School of Design at PolyU'.* Retrieved June 8, 2021 from all-story.com	

Subject Description Form

<table>
<tr><td>Subject Code</td><td>SD4973</td></tr>
<tr><td>Subject Title</td><td>Media Design Studio I – Digital Video Production</td></tr>
<tr><td>Credit Value</td><td>6</td></tr>
<tr><td>Level</td><td>4</td></tr>
<tr><td>Pre-requisite/
Co-requisite/
Exclusion</td><td>Nil</td></tr>
<tr><td>Objectives</td><td>This is a studio course in digital video production. It allows students to explore and create content through effective usage of the medium's syntax and establish the foundation of video producing. This subject is designed to develop students' personal styles through hands-on experience. The main focus of this subject is to teach students how to express persuasively an intended message through the medium.</td></tr>
<tr><td>Intended Learning Outcomes</td><td>Upon completion of the subject, students will be able to:
<u>Professional skills</u>
a. Implement effective production pipeline for digital video production.
b. Express an idea through the medium by applying critical and creative judgments.
<u>Transferable skills</u>
c. Define an individual style using the skills learned.
d. Reflect critically on their production pipeline.</td></tr>
<tr><td>Subject Synopsis/
Indicative Syllabus</td><td>Students will be introduced to:
• Directing – Short story
• Script writing
• Character building
• Cinematography – lighting
• Cinematography – camera
• Visualisation – art direction
• Editing
• Sound
• Basic copyright issues</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>
<table>
<tr><th>Activity</th><th>Purpose</th></tr>
<tr><td>Lecture</td><td>Encourages students to explores specific aesthetic and technical constituents pertaining to live action production.</td></tr>
<tr><td>Workshop</td><td>Allows students to put principles into practice.</td></tr>
<tr><td>Critique</td><td>Allows students to learn from the strengths and weaknesses of their peers and provides a framework for evaluating the effectiveness of the students' projects from various perspectives.</td></tr>
<tr><td>Assignment</td><td>Engages students in studio type, learn-by-doing method to gain personal understanding and insight on the topic.</td></tr>
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<table>
<tr><td></td><td></td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>1. Assignments + classworks</td><td>100%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:
There are 3 assignments designed for student to explore different stages of video production which, when put together, adds up to one complete video project.
</td></tr>
<tr><td>Student Study Effort Expected</td><td>
<table>
<tr><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lectures, tutorial and critiques</td><td>78 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Assignments</td><td>132 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>210 Hrs.</td></tr>
</table>
</td></tr>
<tr><td>Reading List and References</td><td>
<u>Books</u>

Alton, J. (1992). Painting with Light. University of California Press.

Arijon, D. (1976). Grammar of the Film Language. Silman-James.

Bordwell, D. (1991). Making Meaning: Inference and Rhetoric in the Interpretation of Camera. Harvard University.

Bordwell, David and Kristin Thompson. (2009). Film Art: An Introduction Film (9th ed..). McGraw-Hill.

Douglass, J., S. and Harnden, G.,P. (1996). The Art of Technique: An Aesthetic Approach to Film and Video Production. Allyn & Bacon.

McKee. R. (1997). Story. Regan Books.

Murch. W. (1995). In the Blink of an Eye. Silman-James Press.

</td></tr>
</table>

Subject Description Form

Subject Code	SD3555
Subject Title	Digital & Interactive Spaces
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	The digital dimension has become a commonplace aspect of the environment in which we live, yet it is often neglected by spatial designers. The aim of this subject is to provide students with the core background knowledge and conceptual and methodological skills necessary for the understanding of the digital dimension and interactivity in the built environment and for the analysis and evaluation of particular digital and interactive spaces and spatial practices, and to provide fundamental knowledge for the design of digitally mediated spatial strategies. Different specific projects will be undertaken each year.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. To have attained a vocabulary and cognitive framework within which to discuss digital mediation and interactivity in the built environment. b. To be conversant in topics and issues pertaining to the design, experience and use of digital and interactive spaces. c. To possess critical, technical and methodological skills required to evaluate and design digital and interactive spaces. d. To have acquired knowledge of basic technical skills involved in the creation of digital and interactive spaces. <u>Transferable skills</u> e. To have applied this knowledge to the analysis of existing digitally-mediated spaces and spatial practice and to have realized a mock-up of such a space.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: • Introduction to digital and post-digital culture • Concepts in the digital mediation of space o Ubiquitous computing o Physical computing o Social computing o Embodied interaction o Grounded computing o Situated interaction o Locative media o Augmented reality o Virtual reality

<table>
<tr><td></td><td>

o Embedded artificial intelligence
o Autotectonics
o Survey of mediated spaces
o “Smart” environments
o Location-based games
o Tangible interfaces
o Intelligent materials
o Media environments
o Interactive installations
o Virtual “places”
o Evolutionary architecture

Analytical case studies of existing digital and interactive spaces
Observation and experiments in digital mediation of spatial practice
Principles and strategies for the design of digital and interactive spaces
Basic technical skills (programming and electronics)
Mock-up of a digital interactive space

</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>
<table>
<tr><th>Activity</th><th>Purpose</th></tr>
<tr><td>Lecture</td><td>To introduce students to case studies, theories and principles related to urban design</td></tr>
<tr><td>Tutorial</td><td>To guide students on the development of projects, individually and in small groups</td></tr>
<tr><td>Critique</td><td>To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the students’ projects from various perspectives</td></tr>
</table>
</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="5">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>1. Analysis</td><td>70%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>2. Report</td><td>30%</td><td>✓</td><td></td><td>✓</td><td></td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="5"></td></tr>
</table>
Purposes:
<table>
<tr><td>Analysis</td><td>To evaluate the students’ critical reflections on their learning experiences, how they have made connections with their own design project</td></tr>
<tr><td>Report</td><td>To evaluate the students’ critical reflections and ability to communicate analysis</td></tr>
</table>
</td></tr>
<tr><td>Student Study Effort Expected</td><td>
<table>
<tr><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lectures / seminar</td><td>19 Hrs.</td></tr>
<tr><td>▪ Discussion/workshops</td><td>10 Hrs.</td></tr>
<tr><td>▪ Tutorials</td><td>6 Hrs.</td></tr>
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</table>

	▪ Critiques	4 Hrs.
	Other student study effort:	
	▪ Self-study	25 Hrs.
	▪ Project work	56 Hrs.
	Total student study effort	**120 Hrs.**

Reading List and References

Books and articles

Addington, Michelle and Daniel L. Schodek (2004). *Smart materials and technologies in architecture*. London: Architectural Press.

Bullivant, Lucy (ed.) (2005). *4dspace: Interactive architecture (AD)*. London: Victoria and Albert Museum.

Bullivant, Lucy (ed.) (2006). *Responsive environments: Architecture, art and design (AD)*. London: Academy Press.

Bullivant, Lucy (ed.) (2007). *4dsocial: Interactive design environments*. London: Wiley.

Dourish, Paul (2001). *Where the action is: The foundations of embodied interaction*. Cambridge, MA: MIT Press.

Frazer, John (1995). *An evolutionary architecture*. London: AA Publications.

Greenfield, Adam (2006). *Everyware: The dawning age of ubiquitous computing*. Indianapolis: New Riders Publishing.

Igoe, Tom and Dan O'Sullivan (2004). *Physical computing: Sensing and controlling the physical world with computers*. Boston: Course Technology PTR.

McCullough, Malcolm (2005). *Digital ground: Architecture, pervasive computing and environmental knowing*. Cambridge, MA: MIT Press.

Mitchell, William J. (1996). *City of bits: Space, place and the infobahn*. Cambridge, MA: MIT Press.

Mitchell, William J. (2004). *Me++: The cyborg self and the networked city*. Cambridge, MA: MIT Press.

Sterling, Bruce. (2004). "When blobjects rule the earth." Speech at SIGGRAPH '04. http://www.boingboing.net/images/blobjects.htm

Magazines/journals

International Journal of Architectural Computing (IJAC)

WIRED

Subject Description Form

Subject Code	SD3781
Subject Title	Interface Design
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	The digital interface is a core concrete component of artifacts which enables interactive dynamic experiences. It embodies the design concepts and supports the interaction between users and a system. The design and development of it is basically user-centric. This course facilitates students to internalise principles of interface design through identification, comparison, application of principles, and practising user-centred design processes. It also extends discussions to various digitally mediated environments and stimulates student critiques of user-centred approaches when compared with other alternatives in different context and scenarios.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. Carry out basic interaction design process: task analysis, rapid prototyping, user testing, evaluation, and iteration. b. Identify application of interaction design principles and design patterns in existing interfaces. c. Compare different styles of interfaces in different contexts. d. Apply interaction design principles and carry out rapid prototyping and user testing to exercise interface design for a specific context. <u>Transferable skills</u> e. Communicate effectively and precisely using technical terms.
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: <u>Concepts and Principles</u> • Conventions and developments of the graphical user interface • Principles of interaction design • User-centred design processes: prototyping and user testing • Case study: websites, video games, digital art, hand-held devices, etc. • Trends of user interface design direction: e.g., tactile, gestural, immersive, or adaptive interfaces <u>Techniques and Experiments</u> • Rapid prototyping techniques • Information visualization regarding advances in artificial intelligence or data analytics.

Teaching/Learning Methodology

Activity	Purpose
Lecture	Introduces students to domain knowledge in line with learning outcomes.
Workshop	Allows students to put principles into practice with short in-class exercises.
Case study	Assists students in identifying, relating, and distinguishing course contents.
Presentation and Critique	Provide students with opportunities to articulate, distinguish, and review knowledge independently and critically.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										
		a	b	c	d	e						
1. Presentations and critiques	20%		✓	✓		✓						
2. Assignments	60%	✓		✓	✓							
3. In-class exercises	20%	✓	✓	✓	✓							
Total	**100%**											

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Presentations and critiques ensure students to internalize course contents by visualizing and presenting ideas, as well as addressing comments.
Exercises and assignments ensure students to elaborate on course contents by performing extended readings, contextual reviews, as well as demonstrating principles in making artifacts.

Student Study Effort Expected

Class contact:	
▪ Lectures, presentations	24 Hrs.
▪ Workshops and tutorials	15 Hrs.
Other student study effort:	
▪ Reading, presentation preparation	20 Hrs.
▪ Assignments	46 Hrs.
Total student study effort	**105 Hrs.**

Reading List and References

Books

- Bolter, J. D. & Gromala, D. (1997) *Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency*. The MIT Press.
- Chow, K., Chan V. & Ho A. (2009) *Multimedia Rules: Rethinking design principles*. The SD Press.
- Cooper, A. (2007) *About Face 3: The Essentials of Interaction Design*. Wiley.
- Krug, S. (2005) *Don't Make Me Think*. New Riders Press.
- Neil, T. (2012) *Mobile Design Pattern Gallery.* O'Reilly Media, Inc.

	• Saffer, D. (2008) *Designing Gestural Interfaces: Touchscreens and Interactive Devices*. New Riders Press. • Shneiderman, B. (2009) *Designing the User Interface: Strategies for Effective Human-Computer Interaction*. Addison Wesley.

Subject Description Form

Subject Code	SD2546
Subject Title	Re-used Spaces
Credit Value	3
Level	2
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This course provides an overview of re-used space projects to environmental and interior design students. Student will study the adaptive re-use methodology, preservation concepts, definitions and legal standards, followed by case study examples, field survey techniques, research methodology, documentation and presentation techniques. Also, students will participate in activities such as field trips, research and class discussions of the process and issues of adaptive reuse and building and cultural heritage preservation through environmental artefacts such as landscape, settlement patterns, and change of buildings usage.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <u>Professional skills</u> a. an understanding and analysis the current adaptive re-use projects in the world b. provide in-depth understanding of a number of case studies of re-use of interior spaces, old buildings, and understanding of issues of authenticity in conservation. c. competence in relating theoretical arguments about building re-use to specific examples. d. confidence in relating theoretical arguments about historic buildings to contemporary political debates <u>Transferable skills</u> e. reflect critically on their learning process f. applied this knowledge to the analysis of existing situation and a proposal for interventions into this space g. communicate through visual diagrams and written description as media
Subject Synopsis/ Indicative Syllabus	Students will be introduced to: Contextual knowledge • What are the different types of re-use spaces? • How to evaluate the effectiveness of various adaptive re-use strategies • Understanding users and urban context • Case studies of historical and contemporary examples of adaptive re-use project Content and data • Data, information, on various re-use projects and programmes • Sourcing and analysis the application of the re-use methods • Structuring and categorizing content and data

Methods and practices

- On site observation and data collections
- Documentation of exiting re-use project
- Analysis and encoding quantitative measures with visual attributes
- Communicate using visual indication as media

Teaching/Learning Methodology

Activity	Purpose
Lecture	To introduce students an overview of different types and approaches of the adaptive re-use projects (Product, interior, landscape and architecture) in Hong Kong and overseas.
Research Projects	Assignments with research components where students need to gather information and conduct analysis with different adaptive re-use cases.
Field Trip Studies	Several field trips to local communities, and historical/cultural sites will be arranged for on-site data collection and evaluate of the existing and future re-use projects
Presentation and Critique	To allow students to learn from the strengths and weaknesses of their peers and to provide a framework for evaluating the effectiveness of the data analysis, visual presentation skills and detail drawing from various perspectives

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed						
		a	b	c	d	e	f	g
1. Research Projects	70%	✓	✓	✓	✓	✓	✓	✓
2. In-class exercises	30%		✓	✓		✓		✓
Total	**100%**							

Purposes:

Research Projects	Research projects were assigned to evaluate how the students understand and evaluate the principles introduced to the existing re-use projects for specific contexts of use.
In-class exercises	To evaluate whether the students can apply the principles introduced in lectures in solving small-scale interior or architecture spatial problems.

Student Study Effort Expected

Class contact:	
▪ Lectures	21 Hrs.
▪ field trip	12 Hrs.
▪ Presentation and Critiques	6 Hrs
Other student study effort:	
▪ Self-study	35 Hrs.

	▪ Project work	46 Hrs.
	Total student study effort	**120 Hrs.**
Reading List and References	Books Derek Latham (1999); *Creative re-use of buildings*. Donhead St. Mary, [England]: Donhead, 1999. David Highfield (1987); *The rehabilitation and re-use of old buildings,* London: Spon, Tom Fisher and Janet Shipton (2010); *Designing for re-use: the life of consumer packaging*. London; Sterling, VA: Earthscan Chris van Uffelen (2011); *Re-use architecture.* [Salenstein]: Braun Pub., 2011. Marcus Binney, Francis Machin, Ken Powell (1990); *Bright future: the re-use of industrial buildings.* London: SAVE Britain's Heritage Simon Guy, John Henneberry (2002); *Development and developers: perspectives on property.* Oxford: Blackwell Science, 2002. Paul Drewe, Juan-Luis Klein, Edward Hulsbergen (2008); *The challenge of social innovation in urban revitalization.* Amsterdam: Techne Press, c2008.	

Subject Description Form

Subject Code	SD4307
Subject Title	Co-creation and Project Proposal Writing
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	In recent years, the co-creation approach has become one of the promising design strategies for designers to probe, share and integrate ideas of different actors, stakeholders and communities. Unlike conventional design methods and processes, new knowledge and knowhow (e.g. to negotiate opinions and develop consensus) are employed to develop an appropriate perspective and devise proper projects and their evaluation plans. This subject will introduce to students the knowledge and theories of co-creation. Through structured lectures, workshops and exercises, students will learn to appreciate the concepts of user-centered design, inclusive / universal design, for instance, and the differences between 'design for' and 'design with', etc. They will also gain hands-on experience in major co-creation approaches, including empathy mapping, visual probing, scenario building and participatory design, through a series of stakeholders' engagement activities. The learning and findings of this subject will be leveraged into their future capstone project or in preparation for relevant funding proposal in their future professional practices.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. Differentiate the nature, objectives and processes of conventional design projects from that of social innovation projects (commercial benefit vs. social empowerment); b. Identify individual goals and needs of different co-creation initiatives; c. Create and plan appropriate co-creation approaches and processes to collect insights, engage and empower different stakeholders; d. Examine and evaluate creative tools used in the co-creation process; e. Develop proficiency in visual and verbal description skills and compiling project proposal for funding application; f. Appreciate and facilitate the perspective, participation and ownership of individual stakeholder, whose individual needs, desires, attitudes and values can be addressed; g. Collaborate with peers and interact with different stakeholders skillfully.

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Students will be introduced to:
Fundamental concepts and processes (e.g. participatory design and collaborative decision making) of the co-creation approach;
Reflections on the differences between conventional designs and designs for social innovation;
Planning and prototyping techniques for co-creation activities;
Methods of design thinking and visual probing techniques/tools in the co-creation process;
Different natures of co-creation projects (e.g. project supported by different funding sources and organisation-based projects that employ appropriate strategies);
Techniques in the preparation, writing and presentation of a co-creation proposal.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>Lectures & workshops will introduce and facilitate the understanding of theories and practices, in complementary with a variety of case studies – either from desktop research or from real life observations conducted by students themselves. Students will also be required to plan and create prototypes to examine their hypothesis and process design in co-creation settings. In response to either a real client (e.g. local NGO or the Government) or an imagined service recipient, students will formulate a project proposal and demonstrate their plan, prototyping processes and the uses of tools during in-class presentation and peer review.

The assignments will be evaluated through continuous assessments integrated in the aforementioned activities.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="7">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td><td>f</td><td>g</td></tr>
<tr><td>1. Case studies</td><td>20%
(Individual & team assessment)</td><td>✓</td><td>✓</td><td></td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>2. Research, prototyping & development</td><td>30%
(Team assessment)</td><td></td><td>✓</td><td>✓</td><td>✓</td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>3. Proposal writing</td><td>20%
(Team assessment)</td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Process-folio & demonstration</td><td>20%
(Team assessment)</td><td></td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>5. Participation & evaluation</td><td>10%
(Individual assessment)</td><td></td><td></td><td></td><td></td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="7"></td></tr>
</table>
Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:
</td></tr>
</table>

	In order to realise the learning outcomes of the subject, students will be asked (i) to collect and analyse case studies individually and conduct comparative study with team members; (ii) to research on current and future societal needs; (iii) to explore different co-creation approaches and types of project that can react to the needs and devise tools for participants or stakeholders to enjoy and express creative insights during the innovative co-creation process; (iv) to critically reflect upon initial project plan, refine prototypes of the tools used in the process and compile an appropriate project proposal.		
Student Study Effort Expected	Class contact:		
	▪ Lecture/ Seminar/ Exercise	Case study analysis	6 Hrs.
		Research	6 Hrs.
	▪ Idea development	Idea generation and design criteria formation	9 Hrs.
	▪ Prototyping workshop	Prototype making and testing	9 Hrs.
	▪ Tutorial/critique	Process presentations and Project report	9 Hrs.
	Other student study effort:		
	▪ Self-study/preparation		36 Hrs.
	▪ Teamwork		38 Hrs.
	Total student study effort		**113 Hrs.**
Reading List and References	Books Blossom, E. (2011) *Material Change: Design Thinking and the Social Entrepreneurship Movement*. Metropolis Books. Coley, S. M. S., & Cynthia, A. (1990). *Proposal Writing*. Sage Publications. Gitlin, L. N., & Lyons, K. J. (2013). *Successful Grant Writing: Strategies for Health and Human Service Professionals*. Springer Publishing Company. Saul, J. (2011) *Social Innovation, Inc. 5 Strategies for Driving Business Growth Through Social Change*. Jossey-Bass. Kumar, V. (2013). *101 Design Methods: A Structured Approach for Driving Innovation in Your Organization*. John Wiley & Sons Inc. Sanoff, H. (2000) *Community Participation Methods in Design and Planning*. Wiley. Sanoff, H. (1978) *Designing with Community Participation*. McGraw-Hill. PIE BOOKS 編輯部，陳芬芳 譯（2016）。*《好設計，讓地方重燃元氣！19個激發日本在地特色的創新企劃實例》*。台北：城邦、麥浩斯。 Articles Binder, T., & Brandt, E. (2008). The Design: Lab as Platform in Participatory Design Research. *Co-Design*, 4(2), 115-129.		

	Donetto, S., Tsianakas, V., & Robert, G. (2014). Using Experience-based Co-design (EBCD) to Improve the Quality of Healthcare: Mapping Where We Are Now and Establishing Future Directions. *King's College London*. Kankainen, A., Vaajakallio, K., Kantola, V., & Mattelmäki, T. (2012). Storytelling Group–a Co-Design Method for Service Design. *Behaviour & Information Technology*, 31(3), 221-230. Lee, Y. (2008). Design Participation Tactics: The Challenges and New Roles for Designers in the Co-Design Process. *Co-Design*, 4(1), 31-50. Sanders, E. B. N., & Stappers, P. J. (2008). Co-creation and the New Landscapes of Design. *Co-Design*, 4(1), 5-18.