

**List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 2 (Spring) 2024/25**  
**School of Design**  
**BA (Hons) in Design (Advertising Design) [73416-ADV] / BA (Hons) in Design (Information Design) [73416-IFD]**

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)
SD2545	Exhibition Design	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD2861	Art Direction 1: Applied Typography	Elective - Advertising Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD3115	Design Entrepreneurship	Common Compulsory	2	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3273	Experience Design Seminar	Compulsory - Information Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD3868#	Chinese Typography In Advertising	Elective - Advertising Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD4265	Studio II - Experience	Compulsory - Information Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD4270	Publication Design	Compulsory - Information Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD4842	Masterclass in Art Direction	Compulsory - Advertising Design	3	SD	73416-ADV 73416-IFD	N	N	Y	Y
SD4866	Transmedia Advertising	Compulsory - Advertising Design	6	SD	73416-ADV 73416-IFD	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

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

# Students must be proficient in either Mandarin or Cantonese since the subject content is about Chinese. All teaching will be conducted in Chinese.

List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 2 (Spring) 2024/25

School of Design

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)
SD2545	Exhibition Design	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3115	Design Entrepreneurship	Common Compulsory	2	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3556	Urban Design	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD	N	N	Y	Y
SD3572	Environmental and Interior Technology III	Compulsory - Environmental / Interior Design	3	SD	73416-ED 73416-IRD	N	N	Y	Y
SD4581	Environmental Design Studio II	Compulsory - Environmental	6	SD	73416-ED	N	N	Y	Y
SD4582	Interior Design Studio II	Compulsory - Interior Design	6	SD	73416-IRD	N	N	Y	Y

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List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 2 (Spring) 2024/25

School of Design

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)
SD2545	Exhibition Design	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3115	Design Entrepreneurship	Common Compulsory	2	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3769	Computer Game Design	Elective - Interaction Design	3	SD	73416-ITD 73416-PD	N	N	Y	Y
SD3770	Tangible Interfaces	Elective - Interaction Design	3	SD	73416-ITD 73416-PD	N	N	Y	Y
SD3781	Interface Design	Compulsory - Product Design / Interaction Design	3	SD	73416-ITD 73416-PD	N	N	Y	Y
SD4410	Studio III - Human Scale in Wearable Technologies	Compulsory - Product Design	3	SD	73416-ITD 73416-PD	N	N	Y	Y
SD4469	Design Meets Disabilities	Elective - Product Design	3	SD	73416-PD 73416-ITD	N	N	Y	Y
SD4711	Studio III – Networks and Communities	Compulsory - Interaction Design	3	SD	73416-ITD 73416-PD	N	N	Y	Y
SD4772	Interactive Media and Marketing	Compulsory - Product Design Elective - Interaction Design	3	SD	73416-PD 73416-ITD	N	N	Y	Y

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List of Subjects Offered to Exchange/Short-term Non-local Study Students for Semester 2 (Spring) 2024/25

School of Design

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)
SD2545	Exhibition Design	Elective - Environmental / Interior Design	3	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3115	Design Entrepreneurship	Common Compulsory	2	SD	73416-ED 73416-IRD 73416-ADV 73416-IFD 73416-PD 73416-ITD 73416-OD 73416-SD	N	N	Y	Y
SD3304	Participatory Design and Innovation in an Ageing Society	Compulsory - Social Design	3	SD	73416-OD 73416-SD	N	N	Y	Y
SD3308	Service typologies and ecologies	Compulsory - Service Design	3	SD	73416-OD 73416-SD	N	N	Y	Y
SD4305	Transforming data into service proposition	Compulsory - Social Design / Service Design	3	SD	73416-OD 73416-SD	N	N	Y	Y
SD4307	Co-creation and Project Proposal Writing	Compulsory - Service Design	3	SD	73416-OD 73416-SD	N	N	Y	Y

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**SD2545 Exhibition Design**

Discipline Elective

Level 2  
Credit value 3

**Pre-requisites**

Nil

**Co-requisites**

Nil

**Exclusions**

Nil

**Objectives**

Participants of this subject learn the history, current conditions and creative opportunities of exhibition design. Its emphasis is, via studying a wide spectrum from cultural to business cases, to generate coursework for the contemporary context and discourse. The course aims to prepare design students with a horizon of views and basic knowledge to enter and at best to intervene exhibition design practice upon course completion.

**Intended learning outcomes**

Upon completing the subject, students will have the following skillsets:

**Professional skills**

- 1 identify current exhibition practices;
- 2 understand the spectrum of exhibition spaces;
- 3 critique on an exhibition design;
- 4 research on an exhibition subject;
- 5 develop small scale exhibition project

**Transferable skills**

- 6 reflect critically on their learning process
- 7 communicate through verbal, visual and written means

**Subject synopsis**

Students will be introduced to:

- Museum
- Galleries and art spaces
- Biennale
- Curatorship
- Exposition
- Trade fair
- Pavilion
- Retail display

**Teaching and learning methods**

Activity	Purpose
Lecture	To introduce cases of exhibition spaces
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
Guided tour	To allow students to experience exhibition spaces in-situ

## Assessment methods

		Learning outcomes to be assessed							
Assessment task		Weighting	1	2	3	4	5	6	7
1	Topical research	50%	•	•	•	•		•	•
2	Exhibition project	50%			•	•	•	•	•
Total		100%							

### Purposes

Topical research	To evaluate the students' research based on the quality and appropriateness of the methods and process; analysis of the findings; insightfulness of the conclusions; clarity, aesthetic quality, organization of research information
Exhibition project	To evaluate the students' creativity and criticality in response to current issues or problems identified in class, visits and research; function, feasibility, aesthetics, professional standard and user experience of the exhibition or curatorial proposal; Quality of presentation and communication

## Student study effort expected

		hours
<b>Class contact</b>		<b>39</b>
1	Lecture	12
2	Tutorials: group and individual	10
3	Critiques	7
4	Guided tour	10
<b>Other student study effort</b>		
1	Self-study	25
2	Project work	56
<b>Total student study effort</b>		<b>120</b>

# SD2861 Art Direction 1: Applied Typography

Discipline Compulsory

Level	2
Credit value	3
Contact hours	39
<b>Pre-requisites</b>	
Nil	
<b>Co-requisites</b>	
Nil	
<b>Exclusions</b>	
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 use type 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

Assessment task	Weighting	Learning outcomes to be assessed					
		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](http://www.designingwithtype.com)

[www.thinkingwithtype.com](http://www.thinkingwithtype.com)

## Subject Description Form

<b>Subject Code</b>	SD3115
<b>Subject Title</b>	Design Entrepreneurship
<b>Credit Value</b>	2
<b>Level</b>	3
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>This subject introduces the idea of a designer working directly for themselves and creating their own design driven brand. The course requires a high level of synthesis into a real life setting, and its outcome should demonstrate an understanding of the elements of design strategy and branding, experience design, lifestyle design and professional communication and online toolkit. The students identify an area for innovation and product service development. Students work in multidisciplinary teams to realize the course outcomes.</p> <p>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.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completing the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Read and evaluate lifestyle and cultural trends from a variety of reference sources including: websites, magazines, design books and historical research and apply these findings to a developing an innovative conceptual theme;</li> <li>b. Review and analyse current technological developments and their relevance to the project in order to choose an appropriate technology platform;</li> <li>c. Write business planning with identified the opportunities, consumer segments, marketing positioning and brand;</li> <li>d. Demonstrate the ability to create and commercialize their brand concepts;</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Demonstrate a thorough understanding of cultural, design and economic trends and apply these insights to create an innovative brand and design experience;</li> <li>f. 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.</li> <li>g. Collaborate with peers, business partners, social institutions and relevant communities to develop strategic insights for social and cultural businesses.</li> </ol>

<b>Subject Synopsis/ Indicative Syllabus</b>	<ul style="list-style-type: none"> <li>• The project would be based on an agreed plan of work with clear objectives relating to design innovation and with attention to the personal and career ambitions of each student.</li> <li>• The outcomes are expected to demonstrate a high level of synthesis of the issues and methods introduced on the course.</li> <li>• Resulting brand strategy should be commercialized on line and supported by professional level photography, brand identity, graphics and user interface.</li> </ul>																																																														
<b>Teaching/Learning Methodology</b>	<table border="1"> <thead> <tr> <th data-bbox="475 510 667 555">Activity</th> <th data-bbox="675 510 1404 555">Purpose</th> </tr> </thead> <tbody> <tr> <td data-bbox="475 555 667 689">Lecture</td> <td data-bbox="675 555 1404 689">Introduce students to design entrepreneurship theory, provide an overview of the business plan, and introduce them to basic skills and knowledge related to business opportunities and configuring resources.</td> </tr> <tr> <td data-bbox="475 689 667 757">Work-shops</td> <td data-bbox="675 689 1404 757">Putting principles into practice with short in class creative exercises</td> </tr> <tr> <td data-bbox="475 757 667 869">Seminar</td> <td data-bbox="675 757 1404 869">To provide opportunity for peer-to-peer discussions related to design, expanding students' contextual knowledge.</td> </tr> <tr> <td data-bbox="475 869 667 936">Tutorial</td> <td data-bbox="675 869 1404 936">To guide students through the development of projects/assignments, individually and in a small groups.</td> </tr> <tr> <td data-bbox="475 936 667 1070">Critique</td> <td data-bbox="675 936 1404 1070">To allow students to learn from the strengths and weaknesses of their peers and provide a framework for evaluating the effectiveness of the students' projects from various perspectives.</td> </tr> </tbody> </table>							Activity	Purpose	Lecture	Introduce students to design entrepreneurship theory, provide an overview of the business plan, and introduce them to basic skills and knowledge related to business opportunities and configuring resources.	Work-shops	Putting principles into practice with short in class creative exercises	Seminar	To provide opportunity for peer-to-peer discussions related to design, expanding students' contextual knowledge.	Tutorial	To guide students through the development of projects/assignments, individually and in a small groups.	Critique	To allow students to learn from the strengths and weaknesses of their peers and provide a framework for evaluating the effectiveness of the students' projects from various perspectives.																																												
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	<p><b>Assessment Criteria</b></p> <ul style="list-style-type: none"> <li>• Conceptual Strength - Identification of design opportunities, creativity, originality and clarity of concept; fitness for context and purpose, technology targeting.</li> <li>• Overall development process and methodology - Explorations on user and context; evolution of insights into concept; experimentation. <ul style="list-style-type: none"> <li>• Execution - Overall professionalism in final outcome; aesthetics in form and interaction; clarity of final presentation</li> </ul> </li> <li>• Participation - Proof of teamwork</li> <li>• Potential (user group) / Need marketable / Gap in the market - How well does the concept fit the identified user group, is the user group large or small (mass market or niche) is it relevant at the intended market, competition, added value.</li> <li>• Feasibility / Extendibility (no one off) - How feasible is the concept, does it rely on available or future technologies, does the technology fit the user group, does it consider accessories, upgrades or fit into a larger system.</li> </ul>	
<p><b>Student Study Effort Expected</b></p>	<p>Class contact:</p>	
	<ul style="list-style-type: none"> <li>▪ Lectures, workshop and seminars</li> </ul>	<p>12 Hrs.</p>
	<ul style="list-style-type: none"> <li>▪ Tutorials: group and individual</li> </ul>	<p>15 Hrs.</p>
	<ul style="list-style-type: none"> <li>▪ Critiques</li> </ul>	<p>14 Hrs.</p>
	<p>Other student study effort:</p>	
	<ul style="list-style-type: none"> <li>▪ Self-study</li> </ul>	<p>20 Hrs.</p>
	<ul style="list-style-type: none"> <li>▪ Project work</li> </ul>	<p>45 Hrs.</p>
<p><b>Reading List and References</b></p>	<p><u>Books</u></p> <p>Anderson, C. (2008). <i>The long tail: Why the future of business is selling less of more</i>. Hyperion.</p> <p>Ferriss, T. (2007). <i>The 4-Hour Workweek</i>. Crown Publishing</p> <p>Florida, R. L. (2005). <i>The flight of the creative class: The new global competition for talent</i>. (1<sup>st</sup> ed.). Harper Business.</p> <p>Kaputa, C. (2006). <i>U R A brand</i>. (1<sup>st</sup> ed.). Davies- Black Publishing.</p> <p>Osterwalder, A., &amp; Pigneur, Y. (2010). <i>Business Model Generation</i>. John Wiley and Sons, Inc.</p> <p>Shirky, C. (2008). <i>Here comes everybody: The power of organizing without organizations</i>. Penguin Press.</p> <p><u>Articles</u></p> <p>Porter, M., &amp; Kramer, M. (2011 January). Creating Shared Value. <i>Harvard Business Review</i>. Retrieved from <a href="https://hbr.org/2011/01/the-big-ideacreating-shared-value">https://hbr.org/2011/01/the-big-ideacreating-shared-value</a> on 23 Nov. 2014.</p>	

## Subject Description Form

<b>Subject Code</b>	SD3273
<b>Subject Title</b>	Experience Design Seminar
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Co-requisite</b>	SD4xxx Studio 2 - Experience
<b>Objectives</b>	<p>Experience Design Seminar aims to introduce students into the concepts, methods and processes of experience design, so that they could look beyond the creation of discrete informational objects and artefacts, and pay greater attention to the systemic design of experiences.</p> <p>The subject emphasises a complex understanding of “experiences” in relation to the multiple contexts of users, customers, visitors, spectators, tourists, stakeholders, etc. It equips students with existing theories, tools and techniques of experience design; elaborates the design process (from conducting research analysis to generating concepts, from setting design criteria to building mock-ups); and examines how designed experiences could be critically framed and reframed, and strategically staged and managed. The subject also discusses the possibilities to co-create sustainable and speculative experiences for the future community.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Understand “experiences” in relation to the multiple contexts of users and stakeholders.</li> <li>b. Conduct experience design research with systematic and creative methods.</li> <li>c. Generate design concepts and criteria by analyzing skillfully the experience-data.</li> <li>d. Co-create sustainable experiences with users and stakeholders.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Examine critically their learning processes.</li> <li>f. Communicate effectively through verbal, written and visual means.</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• Experiences: Concepts and methods <ul style="list-style-type: none"> <li>▫ - The concept of “experience”</li> <li>▫ - Rethinking the multiple “experiences” of users, customers, visitors, tourists, spectators, stakeholders in the community</li> <li>▫ - Theories, methods, and tools</li> <li>▫ - Design research: investigating, collecting, mapping and analysing experiences</li> </ul> </li> <li>• Experience design: Process <ul style="list-style-type: none"> <li>▫ - Steps toward a comprehensive design of experience</li> <li>▫ - Storytelling and experiences</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>▫ - Concept generation and design criteria</li> <li>▫ - Mock-ups and prototypes</li> <li>▫ - Framing and reframing experiences</li> <li>▫ - Staging and managing experiences</li> <li>● Co-creating sustainable experiences <ul style="list-style-type: none"> <li>▫ - Sustainability, experiences and fluidity</li> <li>▫ - Co-creation and experiences</li> <li>▫ - A socio-material understanding of experience design</li> <li>▫ - Speculative experience design</li> </ul> </li> </ul>
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<b>Teaching/Learning Methodology</b>	<b>Activity</b>	<b>Purpose</b>
	Lecture	Introduces students to key concepts, methods, processes, and case studies related to experience design.
	Workshop	Facilitates students' understanding with simple and small-scale exercises focusing on specific topics.
	Seminar	Presents and discusses the assigned readings related to experience design.
	Tutorial	Guide students through the development of the research project; to facilitate intensive exchange of ideas between students and tutor.

<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed					
			a	b	c	d	e	f
	1. Learning journal	30%	✓	✓	✓	✓	✓	✓
	2. In-class exercises and fieldwork	20%	✓	✓	✓	✓		✓
	3. Research project	50%	✓	✓	✓	✓		✓
	<b>Total</b>	<b>100%</b>						
	Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:							
Learning journal	Students are required to submit a well-organised learning journal, in order to critically recount and evaluate their learning experiences (what and how they learn, what makes the learning matter, etc.) in the seminar.							
In-class exercise and fieldworks	Students get familiar with the concepts, research methods, and skills of data analyses through multiple exercises and small-scale fieldworks.							
Research project	Students are required to work, individually or in group, on a continuous research project throughout the semester, in which they could reflect on the key concepts and techniques learnt in class. Students are required to submit a full-fledged research report, which should demonstrate their analytic and communication skills.							

<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lecture	12 Hrs.
	▪ Workshop and seminar	12 Hrs.
	▪ Tutorial	15 Hrs.
	Other student study effort:	
	▪ Self-study	26 Hrs.
	▪ Research project	40 Hrs.
	<b>Total student study effort</b>	<b>105 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u></p> <p>Austin, T. (2020). <i>Narrative Environments and Experience Design: Space as a Medium of Communication</i>. Routledge.</p> <p>Benz, P. (Ed.) (2015). <i>Experience Design: Concepts and Case Studies</i>. Bloomsbury Publishing.</p> <p>Greever, T. (2020). <i>Articulating Design Decisions: Communicate with Stakeholders, Keep Your Sanity, and Deliver the Best User Experience</i>. O'Reilly Media, inc.</p> <p>Quesenbery, W. (2010). <i>Storytelling for User Experience: Crafting Stories for Better Design</i>. Rosenfeld Media.</p> <p>Rossman, J. R. &amp; Duerden, M. D. (2019). <i>Designing Experiences</i>. Columbia University Press.</p> <p>Smit, B. &amp; Melissen, F. (2018). <i>Sustainable Customer Experience Design: Co-creating Experiences in Events, Tourism and Hospitality</i>. Routledge.</p> <p>Thomas, S. E. (2020). <i>The Practical Guide to Experience Design: A Guidebook for Passionate, Curious, and Intentional People who Enjoy Designing for Humans</i>. Artificial Publishing.</p>	

## Subject Description Form

<b>Subject Code</b>	SD3304
<b>Subject Title</b>	Participatory Design and Innovation in an Ageing Society
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Nowadays, there is a visible shift of paradigm in view of ageing, highlighting the active engagement of older people in life and their contributions not only to society, but also to the well-being of the new economy. Through a series of participatory research, this subject attempt to engage senior citizens into interacting and conversing with the younger generation of learners and collectively explore design innovations, social insights and service possibilities for older adults.</p> <p>Through a series of structured workshops, participatory research and interpretive exercises, this subject provides students with the fundamental knowledge and theories of co-designing practices. Students will experience together, learn to observe, and make sense of the varied lifestyles and aspirations of the local older generations first-handedly. Application of learning and findings will be leveraged into proposed plans or potential solutions for the betterment of life of senior citizens in Hong Kong or the region. Simple and practical service idea(s) will be prototyped and evaluated in the presence of senior participants.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> <li>a. Demonstrate an understanding of the theories and practices of participatory design;</li> <li>b. Conduct participatory observation and ethnographic research among elderly communities;</li> <li>c. Apply theoretical concepts to the planning of participatory design workshops and engagement activities for the senior citizens;</li> <li>d. Employ tools of design research and analysis to identify lifestyles, issues and needs of senior citizens with respect to their living situations and daily life contexts;</li> <li>e. Analyse the collected data and formulate age-friendly design proposals for the varied user communities and contexts.</li> <li>f. Enhance (empathic) listening and communication skills during cross-generational interactions with senior citizens;</li> <li>g. Appreciate the multitude of daily needs, desires, attitudes, and values of various senior citizen segments in an ageing society.</li> <li>h. Collaborate with peers and skillfully interact with senior citizens in co-research/design settings.</li> <li>i. Develop observational, critical and creative thinking skills.</li> </ol>



<b>Subject Synopsis/ Indicative Syllabus</b>	<p>The subject introduces methods and tools of ethnographic, lifestyle and user research (e.g. design probes, user profiles, cultural probes, context mapping, photo diary, experience log), as well as processes of design analysis, through which students can learn to identify patterns, issues and needs of different segments of population in an ageing society like Hong Kong. The subject includes:</p> <ul style="list-style-type: none"> <li>• Concepts and understanding of lifestyle/leisure/culture relating to the senior population;</li> <li>• Fundamental knowledge and theories of participatory design and innovative approaches to collective identification of and solutions to problems;</li> <li>• Processes, methods and tools of design research and analysis for the identification of patterns of aspiration of the seniors;</li> <li>• Application of participatory and co-creation methods for developing insights into improving the quality of life of senior citizens.</li> </ul>																																																																																						
<b>Teaching/Learning Methodology</b>	<p>Lectures and seminars will explore theories and practices through a variety of existing case studies provided by the tutors, or from desktop research or from real life observations conducted by students themselves. Students will also learn to design and conduct workshops for participatory design research and co-designing activities with selected groups of senior citizens. The collected data will be interpreted in light of theories and future scenarios during class presentations, peer evaluations and in the final deliverables.</p> <p>In order to realise the learning outcomes of the subject, students will be asked to work in groups to conduct observational, ethnographic and participatory research on a selected group of active seniors via mandatory pre-workshop and workshop activities.</p>																																																																																						
<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>	<table border="1"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="10">Intended subject learning outcomes to be assessed</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th>e</th> <th>f</th> <th>g</th> <th>h</th> <th>i</th> </tr> </thead> <tbody> <tr> <td>1. Case study presentation and analysis</td> <td>15% (Individual assessment)</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> <td></td> <td>✓</td> <td>✓</td> <td></td> <td>✓</td> </tr> <tr> <td>2. Workshop design and implementation</td> <td>15% (Team assessment)</td> <td>✓</td> <td></td> <td>✓</td> <td></td> <td></td> <td></td> <td></td> <td>✓</td> <td></td> </tr> <tr> <td>3. Participatory design research, data collection and analysis</td> <td>15% (Team assessment)</td> <td>✓</td> <td>✓</td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>4. Problem/ issues identification and design proposal</td> <td>10% (Team assessment)</td> <td></td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>5. Co-creation and prototyping</td> <td>15% (Team assessment)</td> <td></td> <td></td> <td>✓</td> <td></td> <td></td> <td>✓</td> <td></td> <td>✓</td> <td>✓</td> </tr> </tbody> </table>											Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed										a	b	c	d	e	f	g	h	i	1. Case study presentation and analysis	15% (Individual assessment)	✓	✓	✓			✓	✓		✓	2. Workshop design and implementation	15% (Team assessment)	✓		✓					✓		3. Participatory design research, data collection and analysis	15% (Team assessment)	✓	✓		✓	✓	✓	✓	✓	✓	4. Problem/ issues identification and design proposal	10% (Team assessment)			✓	✓	✓	✓	✓	✓	✓	5. Co-creation and prototyping	15% (Team assessment)			✓			✓		✓	✓
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3. Participatory design research, data collection and analysis	15% (Team assessment)	✓	✓		✓	✓	✓	✓	✓	✓																																																																													
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5. Co-creation and prototyping	15% (Team assessment)			✓			✓		✓	✓																																																																													

	6. Process-folio, evaluation and Project report	30% (Individual assessment)	✓			✓	✓		✓		✓
	<b>Total</b>	<b>100%</b>									
	<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <hr/> <p>Integrating with the aforementioned teaching and learning formats, the subject includes a continuous research / design assignment which will be developed through the above 6 assessment means and procedures.</p>										
<b>Anticipated Hours Of Student Study</b>	Class contact:										
	▪ Lecture/ Seminar/ Exercise	Case study analysis									6 Hrs.
		Observational exercise									3 Hrs.
	▪ Participatory Workshop	Design, Implementation and Documentation									10 Hrs.
	▪ Design analysis/development and Prototyping Workshop	Issues identification, Idea development, Presentation preparation									10 Hrs.
	▪ Tutorial/critique	Process presentations and Project report									10 Hrs.
	Other student study effort:										
	▪ Self-study/preparation										36 Hrs.
	▪ Teamwork										38 Hrs.
<b>Total student study effort</b>											
<b>Reading List and References</b>	<p><u>Books</u></p> <p>Chaney, D. (1996). <i>Lifestyles: Key Ideas</i>. Routledge.</p> <p>Fagerberg, J. et al. (2005). <i>The Oxford Handbook of Innovation</i>. Oxford University Press.</p> <p>Featherstone, M., &amp; Wernick, A. (1995). <i>Images of Aging: Cultural Representations of Later Life</i>. Routledge.</p> <p>Gary, D., Brown, S., &amp; Macanufo, J. (2010). <i>Game Storming: A Playbook for Innovators, Rulebreakers and Changemakers</i>. O'Reilly Media Inc.</p> <p>Green, B. (2010). <i>Generation Reinvention: How Boomers Today are Changing Business, Marketing, Aging and the Future</i>. iUniverse Inc.</p> <p>Hawkins, B. (2009). <i>Active Living in Older Adulthood-Principles &amp; Practices of Activity Programmes</i>. Venture Publishing Inc.</p> <p>Hohmann, L. (2007). <i>Innovative Games: Creating Breakthrough Products Through Collaborative Play</i>. Pearson Education Inc.</p> <p>Keely, L. et al. (2013). <i>Ten Types of Innovation: The Discipline of Building Breakthroughs</i>. John Wiley &amp; Sons Inc.</p> <p>Martin, B., &amp; Hanington, B. (2012). <i>Universal Methods of Design</i>. Rockport Publishers.</p>										

Mattelmäki, T. (2006). *Design Probes*. University of Art and Design.

Michman, R.D. (1991). *Lifestyle Market Segmentation*. Praeger.

Pruitt, J., & Adlin, T. (2006). *The Persona Lifecycle: Keeping People in Mind Throughout Product Design*. Morgan Kaufmann.

Sanoff, H. (200). *Community Participation Methods in Design and Planning*. Wiley.

Simpson, D. (2015). *Young-Old: Urban Utopias of an Aging Society*. Lars Muller Publishers.

Sims, N.H. (2006). *How to Run a Great Workshop*. Pearson Education Inc.

Verganti, R. (2009). *Design-driven Innovation: Changing the Rules of Competition by Radically Innovating What Things Mean*. Harvard Business Press.

Kumar, V. (2013). *101 Design Methods: A Structured Approach for Driving Innovation in Your Organization*. John Wiley & Sons Inc.

#### Article

Sanders, E., Brandt, E., & Binder, T. (2010, November). A Framework for Organizing the Tools and Techniques of Participatory Design. In *PDC 2010: Proceedings of the 11th Biennial Participatory Design Conference*. 195-198. Association for Computing Machinery (ACM)

Shek, D., Chan, Y.K., & Lee, P. (2005). Quality of Life Research: in Chinese, Western & Global Contexts. *Social Indicators Research Series No. 25*. Springer.

#### Website

Joyful Ageing. <http://www.joyfulaging.com/>

Lifestyle Research. <http://ezinearticles.com/?The-Lifestyle-and-Its-Research&id=3401237>

Council for Third Age: Lifestyle. <http://www.c3a.org.sg/page/lifestyle.html>

Lifestyle & Ageing.

<http://www.wesleymission.org.au/publications/ageing/lifestyle.htm>

Third Age Business. <http://www.thirdage.co.uk/third-age-businesses/>

## Subject Description Form

<b>Subject Code</b>	SD3308
<b>Subject Title</b>	Service Typologies and Ecologies
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Services are frequently designed and rely on the service platform and its mediated network that enables and supports the delivery of service experience. This subject is about systems of service and the basics of designing the service architectures, ecosystems and touchpoints which enable customisation of service experience for end users. The subject aims to provide students with a solid understanding of different issues, digital goods/services and platform mediated network in the digital economy.</p> <p>This subjects aims for students to develop skills and in-depth understanding of complex service ecosystem through the analysis of organisational, social and environmental problems and apply this knowledge into their project. Students are expected to develop a personal view of the service system theory, critically assess and exercise in an innovative manner through the use of a range of service design and creative problem-solving methods. Students are encouraged to exercise creative and innovative thinking in order to investigate societal challenges, analyse existing solutions, develop solutions that can improve quality of service and create implementation of service roadmap.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Design and represent a service and a product service system through the use of tools/skills used in service design.</li> <li>b. Analyse the service cases using a contextual, critical, and systems approach.</li> <li>c. Analyse the varying relationships between technology, ecology, systems, and human creativity with respect to service design endeavours.</li> <li>d. Draw actionable insights from a critique of their own and others' work.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Engage in a critique of their own and others' work.</li> <li>f. Explain and demonstrate how a service unfolds through service design approach and communication.</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• Service platform, architecture and how they apply in services.</li> <li>• Application of platform design principles to their project and demonstration of their solution that embodies these principles</li> </ul>

	<ul style="list-style-type: none"> <li>• Understanding of the benefits of the platform approach in terms of customisation, development of new services, implementation of services</li> <li>• Differences in the application of a platform architecture and approach in different industry segments</li> <li>• Processes that create and assess effects of value network, service ecosystem and inform appropriate design development processes.</li> </ul>																																															
<b>Teaching/Learning Methodology</b>	<b>Activity</b>	<b>Purpose</b>																																														
	Lectures	Introduces theories and methods related to service design, case studies, their contexts and consequences.																																														
	Tutorial	Guides students to transfer the lecture materials into their own design practice.																																														
	Critique, Seminar, Presentation	Students share their activities and findings with their peers regularly to gain insights and foster an atmosphere of intellectual discussion.																																														
<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>	<table border="1"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="6">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th>e</th> <th>f</th> </tr> </thead> <tbody> <tr> <td>1. Case studies and analyses</td> <td>40%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>2. In-class exercises</td> <td>20%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>3. Presentation and critique</td> <td>40%</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> </tbody> </table>		Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e	f	1. Case studies and analyses	40%	✓	✓	✓	✓	✓	✓	2. In-class exercises	20%	✓	✓	✓	✓	✓		3. Presentation and critique	40%	✓	✓	✓	✓	✓	✓	Total	100 %						
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Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:																																																
Case studies and analyses: Students will study the detailed process of designing and its systemic connections in an in-depth manner.																																																
In-class exercises: Lecture materials or seminar discussion will be effectively reinforced via simple and relevant exercises.																																																
Presentation and critique: By mutual critiquing, students are required to compare and comment critically other peers' perspectives.																																																
<b>Student Study Effort Expected</b>	Class contact:																																															
	▪ Lecture	9 Hrs.																																														
	▪ Tutorial	21 Hrs.																																														
	▪ Discussion and presentation	9 Hrs.																																														
	Other student study effort:																																															
▪ Reading, self-study and field study	42 Hrs.																																															

	<ul style="list-style-type: none"> <li>▪ Assignments</li> </ul>	32 Hrs.
	<b>Total student study effort</b>	<b>113 Hrs.</b>
<b>Reading List and References</b>	<p>Books</p> <p>Gawer, A. (2011). <i>Platforms, markets and innovation</i>. Edward Elgar. Available at: <a href="https://www.elgaronline.com/view/9781848440708.00013.xml">https://www.elgaronline.com/view/9781848440708.00013.xml</a>.</p> <p>Gawer, A. and Cusumano, M.A. (2002). <i>Platform leadership : how Intel, Microsoft, and Cisco drive industry innovation</i>. Harvard Business School Press.</p> <p>Parker, G.G., W, M. and Sangeet Paul Choudary (2017). <i>Platform revolution : how networked markets are transforming the economy - and how to make them work for you</i>. W. W. Norton &amp; Company, Cop.</p> <p>Articles</p> <p>Gawer, A and M Cusumano (2008): How firms become platform leaders, MIT Sloan Management Review, 2008. Vol. 49, No. 2, pp. 28-35</p> <p>Shostack, G. L. (1984). Designing services that deliver. <i>Harvard Business Review</i>, 62(1), 132–139. <a href="https://doi.org/10.1225/84115">https://doi.org/10.1225/84115</a></p> <p>Vargo, S., Maglio, P., &amp; Akaka, M. (2008). On value and value co-creation: A service systems and service logic perspective. <i>European Management Journal</i>, 26, 145-152.</p> <p>Zomerdijk, L. G., &amp; Voss, C. A. (2010). Service design for experience-centric services. <i>Journal of Service Research</i>, 13(1), 67–82. <a href="https://doi.org/10.1177/1094670509351960">https://doi.org/10.1177/1094670509351960</a></p> <p>Online Resources</p> <p>Deloitte (2018) The rise of the platform economy. Retrieved from <a href="https://www2.deloitte.com/content/dam/Deloitte/nl/Documents/humancapital/deloitte-nl-hc-reshaping-work-conference.pdf">https://www2.deloitte.com/content/dam/Deloitte/nl/Documents/humancapital/deloitte-nl-hc-reshaping-work-conference.pdf</a></p> <p>Wetter-Edman, K. (2014). <i>Design for service: A Framework for Articulating Designers' Contribution as Interpreter of Users' Experience</i>. [Doctoral dissertation, University of Gothenburg] <a href="https://www.researchgate.net/publication/269078496_Design_for_Service_A_framework_for_articulating_designers'_contribution_as_interpreter_of_users'_experience">https://www.researchgate.net/publication/269078496_Design_for_Service_A_framework_for_articulating_designers'_contribution_as_interpreter_of_users'_experience</a></p>	

## SD3556 Urban Design

Discipline Elective

Level 3

Credit value 3

**Pre-requisites**

Nil

**Co-requisites**

Nil

**Exclusions**

Nil

### Objectives

The aim of this subject is to provide students with the core background knowledge and conceptual and methodological skills necessary for the understanding of public space as a spatial category and for the analysis and evaluation of particular public spaces, and to provide concrete practical guidelines for the design of interventions into a certain type of public space in particular. Different specific typologies will be investigated each year.

### Intended learning outcomes

Upon completing the subject, students will have the following skillsets:

**Professional skills**

- 1 To have attained a vocabulary and cognitive framework within which to discuss public spaces.
- 2 To be conversant in topics and issues pertaining to the design and use of public spaces.
- 3 To possess critical, technical and methodological skills required to evaluate and design public spaces.
- 4 To understand the relation between policy and the design and use of public space.

**Transferable skills**

- 5 To have applied this knowledge to the analysis of existing public spaces and a proposal for interventions into this space.

### Subject synopsis

Students will be introduced to:

- Typological survey of public spaces
- Issues and themes involved in the design of public spaces
  - The privatization of public space
  - Surveillance and control in the public realm
  - Contemporary patterns of urban spatial practice
  - Social construction of public space
  - Public space and events
  - Digital mediation of public space
  - Public space as cultural expression
- Analytical case studies of exemplary public space design
- Principles and strategies for the design of public spaces and interventions into these spaces

### Teaching and learning methods

Activity	Purpose
Lecture	To introduce students to case studies, theories and principles related to urban design
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

## Assessment methods

		Learning outcomes to be assessed				
Assessment task	Weighting	1	2	3	4	5
1 Analysis	70%	•	•	•	•	•
2 Report	30%	•		•		•
Total	100%					
Purposes						
Analysis	To evaluate the students' critical reflections on their learning experiences, how they have made connections with their own design project					
Report	To evaluate the students' critical reflections and ability to communicate analysis					

## Student study effort expected

		hours
Class contact		<b>39</b>
1 Lectures / seminar		19
2 Discussion/workshops		10
3 Tutorials		6
4 Critiques		4
Other student study effort		
1 Self-study		25
2 Project work		56
Total student study effort		<b>120</b>

## References

### Books and articles

Carr, Stephen, et al. (1992). *Public space*. Cambridge: Cambridge University Press.

Ford, Larry R. (2000). *The spaces between buildings*. Baltimore: Johns Hopkins University Press.

Gastil, Roman W. and Zoe Ryan (2004). *Open: New designs for public spaces*. Princeton Architectural Press: New York.

Jacobs, Allan B. (1993). *Great streets*. Cambridge: MIT Press.

Kraus, Davis and Perry Naughton (1995). *Urban spaces in contemporary China*. Cambridge: Woodrow Wilson International Center for Scholars.

Ryan, Zoe and Iain Borden (2007). *The good life: New public spaces for recreation*. Princeton Architectural Press: New York.

Sennett, Richard (2003). *Flesh and stone*. London: Penguin.

Shane, David G. (2005). *Recombinant urbanism: Conceptual modeling in architecture, urban design and city theory*. Chichester: Academy Press.



Shelton, Barrie (1992). *Learning from the Japanese city: East meets West in urban design*. London: Routledge.

Sorkin, Michael (ed.) (1992). *Variations on a theme park: The new American city and the end of public space*. New York: Harper Collins.

Townsend, Anthony M. "Life in the real-time city: Mobile telephones and urban metabolism." *Journal of Urban Technology*, 7, 2:85-104.

**Magazines/journals**

*A+U* (Architecture and Urbanism)

*Journal of Urban Design*

*Metropolis*

*Urban Design*

## Subject Description Form

<b>Subject Code</b>	SD3572
<b>Subject Title</b>	Environmental and Interior Technology III
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>This subject provides additional knowledge of advanced construction practices, processes, and systems, supplementing the previous. The course focuses on exemplary practice cases, presenting design precedents at building interior and detail scales. The course follows a lecture/seminar and workshop model, providing technology-focused design cases 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.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Understand contemporary normative and advanced construction practices.</li> <li>b. Demonstrate familiarity with emerging design precedent cases and their approach to construction.</li> <li>c. Understand emerging issues relevant to interior construction related to fabrication, labour, and commissioning practices.</li> <li>d. Synthesise design criteria relevant to emerging construction technology from understanding of design precedent cases.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Reflect critically on their learning process.</li> <li>f. Communicate through construction detail drawings and written specification as media.</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <p><b>Contextual knowledge</b></p> <ul style="list-style-type: none"> <li>• Case studies of contemporary approaches to innovative construction technology and methods</li> <li>• Industry and legal processes for the development of new construction technologies and methods, including testing, trademarking, and patent registration.</li> </ul>

	<ul style="list-style-type: none"> <li>The state of the construction industry as relevant to designers and design-related criteria for improved construction methods.</li> </ul> <p><b>Content and data</b></p> <ul style="list-style-type: none"> <li>Research on emerging construction technologies, techniques, and methods.</li> <li>Application of emerging construction and fabrication technologies.</li> <li>Sourcing, editing data and analysis of different types of building systems, applications and construction drawings method</li> <li>Application of construction drawings to standards and conventions</li> </ul> <p><b>Methods and practices</b></p> <ul style="list-style-type: none"> <li>Research and data collection of different types of advanced construction methods.</li> </ul>																																																								
<p><b>Teaching/Learning Methodology</b></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Purpose</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td>Introduces students to an overview of contemporary construction and fabrication techniques, including digital fabrication, design/build, building information modelling, and other methods.</td> </tr> <tr> <td>Tutorial</td> <td>Guides students through the development of projects, individually and in small groups.</td> </tr> <tr> <td>Project</td> <td>Course project consists of problem-based research, investigation and environmental and interior design planning assignment.</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 materials application, detail drawing and design from various perspectives.</td> </tr> </tbody> </table>	Activity	Purpose	Lecture	Introduces students to an overview of contemporary construction and fabrication techniques, including digital fabrication, design/build, building information modelling, and other methods.	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.																																														
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	In-class exercises	Evaluate whether students can apply the principles introduced in lectures in solving small-scale building system planning and lighting installation problems.
<b>Student Study Effort Expected</b>	Class contact:	
	Lectures, workshops and seminars	7 Hrs.
	Tutorials: group and individual	25 Hrs.
	Critiques	7 Hrs.
	Other student study effort:	
	Self-study	26 Hrs.
	Project work	40 Hrs.
	<b>Total student study effort</b>	<b>105 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u></p> <p>BSI. (2010). <i>Building Information Modelling: Information Delivery Manual</i>.</p> <p>Chudley, R., Greeno, R., Hurst, M., &amp; Topliss, S. (2012). <i>Advanced Construction Technology</i>. Heinemann.</p> <p>McGee, W., &amp; Ponce de León, M. (2016). <i>Robotic Fabrication in Architecture, Art and Design 2014</i>. Springer.</p> <p>Muller, E. J. (1996). <i>Reading architectural working drawings. Vol. 1, Basics, residential, and light construction</i> (4<sup>th</sup> ed.). Prentice Hall.</p> <p>Thompson, A. (1993); <i>An Introduction to Construction Drawing</i>, E. Arnold.</p> <p>Williams, K. (2012). <i>Digital Fabrication</i>. Birkhäuser.</p> <p>Winterbottom, D. M. (2020). <i>Design-build: Integrating craft, service, and research through applied academic and practice models</i>. Routledge.</p> <p>Zhou, Q., &amp; Department of Building Services Engineering. (2009). <i>A systematic fault diagnosis strategy for building HVAC systems</i>. Hong Kong Polytechnic University. <a href="https://theses.lib.polyu.edu.hk/handle/200/4841">https://theses.lib.polyu.edu.hk/handle/200/4841</a></p> <p><u>Articles</u></p> <p>Interior / Services and Finishings. (2012). <i>Detail : review of architecture and construction</i>. 4/2012.</p>	

# SD3769 Computer Game Design

Elective

Level 3

Credit value 3

**Pre-requisites**

Nil

**Co-requisites**

Nil

**Exclusions**

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 the profession 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 completing the subject, students will be able to:

### Professional skills

- 1 identify formal elements of game design
- 2 recognise game design models
- 3 analyse game design from a variety of perspectives such as narrative, level design, rewards, balance, progression, pacing, etc.
- 4 implement an iterative game design process including concept design, prototyping and play testing
- 5 prepare game design documents

### Transferable skills

- 6 apply critical and logical thinking
- 7 reflect critically on the learning process
- 8 communicate effectively and precisely using technical terms

## Subject synopsis

Students will be introduced to:

### Concepts and Principles

- Σ Structure of games and game design models
- Σ High-level game design principles including: reward systems, balance, motivation, progression, pacing, etc.
- Σ Low-level design principles including: feedback, moment-by-moment mechanisms to keep the player in the game
- Σ Genre specific design principles including: puzzle design, resource management, economy systems, etc.
- Σ Audience perception and player types

### Techniques and Experiments

- Σ Game design prototyping
- Σ Play testing

## Teaching and learning methods

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

## Assessment methods

Assessment task	Weighting	Learning outcomes to be assessed							
		1	2	3	4	5	6	7	8
1 In-class exercises and participation	20%	•		•			•	•	•
2 Project continuous assessment	50%	•	•		•		•		•
3 Presentation and critique	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. Presentation and critique encourage students to critique game design from a variety of perspectives.

## Student Study Effort Expected

Class contact:		
1	Lectures	12 Hours
2	Workshops, presentations	27 Hours
Other student study effort:		
1	Reading & game playing	16 Hours
2	Assignments	17 Hours
3	Projects	33 Hours
Total student study effort:		105 Hours

## References

### Books

Fullerton, Tracy (2019). *Game Design Workshop: A Playcentric Approach to Creating Innovative Games*. Fourth Edition. CRC Press.

Adams, Ernest (2014). *Fundamentals of Game Design*. Third Edition. New Riders.

Schell, Jesse (2015) *The Art of Game Design: A Book of Lenses*. Second Edition. CRC Press.

Salen, K. & Zimmerman, E. (2004) *Rules of Play: Game Design Fundamentals*. Cambridge, MA: The MIT Press.

# SD3770 Tangible Interfaces

Elective

Level 3

Credit value 3

**Pre-requisites**

Nil

**Co-requisites**

Nil

**Exclusions**

Nil

## Objectives

With latest advances in physical computing and related electronic technologies, interfaces have become increasingly tangible. Interfaces exist not only in the digital domain (i.e., computers, touchscreens, Web, mobile devices, etc.) but also in the physical environments, from personal devices/objects, to home/office appliances, and even community space. The terrain of interactive media also extends from purely digital media to tangible media.

This subject introduces students to the basics of physical computing, including the technical knowledge and know-how. After acquiring the hand-on skills, students are encouraged to explore the new materiality of tangible media, and guided to create interactive prototypes carrying meaningful physical experiences.

## Intended learning outcomes

Upon completion of the subject, students will be able to do the following:

### Professional skills

- 1 understand and demonstrate the logic of microcontrollers
- 2 explore the application of microcontrollers and related electronics to create interactive prototypes
- 3 demonstrate new interactive experience and generate new meaning from it

### Transferable skills

- 4 demonstrate personal insights from the exploration of technical skills.
- 5 reflect critically on their learning process
- 6 communicate effectively and precisely using technical terms, and employ appropriate presentation skills

## Subject synopsis

Students will be introduced to the following topics:

- The logic of microcontrollers
- Hardware and software development environments
- Boundary between physical and digital representations
- Interaction design and physical computing, ubiquitous computing, etc.
- From personal devices, home/office appliances, to community displays
- Scales of experience and human factors
- Relations between technological development in everyday objects and people's lifestyles, expectations, and thoughts

## Teaching and learning methods

Activity	Purpose
Lecture	To provide students with a theoretical approach to the subject
Tutorial	To guide students on the development of projects, individually and in small groups
Workshop	To provide students with hands-on experience and to put principles into practice.
Assignment	To give students guided challenges in order to use what they have learned and to provide them with an opportunity to personalize those skill-sets with their individual insights.

## Assessment methods

Assessment task	Weighting	Learning outcomes to be assessed					
		1	2	3	4	5	6
1 Assignment	90%	.	.	.	.	.	.
2 Participation	10%		.	.	.		
Total	100%						

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

The assignments are designed to let the students demonstrate what they learn, and how far they have explored and can imagine.

## Student Study Effort Expected

Class contact:	
1 Lecture	12 Hours
2 Tutorial and workshop	27 Hours
Other student study effort:	
1 Assignment	66 Hours
Total student study effort:	105 Hours

## References

### Books

- Banzi, M. (2009) *Getting Started with Arduino*. O'Reilly Media / Make
- Hiroshi Ishii (June 2008) *The tangible user interface and its evolution*. Communications of the ACM, Volume 51 Issue 6.
- Igoe, T. (2011) *Making Things Talk, 2nd Edition: Using Sensors, Networks, and Arduino to see, hear, and feel your world*. O'Reilly Media / Make
- Kuniavsky, M. (2010) *Smart things: ubiquitous computing user experience design*. Amsterdam; Boston: Morgan Kaufmann Publisher.
- Lanier, J. (2010) *You are not a gadget: a manifesto*. New York: Alfred A. Knopf.
- Sismondo, S. (2010) *An introduction to science and technology studies*. Chichester, U.K.; Malden, MA: Wiley-Blackwell.



## Subject Description Form

<b>Subject Code</b>	SD3781
<b>Subject Title</b>	Interface Design
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>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.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Carry out basic interaction design process: task analysis, rapid prototyping, user testing, evaluation, and iteration.</li> <li>b. Identify application of interaction design principles and design patterns in existing interfaces.</li> <li>c. Compare different styles of interfaces in different contexts.</li> <li>d. Apply interaction design principles and carry out rapid prototyping and user testing to exercise interface design for a specific context.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Communicate effectively and precisely using technical terms.</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <p><u>Concepts and Principles</u></p> <ul style="list-style-type: none"> <li>• Conventions and developments of the graphical user interface</li> <li>• Principles of interaction design</li> <li>• User-centred design processes: prototyping and user testing</li> <li>• Case study: websites, video games, digital art, hand-held devices, etc.</li> <li>• Trends of user interface design direction: e.g., tactile, gestural, immersive, or adaptive interfaces</li> </ul> <p><u>Techniques and Experiments</u></p> <ul style="list-style-type: none"> <li>• Rapid prototyping techniques</li> <li>• Information visualization regarding advances in artificial intelligence or data analytics.</li> </ul>

<b>Teaching/Learning Methodology</b>	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.												
<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>	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%	✓	✓	✓	✓								
<b>Total</b>	<b>100%</b>													
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.														
<b>Student Study Effort Expected</b>	Class contact:													
	▪ Lectures, presentations	24 Hrs.												
	▪ Workshops and tutorials	15 Hrs.												
	Other student study effort:													
	▪ Reading, presentation preparation	20 Hrs.												
	▪ Assignments	46 Hrs.												
<b>Total student study effort</b>													<b>105 Hrs.</b>	
<b>Reading List and References</b>	<b>Books</b>													
	• Bolter, J. D. & Gromala, D. (1997) <i>Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency</i> . The MIT Press.													
	• Chow, K., Chan V. & Ho A. (2009) <i>Multimedia Rules: Rethinking design principles</i> . The SD Press.													
	• Cooper, A. (2007) <i>About Face 3: The Essentials of Interaction Design</i> . Wiley.													
	• Krug, S. (2005) <i>Don't Make Me Think</i> . New Riders Press.													
	• Neil, T. (2012) <i>Mobile Design Pattern Gallery</i> . O'Reilly Media, Inc.													

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|--|--|
|  | <ul style="list-style-type: none"><li>• Saffer, D. (2008) <i>Designing Gestural Interfaces: Touchscreens and Interactive Devices</i>. New Riders Press.</li><li>• Shneiderman, B. (2009) <i>Designing the User Interface: Strategies for Effective Human-Computer Interaction</i>. Addison Wesley.</li></ul> |
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## Subject Description Form

<b>Subject Code</b>	SD3868
<b>Subject Title</b>	Chinese Typography in Advertising
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	Most of the advertiser in Hong Kong or even greater China only consider Chinese as the main language to communicate with their target groups. This subject aims to provide students with professional knowledge and practical experience for designing with Chinese typography. The focus is the application of Chinese typography in advertising design, with particular emphasis on typeface design, detailed typographic systems and crafting of Chinese type with imagery. Through lectures, demonstrations, workshops and studio assignments, students will explore theoretical, aesthetic and technical issues related to Chinese typefaces and typographic design.
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. describe the development of Chinese type design and the related technology;</li> <li>b. recognize major styles of Chinese typefaces;</li> <li>c. create a particular Chinese typeface for aesthetic and communication needs;</li> <li>d. make an appropriate use of Chinese typefaces in various communication media;</li> <li>e. construct the relationship between text message and image content</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>f. think creatively and critically;</li> <li>g. communicate and visualize ideas</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to: The developments of Chinese typography</p> <ul style="list-style-type: none"> <li>• calligraphy to lettering to typography</li> <li>• calligraphy, xylographic printing, movable type, phototypesetting and digital typography</li> <li>• digital Chinese font formats</li> </ul> <p>Chinese type design and typesetting in practice</p> <ul style="list-style-type: none"> <li>• character structure to basic stroke designs</li> <li>• modes of reading, aesthetics and typographic systems</li> <li>• Chinese typographic variables: typeface, point size, weight, leading, line length</li> </ul>

	<ul style="list-style-type: none"> <li>• Chinese typesetting conventions: spacing of punctuation, line beginning/end violations, fine spacing adjustments in Chinese text typography</li> <li>• message and information hierarchy in Chinese typographic system</li> <li>• functional differences and design preferences for letterpress, photo and digital typefaces</li> <li>• cultural differences in typeface design: linguistic and aesthetic issues</li> <li>• tailor made typeface for different communications need</li> </ul> <p>Chinese typographic design in Asia</p> <ul style="list-style-type: none"> <li>• analysis of recent Chinese typographic design work from China, Hong Kong, Taiwan and Japan</li> </ul>
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<b>Teaching/Learning Methodology</b>	Activity	Purpose
	Lectures	To introduce students to case studies, theories and principles related to Chinese typography
	In-class Workshop	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 assignment
	Tutorials	To guide students on the development of projects, help students to generate creative ideas, 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

<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>			Intended subject learning outcomes to be assessed (Please tick as appropriate)						
	Specific assessment methods/tasks	% weighting	a	b	c	d	e	f	g
	1. In-class workshop	20%	✓	✓			✓	✓	
	2. Assignments	80%			✓	✓	✓	✓	✓
	<b>Total</b>	<b>100%</b>							
<p>Purposes:</p> <p>In-class workshop Assessing the student's ability to : -identify the major styles of Chinese typeface and differences in functional and aesthetic merits -evaluate the effectiveness of different typeface usage in communications.</p> <hr/> <p>Assignments Student will demonstrate their abilities to: -analyze the research findings.</p>									

	-generate appropriate typographic design to enhance the communication theme. -manipulate type and imagery effectively in advertising design . -communicate ideas through comprehensive layouts and verbal presentation.	
<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lecture	9 Hrs.
	▪ In-class Workshop	9 Hrs.
	▪ Tutorial/Critique	21 Hrs.
	Other student study effort:	
	• Research	15 Hrs.
	• Assignment (Design project)	27 Hrs.
	• Preparing for presentation	24 Hrs.
	<b>Total student study effort</b>	<b>105 Hrs.</b>
<b>Reading List and References</b>	<p>Books</p> <p>Viction:workshop (2022). <i>Hanzi, kanji, hanja 2 : graphic design with contemporary Chinese typography</i>. Hong Kong : Viction:ary.</p> <p>Shan ben tu shu (2020). <i>Typography now = タイポグラフィナウ = 今日字体 : typography manual of Latin, Chinese and Japanese</i>. タイポグラフィナウ</p> <p>靳埭強, 劉小康 (2003). <i>字體篇 = Is typography</i> 汕頭市 : 汕頭大學出版社</p> <p>刘晓翔 (2023). <i>汉字网格与文本造型 = Chinese typography grid systems &amp; composition</i>. 上海 : 上海人民美术出版社</p> <p>周博 (2018). <i>中国现代文字设计图史 = The story of modern Chinese typography</i>. 北京 : 北京大学出版社</p> <p>Baines, P. and Haslam, A. (2002). <i>Type &amp; typography</i>. New York: Watson-Guptill.</p> <p>Lupton, E. (2004). <i>Thinking with type: A critical guide for designers, writers, editors &amp; students</i>. New York: Princeton Architectural Press.</p> <p>Magazines/journals</p> <p>The Tokyo Type Director's Club Annual</p> <p>The Tokyo Art Director's Club Annual</p> <p>Longyin Review (龍吟榜) – Distinguished Chinese Language Advertising</p> <p>China Advertising (中國廣告)</p>	

## Subject Description Form

<b>Subject Code</b>	SD4265
<b>Subject Title</b>	Studio II - Experience
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Co-requisite</b>	SD3273 Experience Design Seminar
<b>Objectives</b>	<p>Studio II Experience is an advanced studio subject focusing on experience design. It aims to simulate a professional design studio environment through practice-based learning. The subject centres around studio projects that may be practical, conceptual, and/or speculative. No media are specified in this subject; students decide on suitable media to address the requirements of the brief.</p> <p>While the seminar subject (i.e. SD3xxx: Experience Design Seminar) that runs concurrently will introduce the concepts, methods, and processes related to experience design, in this studio subject, students are required to put them into practice, and to ground the project development and their design decisions on systematic design research.</p> <p>Studio II also marks the culmination of a continuous learning process through the previous studio subjects. Students are encouraged to consider designed artefacts not as mere stand-alone objects; to realise that different design components (including information, images, objects, and space), when designed in a systemic and strategic manner, can lead to compelling and meaningful experiences. Students are required to document and analyse critically the dynamic relations and processes involved in their studio projects.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Define the problem and scope of their experience design projects contextually.</li> <li>b. Develop their experience design projects strategically with respect to a series of systematic and creative design research.</li> <li>c. Apply and integrate the principles, concepts, techniques, and aesthetic skills learnt previously in executing their experience design projects.</li> <li>d. Document and analyse the dynamic relations and processes involved in their experience design projects.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Examine critically their learning processes.</li> <li>f. Communicate effectively through verbal, written and visual means.</li> <li>g. Manage a project effectively individually and/or within a team.</li> </ol>

**Subject Synopsis/  
Indicative Syllabus**

In this studio subject, students learn through a series of studio exercises and projects related to experience design. In the process, they will be introduced to:

- Systematic studies of “experiences”
  - Designing “experiences” in the context of users, customers, spectators, tourists, or stakeholders (depending on the brief)
  - Questioning and exploring design possibilities by conducting systematic design research;
  - Analysing and visualising the experience-data
- Process of experience design
  - Generating concepts strategically
  - Designing experiences via storytelling
  - Staging and managing experiences
  - Building mock-ups and prototype
  - Framing and reframing
- Experimenting with experiences
  - Co-creating experiences with users/stakeholders
  - Evaluating design processes and outcomes creatively
  - Exploring possibilities for re-designing

**Teaching/Learning Methodology**

Activity	Purpose
Studio work	Allows students to research, conceptualise, create prototypes, test and execute designs for the projects within the studio environment, individually or in a team.
Workshop	Facilitates students’ thinking with workshops designed on special topics, with relevant case studies and readings related to the design brief.
Tutorial	Guides students through the development of the project, and to facilitate intensive sharing of ideas between students and tutor.
Presentation and critique	Develops students’ abilities to communicate design concepts to audience, and to learn through 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
1. Learning journal	20%	✓	✓	✓	✓	✓	✓	
2. Project	50%	✓	✓	✓	✓		✓	✓
3. Presentation and documentation	30%	✓	✓	✓	✓	✓	✓	
<b>Total</b>	<b>100%</b>							

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



	<p>Learning journal Students are required to submit a systematically organized learning journal, in order to critically recount and evaluate their learning experiences (what and how they learn, what makes the learning matter, etc.) throughout the whole studio process.</p> <hr/> <p>Project Students are required to work, individually or in groups, on a series of experience design projects throughout the whole studio process; they are required to define the design problem with respect to the design brief, offer systematic and strategic solution, and evaluate the effectiveness of the whole process. The project outcome could be related to service, exhibition, event, platform, mobile app, etc., depending on the design brief and project nature.</p> <hr/> <p>Presentation and documentation Students will give interim and final presentations on their studio projects, and continuously document the whole project development. Students are expected to communicate effectively and analyse critically the contexts, concepts and processes of the projects with clarity through visual, written and verbal means.</p> <hr/>																
<b>Student Study Effort Expected</b>	<table border="1"> <tr> <td data-bbox="501 853 1209 904">Class contact:</td> <td data-bbox="1209 853 1449 904"></td> </tr> <tr> <td data-bbox="501 904 1209 956">▪ Studio work and workshop</td> <td data-bbox="1209 904 1449 956">18 Hrs.</td> </tr> <tr> <td data-bbox="501 956 1209 1008">▪ Tutorial</td> <td data-bbox="1209 956 1449 1008">15 Hrs.</td> </tr> <tr> <td data-bbox="501 1008 1209 1059">▪ Critique</td> <td data-bbox="1209 1008 1449 1059">6 Hrs.</td> </tr> <tr> <td data-bbox="501 1059 1209 1111">Other student study effort:</td> <td data-bbox="1209 1059 1449 1111"></td> </tr> <tr> <td data-bbox="501 1111 1209 1162">▪ Self-study</td> <td data-bbox="1209 1111 1449 1162">26 Hrs.</td> </tr> <tr> <td data-bbox="501 1162 1209 1214">▪ Project work</td> <td data-bbox="1209 1162 1449 1214">40 Hrs.</td> </tr> <tr> <td data-bbox="501 1214 1209 1288"><b>Total student study effort</b></td> <td data-bbox="1209 1214 1449 1288"><b>105 Hrs.</b></td> </tr> </table>	Class contact:		▪ Studio work and workshop	18 Hrs.	▪ Tutorial	15 Hrs.	▪ Critique	6 Hrs.	Other student study effort:		▪ Self-study	26 Hrs.	▪ Project work	40 Hrs.	<b>Total student study effort</b>	<b>105 Hrs.</b>
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<b>Reading List and References</b>	<p><u>Books</u>  Austin, T. (2020). <i>Narrative Environments and Experience Design: Space as a Medium of Communication</i>. Routledge.</p> <p>Benz, P. (2015). <i>Experience Design: Concepts and Case Studies</i>. Bloomsbury Publishing.</p> <p>Greever, T. (2020). <i>Articulating Design Decisions: Communicate with Stakeholders, Keep Your Sanity, and Deliver the Best User Experience</i>. O’Reilly Media, inc.</p> <p>Quesenbery, W. (2010). <i>Storytelling for User Experience: Crafting Stories for Better Design</i>. Rosenfeld Media.</p> <p>Rossman, J. R. &amp; Duerden, M. D. (2019). <i>Designing Experiences</i>. Columbia University Press.</p> <p>Smit, B. &amp; Melissen, F. (2018). <i>Sustainable Customer Experience Design: Co-creating Experiences in Events, Tourism and Hospitality</i>. Routledge.</p> <p>Thomas, S. E. (2020). <i>The Practical Guide to Experience Design: A Guidebook for Passionate, Curious, and Intentional People who Enjoy Designing for Humans</i>. Artificial Publishing.</p>																

## Subject Description Form

<b>Subject Code</b>	SD4270
<b>Subject Title</b>	Publication Design
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>A publication is a highly elaborate form of visual communication. It has remained important as a vehicle for information and as an economically viable venture in many different parts of the world. In a world that is becoming increasingly global, a publication's value extends beyond its function or even the profits that it generates — it is also a cultural product. Every publication has an editorial direction that is defined by its target market and its communication goal. Through the combination of text and images, an art director or designer aims to convey the values and ideologies behind this editorial direction, and provides an overall tone and context for the readers.</p> <p>This course aims to develop students' skills in art directing and designing market- and/or information-driven publications that are visually compelling, editorially thought provoking and financially viable. Students are invited to redefine the contemporary notion of a publication and to question and defy traditional values of publication design.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Develop the editorial direction of a publication based on research into the target market and/or intended readership.</li> <li>b. Create compelling and appropriate visual concepts through the use of images and type.</li> <li>c. Select a channel of delivery, format, materials, binding method, etc., that reflects the editorial direction and the visual concepts of a publication.</li> <li>d. Recognise the importance of typographic detailing and grid structures and apply them consistently and dynamically in publication design projects.</li> <li>e. Build effective information hierarchies with typography, images, colours and graphic elements.</li> <li>f. Employ craftsmanship skills and exploration in book bindings/ materials to produce a tactical reading experience.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>g. Manage projects and time effectively.</li> <li>h. Engage in group discussions and think critically.</li> </ol>

<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• Case studies of publications in different genres and their editorial and art direction</li> <li>• Magazine publishing vs book publishing</li> <li>• Historically significant precedents from North America, Europe and Asia</li> <li>• Typographic detailing and advanced information hierarchy</li> <li>• The use of grids</li> <li>• Approaches to art direction</li> <li>• Printing and finishing techniques and special effects</li> <li>• E-books and the future of publications</li> </ul>																																																																						
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	consistent developmental process throughout the project; articulate the editorial direction and the quality of the research into the target market and/or intended readership.	
	Project management	Project and time management as observed in tutorials and demonstrated in the process book; engagement in class discussions and critiques.
<b>Student Study Effort Expected</b>	Class contact	
	1. Lecture	7 Hrs.
	2. Workshop	7 Hrs.
	3. Individual Studio Work	15 Hrs.
	4. Critique	10 Hrs.
	Other student study effort (66 Hrs)	
	1. Self-study	12 Hrs.
	2. Project Work	54 Hrs.
	<b>Total student study effort</b>	<b>105 Hrs.</b>
<b>Reading List and References</b>	<u>Books</u>	
	Haslem, A. (2006). <i>Book design</i> . Laurence King Publishing.	
	King, S. (2001). <i>Magazine design that works: Secrets for successful magazine design</i> . Rockport Publishers.	
	Leslie, J. & Blackwell, L. (2000). <i>Issues: New magazine design</i> . Ginko Press.	
	Leslie, J. & Andrew, L. (2007). <i>We love magazines</i> . Die Gestalten Verlag.	
	Müller-Brockman, J. (1996). <i>Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers (German and English Edition)</i> . Niggli	
	Smith, K. A. (1994). <i>Non-Adhesive Binding, Volume I</i> . (3 <sup>rd</sup> ed.). Keith smith BOOKS	
	Smith, K. A. (1994). <i>Structure of the Visual Book</i> . (3 <sup>rd</sup> ed.). Keith smith BOOKS	
	Thrift, J. & Roberts, L. (2005). <i>The Designer and the Grid</i> . RotoVision	
	White, J. (2003). <i>Editing by design: For designers, art directors, and editors; the classic guide to winning readers</i> . All Worth Press.	
	Zappaterra, Y. (2007). <i>Editorial design</i> . Laurence King.	
	呂敬人 (2012) 《書籍設計基礎》。北京，高等教育出版社。	
	WORKS 編輯部 (2009) 《書設計》。台北，積木文化。	

	<p>杉浦康平 ( 2006 ) 《亞洲之書·文字·設計——杉浦康平與亞洲同人的對話》。台北，網路與書。</p> <p>杉浦康平 ( 2006 ) 《疾風迅雷：杉浦康平雜誌設計的半個世紀》。北京，三聯書店。</p> <p>白田捷治 ( 2013 ) 《旋：杉浦康平的設計世界》。北京，三聯書店。</p> <p>積木編輯部 ( 2006 ) 《兩岸書籍裝幀設計》。台北，積木文化。</p> <p>呂敬人 ( 2006 ) 《書藝問道》。北京，中國青年出版社。</p>
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## Subject Description Form

<b>Subject Code</b>	SD4305
<b>Subject Title</b>	Transforming Data into Service Proposition
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>The subject provides students with an understanding of the data-informed decision making for service design projects. The subject focuses on creating new value propositions aligned with digital transformation processes. As the modern organisation is focused on creating new value propositions as the market embraces digital business models in the service economy, the subject focuses on creating a value proposition aligned with the digital transformation process in the context of digitalisation. Service designers are now required to understand how their research findings and design concepts can be turned into propositions that deliver meaningful value for end-users/customers. The subject provides an in-depth understanding of digitalisation and its implication for the organisation.</p> <p>Students will understand the key technological changes (e.g. big data, artificial intelligence and various mobile technologies) and their impact on the digital business model and its related service ecosystem and how these impacts have been reflected in service and value proposition when designing a service.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Understand the working with data and turn them into insights and actions that deliver value for end users.</li> <li>b. Analyse digital disruption of market and industries and create next service scenarios of potential development paths.</li> <li>c. Assess and measure digital business model cases and their value propositions which leverage on various types of digital data.</li> <li>d. Make systemic analyses, interventions and propositions on value proposition of existing service cases and assess how digitalisation is differentiated from the market.</li> <li>e. Understand the use of data collected from customers which can support and increase value creation through service proposition and personalisation in serving tailored digital experience.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>f. Communicate and examine digital transformation and its value proposition from its characteristics by comparing cases in various business models and/or service sectors.</li> </ol>

<b>Subject Synopsis/ Indicative Syllabus</b>	Students will be introduced to: <ul style="list-style-type: none"> <li>• Key drivers of ‘disruptive digital economy’ and its transformative effects of industries, companies, organisations, and practices</li> <li>• The rationale, aims and objectives of project challenge and/or problem solving</li> <li>• Digital transformation in industry from the perspectives of strategy, management and processes</li> <li>• Approaches to analyse and visualise series data and make informed decision in service development</li> </ul>																																																				
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<b>Student Study Effort Expected</b>	▪ Lecture	9 Hrs.
	▪ Tutorial	21 Hrs.
	▪ Discussion and presentation	9 Hrs.
	Other student study effort:	
	▪ Reading & self-study	32 Hrs.
	▪ Assignments	42 Hrs.
	<b>Total student study effort</b>	<b>113 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u></p> <p>Downe, L. (2020). <i>Good Services : how to Design Services that Work</i>. Bis Publishers.</p> <p>Mootee, I. (2013). <i>Design thinking for strategic innovation what they can't teach you at business or design school</i>. Hoboken Wiley Cop.</p> <p>Osterwalder, A., &amp; Pigneur, Y. (2010). <i>Business Model Generation: A Handbook for visionaries, Game changers, and Challengers</i>. Wiley.</p> <p>Pine, B.J., &amp; Gilmore, J.H. (2019). <i>The experience economy : competing for customer time, attention, and money</i>. Harvard Business Review Press.</p> <p>Reason, B., Løvlie, L., &amp; Brand Flu, M. (2015). <i>Service design for business : a practical guide to optimizing the customer experience</i>. Wiley.</p> <p>Verganti, R. (2009). <i>Design-driven innovation : changing the rules of competition by radically innovating what things mean</i>. Harvard Business Press, Cop.</p> <p><u>Articles</u></p> <p>Demirkan, H., C. B. Hp, J. Spohrer, A. Rayes, C. Don and A. Cisco. (2015). "Innovations with Smart Service Systems: Analytics, Big Data, Cognitive Assistance, and the Internet of Everything." <i>Communications of the Association for Information Systems</i>, 37(35).</p> <p>Edvardsson, B. and J. Olsson. (1996). "Key Concepts for New Service Development." <i>The Service Industries Journal</i>, 16(2), 140–164.</p> <p>Kühne, B., &amp; T. Böhmman. (2018). <i>Requirements for Representing Data-Driven Business Models- Towards Extending the Business Model Canvas</i>. Paper presented at Twenty-Fourth Americas Conference on Information Systems, New Orleans.</p> <p><a href="https://www.researchgate.net/publication/327043131_Requirements_for_Representing_Data-Driven_Business_Models-Towards_Extending_the_Business_Model_Canvas">https://www.researchgate.net/publication/327043131_Requirements_for_Representing_Data-Driven_Business_Models-Towards_Extending_the_Business_Model_Canvas</a></p> <p>Sorescu, A. (2017). Data-Driven Business Model Innovation. <i>Journal of Product Innovation Management</i>, 34(5), 691–696.</p> <p><u>Websites</u></p> <p>Chhabra, A. and Williams, S. (2019). <i>Fusing data and design to supercharge innovation--in products and processes   McKinsey</i>. [online] <a href="http://www.mckinsey.com">www.mckinsey.com</a>. Available at: <a href="https://www.mckinsey.com/business-functions/mckinsey-analytics/our-insights/fusing-data-and-design-to-supercharge-innovation-in-products-and-processes">https://www.mckinsey.com/business-functions/mckinsey-analytics/our-insights/fusing-data-and-design-to-supercharge-innovation-in-products-and-processes</a>.</p> <p>Deloitte (2018). <i>The business of platforms: The platform business model to survive in an ecosystem driven economy</i>. [online] Deloitte. Available at:</p>	



<https://www2.deloitte.com/content/dam/Deloitte/global/Documents/Financial-Services/gx-article-1-the-business-of-platforms.pdf>

Hammell, R., Bates, C., Lewis, H., Perricos, C., Brett, L., & Branch, D. (2012). Open data: Driving growth, ingenuity and innovation. *Deloitte Analytics Briefing Note*, 1–36. [online] Available at:

<https://www2.deloitte.com/content/dam/Deloitte/uk/Documents/deloitte-analytics/open-data-driving-growth-ingenuity-and-innovation.pdf>

Siodmok, A. (2020). *Lab Long Read: Human-centred policy? Blending “big data” and “thick data” in national policy - Policy Lab*. [online]

openpolicy.blog.gov.uk. Available at:

<https://openpolicy.blog.gov.uk/2020/01/17/lab-long-read-human-centred-policy-blending-big-data-and-thick-data-in-national-policy/>.

## Subject Description Form

<b>Subject Code</b>	SD4307
<b>Subject Title</b>	Co-creation and Project Proposal Writing
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>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.</p> <p>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.</p> <p>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.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> <li>a. Differentiate the nature, objectives and processes of conventional design projects from that of social innovation projects (commercial benefit vs. social empowerment);</li> <li>b. Identify individual goals and needs of different co-creation initiatives;</li> <li>c. Create and plan appropriate co-creation approaches and processes to collect insights, engage and empower different stakeholders;</li> <li>d. Examine and evaluate creative tools used in the co-creation process;</li> <li>e. Develop proficiency in visual and verbal description skills and compiling project proposal for funding application;</li> <li>f. Appreciate and facilitate the perspective, participation and ownership of individual stakeholder, whose individual needs, desires, attitudes and values can be addressed;</li> <li>g. Collaborate with peers and interact with different stakeholders skillfully.</li> </ol>

<p><b>Subject Synopsis/ Indicative Syllabus</b></p>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• Fundamental concepts and processes (e.g. participatory design and collaborative decision making) of the co-creation approach;</li> <li>• Reflections on the differences between conventional designs and designs for social innovation;</li> <li>• Planning and prototyping techniques for co-creation activities;</li> <li>• Methods of design thinking and visual probing techniques/tools in the co-creation process;</li> <li>• Different natures of co-creation projects (e.g. project supported by different funding sources and organisation-based projects that employ appropriate strategies);</li> <li>• Techniques in the preparation, writing and presentation of a co-creation proposal.</li> </ul>																																																																													
<p><b>Teaching/Learning Methodology</b></p>	<p>Lectures &amp; 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.</p> <p>The assignments will be evaluated through continuous assessments integrated in the aforementioned activities.</p>																																																																													
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	<p>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.</p>		
<p><b>Student Study Effort</b>  <b>Expected</b></p>	Class contact:		
	<ul style="list-style-type: none"> <li>▪ Lecture/ Seminar/ Exercise</li> </ul>	Case study analysis	6 Hrs.
		Research	6 Hrs.
	<ul style="list-style-type: none"> <li>▪ Idea development</li> </ul>	Idea generation and design criteria formation	9 Hrs.
	<ul style="list-style-type: none"> <li>▪ Prototyping workshop</li> </ul>	Prototype making and testing	9 Hrs.
	<ul style="list-style-type: none"> <li>▪ Tutorial/critique</li> </ul>	Process presentations and Project report	9 Hrs.
	Other student study effort:		
	<ul style="list-style-type: none"> <li>▪ Self-study/preparation</li> </ul>		36 Hrs.
	<ul style="list-style-type: none"> <li>▪ Teamwork</li> </ul>		38 Hrs.
<b>Total student study effort</b>		<b>113 Hrs.</b>	
<p><b>Reading List and References</b></p>	<p><u>Books</u></p> <p>Blossom, E. (2011) <i>Material Change: Design Thinking and the Social Entrepreneurship Movement</i>. Metropolis Books.</p> <p>Coley, S. M. S., &amp; Cynthia, A. (1990). <i>Proposal Writing</i>. Sage Publications.</p> <p>Gitlin, L. N., &amp; Lyons, K. J. (2013). <i>Successful Grant Writing: Strategies for Health and Human Service Professionals</i>. Springer Publishing Company.</p> <p>Saul, J. (2011) <i>Social Innovation, Inc. 5 Strategies for Driving Business Growth Through Social Change</i>. Jossey-Bass.</p> <p>Kumar, V. (2013). <i>101 Design Methods: A Structured Approach for Driving Innovation in Your Organization</i>. John Wiley &amp; Sons Inc.</p> <p>Sanoff, H. (2000) <i>Community Participation Methods in Design and Planning</i>. Wiley.</p> <p>Sanoff, H. (1978) <i>Designing with Community Participation</i>. McGraw-Hill.</p> <p>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。</p> <p><u>Articles</u></p> <p>Binder, T., &amp; Brandt, E. (2008). The Design: Lab as Platform in Participatory Design Research. <i>Co-Design</i>, 4(2), 115-129.</p>		

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.

## The Hong Kong Polytechnic University

### Subject Description Form

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

<b>Subject Code</b>	SD4410
<b>Subject Title</b>	Studio III – Human Scale in Wearable Technologies
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	Human scale is an advanced studio course that explores issue of the human body and how it fits into the wearable technologies and systems in the man-made ecosystem. How we interact with objects and environments and their interplay with us lie at the heart of the Studio 3 experience. Issues of scale form, ergonomics, and proportions are the foundational issues that are developed through course work and lectures. Advanced concepts of fit, comfort, wellness and pleasure are explored in design solutions for work and play.
<b>Intended Learning Outcomes</b>  (Note 1)	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Demonstrate research skills needed to define the ergonomic, cultural and communication issues that match a design assignment.</li> <li>b. Synthesise research findings into actionable criteria and design insights.</li> <li>c. Produce and modify a series of prototypes that demonstrate a generative approach to design development.</li> <li>d. Produce a final comprehensive design solution with materials and manufacturing specifications.</li> <li>e. Create and implement a business, marketing and communication strategy for the final project outcome.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>f. Manage projects and time.</li> <li>g. Learn entrepreneurship, leadership, critical and creative thinking, cultural appreciation.</li> <li>h. Apply the process and techniques learned in this class to future Product Design projects - regardless of the projects - products, vehicles, environments, information, systems, or strategies.</li> </ol>

<p><b>Subject Synopsis/ Indicative Syllabus</b></p> <p><i>(Note 2)</i></p>	<p>The subject requires students to apply a suitable selection of all knowledge gathering and proposal formulation techniques taught on this programme up to this point, including Product Development Process. Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• Critical and creative thinking applied to design research processes</li> <li>• Observational research processes</li> <li>• Project management</li> <li>• Identification of consumer market segments</li> <li>• Definition of product personality and differentiation</li> <li>• Product design development/material finishing</li> <li>• Product aesthetics, semantics and ergonomics</li> <li>• Application of visual identities, such as logos, color ways, hangtags, and packaging</li> <li>• Design presentation techniques: 2D, 3D, 4D, web</li> </ul>																																																												
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	<p>Projects Evaluate how students have applied principles introduced to practical projects designed for specific contexts of use.</p> <hr/> <p>In-class exercises Evaluate whether students can apply the theories and principles introduced in lectures related to the topic.</p> <hr/> <p>Assessment Criteria</p> <ul style="list-style-type: none"> <li>• Conceptual Strength - Identification of design opportunities, creativity, originality and clarity of concept; fitness for context and purpose, technology targeting.</li> <li>• Overall development process and methodology - Explorations on user and context; evolution of insights into concept; experimentation.</li> <li>• Execution - Overall professionalism in final outcome; aesthetics in form and interaction; clarity of final presentation.</li> <li>• Participation - Proof of teamwork.</li> <li>• Potential (user group) / Need marketable / Gap in the market - How well does the concept fit the identified user group? Is the user group large or small (mass market or niche)? Is it relevant for the intended market, competition, and added values?</li> <li>• Feasibility/Extendibility (no one-offs) - How feasible is the concept? Does it rely on available or future technologies? Does the technology fit the user group? Does it consider accessories, upgrades or fit into a larger system?</li> </ul>																
<p><b>Student Study Effort Expected</b></p>	<table border="1"> <tr> <td colspan="2">Class contact:</td> </tr> <tr> <td>▪ Lectures, workshops and seminars</td> <td>10 Hrs.</td> </tr> <tr> <td>▪ Tutorials: group and individual</td> <td>15 Hrs.</td> </tr> <tr> <td>▪ Critiques</td> <td>14 Hrs.</td> </tr> <tr> <td colspan="2">Other student study effort:</td> </tr> <tr> <td>▪ Self-study</td> <td>21 Hrs.</td> </tr> <tr> <td>▪ Project work</td> <td>45 Hrs.</td> </tr> <tr> <td><b>Total student study effort</b></td> <td><b>105 Hrs.</b></td> </tr> </table>	Class contact:		▪ Lectures, workshops and seminars	10 Hrs.	▪ Tutorials: group and individual	15 Hrs.	▪ Critiques	14 Hrs.	Other student study effort:		▪ Self-study	21 Hrs.	▪ Project work	45 Hrs.	<b>Total student study effort</b>	<b>105 Hrs.</b>
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<p><b>Reading List and References</b></p>	<p><u>Books</u>  Blokdyk, G. (2018). <i>3D Printed Wearables A Clear and Concise Reference</i>. Emereo Pty Limited.</p> <p>Cohen, S. &amp; Rodriguez, H. (2018). <i>Make It, Wear It: Wearable Electronics for Makers, Crafters, and Cosplayers</i>. McGraw-Hill Education TAB.</p> <p>Horvath, J., Hoge, L. &amp; Cameron, R. (2016). <i>Practical Fashion Tech: Wearable Technologies for Costuming, Cosplay, and Everyday</i>. Apress</p> <p>Iftikhar, H., Shah, P., &amp; Luximon, Y. (2019). Exploring the Balance Between Utilitarian and Hedonic Values of Wearable Products. In <i>Advances in Physical Ergonomics and Human Factors</i> (Vol. 967, pp. 407–416). Springer International Publishing. <a href="https://doi.org/10.1007/978-3-030-20142-5_41">https://doi.org/10.1007/978-3-030-20142-5_41</a></p>																



	<p>LaBat, K.L. &amp; Ryan, K.S. (2019). <i>Human Body: A Wearable Product Designer's Guide</i>. CRC Press</p> <p>Lee, W., Lee, B., Kim, S., Jung, H., Jeon, E., Choi, T., &amp; You, H. (2015). 3D scan to product design: Methods, techniques, and cases. In <i>Proceedings of the 6th International Conference on 3D Body Scanning Technologies, Lugano, Switzerland. October 27-28, 2015; Authors version</i>. Hometrica Consulting.</p> <p>Luximon, A., &amp; Luximon, Y. (2021). New technologies—3D scanning, 3D design, and 3D printing. In <i>Handbook of Footwear Design and Manufacture</i> (pp. 477-503). Woodhead Publishing.</p> <p>Robinette, K. M., &amp; Natsume, G. S. (2018). Effective wearable design. In <i>Congress of the International Ergonomics Association</i> (pp.235-244). Springer, Cham.</p> <p>Yap, Y. L., &amp; Yeong, W. Y. (2014). Lifestyle product via 3D printing: wearable fashion. In <i>Proceedings of the 1st International Conference on Progress in Additive Manufacturing (Pro-AM 2014)</i> (pp. 393-398).</p> <p><u>Articles</u></p> <p>Ball, R., Wang, H., &amp; Luximon, Y. (2019). Scan and print: a digital design method for wearable products. <i>Ergonomics in Design</i>, 27(4), 26-34. <a href="https://doi.org/10.1177/1064804619852428">https://doi.org/10.1177/1064804619852428</a></p> <p>Kermavnar, T., Shannon, A., &amp; O'Sullivan, L. W. (2021). The application of additive manufacturing/3D printing in ergonomic aspects of product design: A systematic review. <i>Applied Ergonomics</i>, 97(2), 103528–103528. <a href="https://doi.org/10.1016/j.apergo.2021.103528">https://doi.org/10.1016/j.apergo.2021.103528</a></p> <p>Rachim, V. P., &amp; Park, S. M. (2021). Review of 3D-printing technologies for wearable and implantable bio-integrated sensors. <i>Essays in Biochemistry</i>. 65(3), 491–502. <a href="https://doi.org/10.1042/EBC20200131">https://doi.org/10.1042/EBC20200131</a></p> <p>Sun, L., &amp; Zhao, L. (2017). Envisioning the era of 3D printing: a conceptual model for the fashion industry. <i>Fashion and Textiles</i>, 4(1), 1-16. <a href="https://doi.org/10.1186/s40691-017-0110-4">https://doi.org/10.1186/s40691-017-0110-4</a></p> <p><u>Websites</u></p> <p>Crunchwear. <a href="https://crunchwear.com/category/technologies/3d-printing/">https://crunchwear.com/category/technologies/3d-printing/</a></p>
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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.

# SD4469 Design Meets Disabilities

Elective subject

Level	4
Credit value	3
Contact hours	39
<b>Pre-requisites</b>	
<b>Co-requisites</b>	
Nil	
<b>Exclusions</b>	
Nil	

## Objectives

With the growing of ageing population and increasing awareness to include the needs of the people with disabilities, the design that considers a wide range of abilities, including people with disabilities and other often-overlooked groups is more than ever necessary. Assistive Technology is an umbrella term indicating any product or technology-based service that enables people of all ages with activity limitations in their daily life, education, work or leisure. Often, the design of assistive technologies is made from a medical or engineering perspective and does not consider the users' intangible requirements, the user experience and the contextual arrangement related to its use. Consequently, assistive technologies users often abandon their devices after purchase. From a different perspective, Inclusive and Universal Design is a worldwide movement based on the concept that all products/systems should be designed to consider the needs of the widest possible array of users. While Inclusive and Universal Design focuses on including the requirements of people with disabilities and other often overlooked groups in the mainstream market, the assistive technology design focus on products and services specifically for this population. In this practice-oriented subject, students will learn to empathise with people with disabilities and other often overlooked groups, understand and transform both tangible and intangible requirements of this population into project specifications, designing innovative assistive technologies or inclusive/universal design solutions from a human-centred perspective to the problems they encounter.

## Intended learning outcomes

Upon completing the subject, students will be able to:

### Professional skills

- 1 identify the importance of assistive technologies, inclusive and universal design and the differences between/among these approaches
- 2 identify the local, regional and international (worldwide) design problems related to inclusive/universal matters and assistive technology matters
- 3 predict the disabled population' tangible and intangible requirements and translate them into project insights
- 4 engage with people with disabilities and other often overlooked groups at key stages of the design process
- 5 apply design thinking, human-centred and Co-Design approach to solving issues related to the people with disabilities and other often overlooked groups.

### Transferable skills

- 6 ideate for problem-solving
- 7 collaborate with different disciplines

## Subject synopsis

Students will be introduced to:

### Contextual knowledge

- potential consumers of assistive technologies and universal/inclusive design (E.g. those functionally limited by age, disability or context)
- the usability pyramid and the Inclusive Design Cube (IDC) model

### Content and data

- user capabilities
- the premises of inclusive and universal design
- good practices to design assistive technologies products and services
- fundamental concepts of user experience and service design

### Methods and practices

- Human-Centred Design (HCD) methods (E.g. user-involvement, capability assessment and simulation, expert appraisal, user observation, user journey)
- creative approaches to overcome inhibited constraints when designing with people with disabilities and other often overlooked groups in mind

### Teaching and learning methods

Activity	Purpose
Lecture	To introduce students to case studies, theories and principles related to assistive technologies and universal/inclusive design
Workshop	Putting principles into practice with short in-class exercises
Seminar	To discuss assigned readings related to assistive technologies and universal/inclusive design, 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 Project	50%	•	•	•	•	•	•	•
2 In-class exercises	20%	•	•	•	•			
3 Workshops	30%				•	•	•	•
Total	100%							

### Purposes

Project	To evaluate how the students have applied principles introduced to practical projects designed for specific contexts of use.
In-class exercises	To evaluate whether the students can apply the theories and principles introduced in lectures related to the topic.
Workshops	To evaluate student engagement with stakeholders during their project development. Evaluate whether students can apply the theories and principles introduced in lectures.

## Student study effort expected

		hours
<b>Class contact</b>		
1	Lectures and seminars	13
2	Workshops	10
3	Tutorials: group and individual	16
<b>Other student study effort</b>		
1	Self-study	21
2	Project work	45
<b>Total student study effort</b>		<b>105</b>

## References

### Required reading (full articles and chapters in books)

ASSOCIATION FOR THE ADVANCEMENT OF ASSISTIVE TECHNOLOGY IN EUROPE, 2003. A 2003 view on Technology and Disability. AAATE position paper.

CLARKSON, J. (ed.), 2007. Inclusive Design Toolkit. Cambridge: Engineering Centre of University of Cambridge.

COOK, A. M. AND HUSSEY, S., 2001. Assistive technologies: Principles and practice. Elsevier Health Sciences.

DANKL, K. (2013) Style, Strategy and Temporality: How to Write an Inclusive Design Brief?, The Design Journal, 16:2, 159-174.

FRISHBERG, L., & LAMBDIN, C. (2016). Presumptive design : Design provocations for innovation. Waltham, MA: Elsevier Science and Technology Books.

OISHI, M. M. K., MITCHELL, I. M., & VAN DER LOOS, H. M. (Eds.). (2010). Design and use of assistive technology: social, technical, ethical, and economic challenges. Springer Science & Business Media.

NUSSBAUMER, L. (2012). Inclusive design : A universal need. New York: Fairchild Books.

PULLIN, G., 2009. Design meets disabilities. London: The MIT Press.

### Other Suggested Articles

AAATE, 2013. Service delivery systems for assistive technology in Europe. Technology and Disability, 25(3)

DE COUVREUR, L. AND GOOSSENS, R., 2011. Design for (every) one: co-creation as a bridge between universal design and rehabilitation engineering. CoDesign, 7(2), pp.107-121.

HEYLIGHEN, ANN, & BIANCHIN, MATTEO. (2013). How does inclusive design relate to good design? Designing as a deliberative enterprise.(Report). Design Studies, 34(1), 93-110.

LOFTHOUSE, V., & PRENDEVILLE, S. (2018). Human-Centred Design of Products And Services for the Circular Economy – A Review. The Design Journal, 1-26.

PHILLIPS, B. AND ZHAO, H., 1993. Predictors of assistive technology abandonment. Assistive Technology, 5(1), pp.36-45.

### **Other Suggested books**

EIKHAUG, O., GHEERAWO, R., PLUMBE, C., BERG, M.S., KURNUR, M. AND HOISATHER, V., 2010. Innovating with People: The Business of Inclusive Design. Norwegian Design Council.

GALVIN, J. C., AND SCHERER, M. J., 1996. Evaluating, Selecting, and Using Appropriate Assistive Technology. Aspen Publishers.

KEATES, S., CLARKSON, P. J., & HARRISON, L. A., ROBINSON, P., 2000. Towards a Practical Inclusive Design Approach. Cambridge: University of Cambridge

LANGDON, P., LAZAR, J., HEYLIGHEN, A., DONG, H. (2018). Breaking Down Barriers : Usability, Accessibility and Inclusive Design. Cham: Springer International Publishing : Imprint: Springer.

LANGDON, P., LAZAR, J., HEYLIGHEN, A., & DONG, H. (2016). Designing Around People : Cwuaat 2016. Cham: Springer.

LIDWELL, W., HOLDEN, K. AND BUTLER, J., 2010. Universal principles of design, revised and updated: 125 ways to enhance usability, influence perception, increase appeal, make better design decisions, and teach through design. Rockport Pub.

SIU, K., Hong Kong Polytechnic University. School of Design, & 香港失明人協進會. (2008). Inclusive design : Chess for those playing by heart. Hong Kong: The Hong Kong Polytechnic University, School of Design.

### **Websites**

<http://www.inclusivedesigntoolkit.com/>

<https://www.designcouncil.org.uk/resources/search>

<http://designingwithpeople.rca.ac.uk/>

<https://www.livingmadeeasy.org.uk/>

## Subject Description Form

<b>Subject Code</b>	SD4581
<b>Subject Title</b>	Environmental Design Studio II
<b>Credit Value</b>	6
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Environmental Studio II is run in an open “Unit” format. This studio develops students’ core understanding from the complex interior spaces and interdisciplinary practice knowledge gained from Environmental and Interior Studio I in extensive ways that integrate research, critical issues, specific disciplinary focus and advanced level design skill development. Each unit will outline a specific research and different emphasis on a particular practice based on tutor’s expertise. Students will be asked to choose from a varied list of units. Each tutor will conduct their own studio unit program and students develop critical abilities, skills and understandings based on their chosen focus and specific research approach within this unit. Different perspectives provide students with a diverse range of choices, allowing them to develop special or unique advanced level projects that match their interests.</p> <p>Units might include:</p> <ul style="list-style-type: none"> <li>• Research centred design</li> <li>• Strategic design approach</li> <li>• Urban or ecological systems</li> <li>• Scale 1 to 1</li> <li>• Craftsmanship and custom manufacture</li> <li>• Spatial tectonics</li> <li>• Advanced construction and material issues</li> <li>• Technological or interactive space</li> <li>• Computer generated design approaches</li> </ul> <p>A compulsory technical (systems) component is required.</p>

<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>Recognise the professional and practical requirements of various Environmental Design practices and their specific research approaches.</li> <li>Understand the relationship between critical concept development and how design research applies in contemporary design practice.</li> <li>Critically formulate design strategies and design propositions and projects from these.</li> <li>Understand the specific design processes and skills required for specific approaches.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>Gain critical ability in analysing the roles of design in a broad interdisciplinary spatial design context.</li> </ol>																																													
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <p><b>Contextual knowledge</b></p> <ul style="list-style-type: none"> <li>What is Environmental Design practice?</li> <li>What are the different types of research approach to spatial design?</li> <li>Understanding of users and user-centred approach to Environmental Design</li> </ul> <p><b>Methods and practices</b></p> <ul style="list-style-type: none"> <li>Research, conceptual and technical skill acquisition</li> </ul>																																													
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	<p>Learning journal / Log book</p> <hr/> <p>Projects</p>	<p>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.</p> <hr/> <p>Evaluate how students have applied principles introduced to practical projects designed for specific contexts of use.</p>
<b>Student Study Effort Expected</b>	Class contact:	
	Lectures and seminars	8 Hrs.
	Tutorials: group and individual	58 Hrs.
	Critiques / reviews	12 Hrs.
	Other student study effort:	
	Self-study	162 Hrs.
	<b>Total student study effort</b>	<b>240 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u> Fawcett-Tang, R., et al. (2002). <i>Mapping; An illustrated guide to graphic navigational systems</i>. RotoVision.</p> <p>Mostafavi, M., et al. &amp; Graduate School of Design, Harvard University (2010). <i>Ecological Urbanism</i>. Lars Muller Publishers.</p> <p>Noever, P., et al. (2010), <i>Urban Future Manifestos</i>. Ostfildern.</p> <p><u>Magazines</u> <a href="#">Abitare   Architecture Design Magazine</a> <i>Archis Journal</i> <i>Architectural Review</i> <i>Architectural Record</i> <a href="#">DETAIL - Magazine of Architecture + Construction Details</a> <a href="#">Dezeen   architecture and design magazine</a> <i>Domus</i> <a href="#">El Croquis. Editorial de Arquitectura, Construcción y Diseño.</a> <i>TOPOS magazine</i></p> <p><u>Journals</u> <i>Oase Journal</i></p> <p>Additional lists will be based on Unit tutor and focus.</p>	



## Subject Description Form

<b>Subject Code</b>	SD4582
<b>Subject Title</b>	Interior Design Studio II
<b>Credit Value</b>	6
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Interior Design Studio II is run in an open “Unit” format. This studio develops students core understanding from the complex interior spaces and interdisciplinary practice knowledge gained from Environmental and Interior Studio I in extensive ways that integrate research, critical issues, specific disciplinary focus and advanced level design skill development.</p> <p>Each unit will outline a specific research and different emphasis on a particular practice based on tutor’s expertise. Students will be asked to choose from a varied list of units. Each tutor will conduct their own studio unit program and students develop critical abilities, skills and understandings based on their chosen focus and specific research approach within this unit. Different perspectives provide students with a diverse range of choices, allowing them to develop special or unique advanced level projects that match their interests.</p> <p>Units might include:</p> <ul style="list-style-type: none"> <li>• Research centered design</li> <li>• Scale 1 to 1</li> <li>• Craftsmanship and custom manufacture</li> <li>• User-driven design</li> <li>• Design for under-represented user groups</li> <li>• Spatial reuse or adaptation</li> <li>• Behaviour-driven design, ergonomics, and furnishings</li> <li>• Advanced construction and material issues</li> <li>• Technological or interactive space</li> <li>• Computer generated design approaches</li> </ul> <p>A compulsory technical (systems) component is required.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Recognise the professional and practical requirements of various Interior Design practices and their specific research approaches.</li> <li>b. Understand the relationship critical concept development and how design research applies in contemporary design practice.</li> <li>c. Critically formulate design strategies and design propositions and projects from these.</li> <li>d. Understand the specific design processes and skills required for specific approaches.</li> </ol>

	<p><u>Transferable skills</u></p> <p>e. Gain critical ability in analysing the roles of design in a broad interdisciplinary spatial design context.</p>																																					
<p><b>Subject Synopsis/ Indicative Syllabus</b></p>	<p>Students will be introduced to:</p> <p><b>Contextual knowledge</b></p> <ul style="list-style-type: none"> <li>• What is Interior Design practice?</li> <li>• What are the different types of research approach to spatial design?</li> <li>• Understanding of users and user-centred approach to Interior Design</li> </ul> <p><b>Methods and practices</b></p> <ul style="list-style-type: none"> <li>• Research, conceptual and technical skill acquisition</li> </ul>																																					
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<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lectures and seminars	8 Hrs.
	▪ Tutorials: group and individual	58 Hrs.
	▪ Critiques / reviews	12 Hrs.
	Other student study effort:	
	▪ Self-study	162 Hrs.
	<b>Total student study effort</b>	<b>240 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u>  Fawcett-Tang, R., &amp; Owen, W. (2002). <i>Mapping: An illustrated guide to graphic navigational systems</i>. RotoVision.</p> <p>Mostafavi, M., Doherty, G. &amp; Graduate School of Design, Harvard University. (2010). <i>Ecological Urbanism</i>. Lars Muller Publishers.</p> <p>Noever, P., &amp; Meyer, K. (2010). <i>Urban Future Manifestos</i>. Ostfildern, Verlag.</p> <p><u>Magazines</u>  <a href="#">Abitare   Architecture Design Magazine</a>  <i>Archis Journal</i>  <i>Architectural Review</i>  <i>Architectural Record</i>  <a href="#">DETAIL - Magazine of Architecture + Construction Details</a>  <a href="#">Dezeen   architecture and design magazine</a>  <i>Domus</i>  <a href="#">El Croquis. Editorial de Arquitectura, Construcción y Diseño.</a>  <i>TOPOS magazine</i></p> <p><u>Journals</u>  <i>Oase Journal</i>  Additional lists will be based on Unit tutor and focus.</p>	

## Subject Description Form

<b>Subject Code</b>	SD4711
<b>Subject Title</b>	Studio III – Networks and Communities
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>This is a studio course about creating interactive dynamic experience that entails entertainment and persuasion in social media.</p> <p>The objectives of studio classes are to let students gain hands-on experience through design and creation processes and to facilitate their internalisation and embodiment of knowledge. This particular studio course introduces students to the latest trends of social media, let them gain knowledge and perspectives on global issues, and motivates them to create emphatic and persuasive experience enabled by the new medium.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Formulate design problems in social media, and prepare project schedules.</li> <li>b. Collect data for primary research and interpret secondary research information.</li> <li>c. Use various tools for qualitative or quantitative analyses.</li> <li>d. Perform research following standard codes of scholarly conduct and ethical behaviours.</li> <li>e. Generate new ideas and technology-enabled concepts for emphatic and persuasive experience.</li> <li>f. Make critical judgment based on contextual review of social media.</li> <li>g. Implement interactive aesthetic prototypes and conduct testing.</li> <li>h. Evaluate performance and mobilise iterative process.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>i. Critically reflect results and documents development.</li> <li>j. Build empathy on issues from an international perspective.</li> <li>k. Communicate effectively and precisely with professional vocabularies.</li> <li>l. Work on team projects as an effective member.</li> </ol>

<p><b>Subject Synopsis/ Indicative Syllabus</b></p>	<p>Students will be introduced to:</p> <p><u>Concepts and Principles</u></p> <ul style="list-style-type: none"> <li>• Trends, influence, and acceptance of social media in societies</li> <li>• Participatory design process</li> <li>• Roles of technologies in social networking systems, e.g., sharing, micro-blogging, friends tracking, location awareness, viral marketing, electronic donation, experience simulation and demonstration, etc.</li> <li>• Online communities and cultures</li> <li>• Global issues and empathy building methods</li> <li>• Application: e.g., social networking applications, collaborative creation and sharing tools, experience simulation, location-based games, etc.</li> </ul> <p><u>Techniques and Experiments</u></p> <ul style="list-style-type: none"> <li>• Prototyping and testing</li> </ul>																																																																																
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	<p>Continuous assessment evaluates students' progress in different stages of project development.</p> <hr/> <p>Project deliverables demonstrate students' competence in embodying their ideas in tangible outcomes.</p>	
<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lectures, tutorials, presentations	20 Hrs.
	▪ Production workshops	19 Hrs.
	Other student study effort:	
	▪ Project development	38 Hrs.
	▪ Reading, presentation preparation	28 Hrs.
	<b>Total student study effort</b>	<b>105 Hrs.</b>
<b>Reading List and References</b>	<p><b>Articles</b></p> <ul style="list-style-type: none"> <li>• Sanders, E. B.-N. &amp; et. al (2002) "From User-Centered to Participatory Design Approaches." In <i>Design and the Social Sciences</i>. J.Frascara (Ed.), Taylor &amp; Francis Books Limited.</li> <li>• Sanders, E. B.-N. &amp; et. al (2001) "Harnessing People's Creativity: Ideation and Expression through Visual Communication." In <i>Focus Groups: Supporting Effective Product Development</i>. Langford J and McDonagh-Philp D (Eds.) Taylor and Francis.</li> <li>• Steen, M. (2011). Tensions in human-centred design. <i>CoDesign</i>, 7(1), 45-60.</li> <li>• Miyata. Y. (2013). "Nurturing Creative Mindsets in the Global Community; Cultures of Creativity - Nurturing creative mindsets across cultures." LEGO Foundation.</li> <li>• United Nations. (n.d.). <i>United nations sustainable development – 17 goals to transform our world</i>. United Nations. <a href="https://www.un.org/sustainabledevelopment/">https://www.un.org/sustainabledevelopment/</a>.</li> <li>• van der Velden M., Mörtberg C. (2014) Participatory Design and Design for Values. In: van den Hoven J., Vermaas P., van de Poel I. (eds) <i>Handbook of Ethics, Values, and Technological Design</i>. Springer, Dordrecht. <a href="https://doi.org/10.1007/978-94-007-6994-6_33-1">https://doi.org/10.1007/978-94-007-6994-6_33-1</a></li> </ul>	

## Subject Description Form

<b>Subject Code</b>	SD4772
<b>Subject Title</b>	Interactive Media and Marketing
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Marketing drastically changes its shape in the digital age. With the advent of the new media, marketing takes place at different facets, including websites, electronic direct mails, social networks, location-based services, and others. It takes various forms, such as viral marketing, game-based marketing, or customer relationship management. Designers in the digital age have to develop the related mindset and skillset to make more effective and persuasive delivery of messages.</p> <p>This subject introduces students to the basic principles of marketing, with a view to opening up possibilities for more persuasive marketing campaigns with all accessible digital media tools. This subject also introduces the marketing and design implications of data made available by various digital platforms.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Identify and compare different marketing elements on the digital platform.</li> <li>b. Contrive appropriate marketing strategies for the digital generation.</li> <li>c. Demonstrate new interactive experience and the added values generated from it.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>d. Reflect critically on their learning process.</li> <li>e. Communicate effectively and precisely using technical terms.</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• Internet marketing and online advertising</li> <li>• Marketing strategies for the digital age</li> <li>• Search engine optimisation</li> <li>• Viral elements in digital marketing</li> <li>• Social media and online consumer engagement</li> <li>• User-generated content and the implications</li> <li>• Data analytics and the implications</li> <li>• Case study</li> </ul>

<b>Teaching/Learning Methodology</b>	Activity	Purpose					
	Lecture	Provides students with a theoretical approach to the subject.					
	Tutorial	Guides students through the development of projects, individually and in small groups.					
	Workshop	Provides students with hands-on experience to put principles into practice.					
	Assignment	Gives students guided challenges in order to use what they have learned and provides them with an opportunity to personalise those skill-sets with their individual insights.					
<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
			a	b	c	d	e
	1. Assignments	90%	✓	✓	✓	✓	✓
	2. Participation	10%		✓	✓	✓	✓
	<b>Total</b>	<b>100%</b>					
Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:							
The assignments are designed to allow students to demonstrate what they learn and reflect upon.							
Participation measures students' engagement in class activities and exercises.							
<b>Student Study Effort Expected</b>	Class contact:						
	▪ Lecture						19 Hrs.
	▪ Tutorial and workshop						20 Hrs.
	Other student study effort:						
	▪ Reading, preparation for presentation						22 Hrs.
	▪ Project work and Assignment						44 Hrs.
<b>Total student study effort</b>						<b>105 Hrs.</b>	
<b>Reading List and References</b>	<b>Books</b>						
	• Krug, S. (2006) <i>Don't make me think! : a common sense approach to Web usability</i> . New Riders.						
	• Ryan, D. (2012) <i>Understanding digital marketing: marketing strategies for engaging the digital generation</i> . Philadelphia, Pa.: Kogan Page.						
	• Ryan, D & Jones, C. (2011) <i>The Best Digital Marketing Campaigns in the World</i> . Philadelphia, Pa.: Kogan Page.						
	• Moriuchi, E. (2019) <i>Social Media Marketing, Second Edition: Strategies in Utilizing Consumer-generated Content</i> . Business Expert Press						



## The Hong Kong Polytechnic University

**Subject Description Form**

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

<b>Subject Code</b>	SD4842
<b>Subject Title</b>	Masterclass in Art Direction
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>This masterclass in art direction will be held when prominent advertising professionals visit the School for a period of four weeks' intensive teaching. Each master will be allocated 12 hours to conduct 3 to 4 sessions of teaching during a week either in the daytime or evening.</p> <p>Open to Level 3 or 4 advertising students, this master class will offer students the opportunity to work with locally and/or internationally renowned advertising professionals and gain insights into art direction that pertain to advertising design.</p>
<b>Intended Learning Outcomes</b>  <i>(Note 1)</i>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Analyse and discuss the masters' styles and skills in art direction across a variety of media.</li> <li>b. Identify the components of outstanding Art Direction in advertising across a variety of media.</li> <li>c. Develop and produce effective advertising by applying the art direction skills learnt across a variety of media.</li> <li>d. Demonstrate the ability to present an advertising assignment through verbal and written communications skills</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>e. Evaluate information and case studies critically to form independent judgments</li> <li>f. Demonstrate effective interaction with others through discussions.</li> </ol>

<p><b>Subject Synopsis/ Indicative Syllabus</b></p> <p><i>(Note 2)</i></p>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• The masters’ skills and insights of art direction for a wide range of media formats and applications, including, but not exclusively, print, OoH, publication, film, graphics, experiential and digital</li> <li>• Economic, cultural, social and technological forces that form today’s advertising and communication design culture</li> <li>• Introduction to the principles and craftsmanship in art direction</li> <li>• Case studies of outstanding and inferior art direction with in-depth analysis of use of layout, typography, illustration, photography, sound and interactivity</li> <li>• Research and analysis of data and information</li> <li>• Sourcing, selecting and structuring of content and data</li> <li>• Synthesising information into findings</li> <li>• Transforming learning into personal Art Direction expression</li> <li>• Communication skills</li> <li>• Presentation skills</li> </ul>																																						
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1. Assignment / Presentation	50%			✓	✓	✓	✓																																
2. Class discussion	50%	✓	✓			✓	✓																																
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	The class discussions are to assess students' active participation in discussing and analysing case studies and teaching material provided by both masters and peers.	
<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lecture / Guest lecture	14 Hrs.
	▪ Tutorial	14Hrs.
	▪ Workshop	5 Hrs.
	▪ Presentation	6 Hrs.
	Other student study effort:	
	▪ Research	22 Hrs.
	▪ Assignment	44 Hrs.
	<b>Total student study effort</b>	<b>105 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u>  Arrington T., &amp; Frederick M. (2018). <i>101 Things I Learned in Advertising School</i>. Crown Publishing</p> <p>Barry, P. (2016), <i>The Advertising Concept Book</i>. Thames &amp; Hudson</p> <p>Bell E., &amp; Heller S. (2019). <i>Paul Rand: Inspiration and Process in Design</i>. Moleskine Books</p> <p>D&amp;AD Awards, Wiedemann,J. (2010) <i>D&amp;AD09, A selection of the Best Advertising and Design in the World</i>. Taschen</p> <p>Heller S., &amp; Vienne V. (2006). <i>The Education of an Art Director</i>. Allworth Press</p> <p>Heller S., &amp; Vienne V. (2009). <i>Art Direction explained, at last</i>. Laurence King Publishing</p> <p>Ogilvy D. (1985). <i>Ogilvy on Advertising</i>. Vintage</p> <p>Zec, P. (2019). <i>International Yearbook Communication Design</i>. Red Dot Editions</p> <p><u>Websites</u>  Creative Bloq <a href="https://www.creativebloq.com/career/art-director-11121180">https://www.creativebloq.com/career/art-director-11121180</a>  D&amp;Ad <a href="https://www.dandad.org/profiles/jury/181112/art-direction-2020/">https://www.dandad.org/profiles/jury/181112/art-direction-2020/</a></p>	

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

<b>Subject Code</b>	SD4866
<b>Subject Title</b>	Transmedia Advertising
<b>Credit Value</b>	6
<b>Level</b>	4
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Advertising media is everchanging and expanding. From broadcast media, print and digital media, as well as ‘non-traditional’ media such as ambient, event, product placement, guerrilla marketing and social media to all various forms of media on emerging technologies, advertising creatives and media professionals need to be responsive to the opportunities that they are presented with and the limitations of each.</p> <p>This subject aims to provide students with an understanding of how the integrated advertising media can maximise the communication effect for sales and brand building. Apart from the current media landscape, students will be introduced to the emerging technologies in the new online and mobile media, and the types of associated online activity that can be used for advertising purposes. Students will also explore the process of generating advertising campaigns, from the development of communication message, strategy, to advertising ideas and final executions with clear campaign structure.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <p><u>Professional skills</u></p> <ol style="list-style-type: none"> <li>a. Generate a creative and appropriate advertising campaign ideas in response to set briefs.</li> <li>b. Propose a compelling advertising message to communicate with potential target groups.</li> <li>c. Apply creative use of the existing and emerging media technologies.</li> <li>d. Recognise the strengths and weaknesses of various media technologies.</li> <li>e. Examine the effectiveness of new media technologies as a communication tool.</li> </ol> <p><u>Transferable skills</u></p> <ol style="list-style-type: none"> <li>f. Demonstrate creativity, critical thinking and innovation when identifying and solving problems in diverse contexts.</li> <li>g. Work collaboratively as part of a team.</li> <li>h. Express ideas effectively in written and visual forms.</li> </ol>

<p><b>Subject Synopsis/ Indicative Syllabus</b></p>	<p>Students will be introduced to:</p> <ul style="list-style-type: none"> <li>• The proper structure to create an insightful message – i.e. A.I.D.A.</li> <li>• Exploit the power of integrated advertising media to maximise the communication effect – i.e., communication journey</li> <li>• The merits and shortcomings of different advertising media in communications</li> <li>• The role and evolution of direct marketing &amp; direct response advertising</li> <li>• Online technologies e.g. email, banner ad, website, forum, blog, social media, search engine etc</li> <li>• Usability design: process of developing usable websites</li> <li>• Design for online customer experience: how to trigger instance response</li> <li>• Online branding through case studies</li> <li>• Beyond the Internet: online advertising as part of an integrated advertising campaign</li> <li>• Integrated advertising campaign effectiveness evaluation</li> </ul>																																																		
<p><b>Teaching/Learning Methodology</b></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Purpose</th> </tr> </thead> <tbody> <tr> <td>Lecture/ Seminar</td> <td>Introduces students to case studies, theories and principles and real working process related to integrated advertising campaign.</td> </tr> <tr> <td>Workshop/ Exercise</td> <td>Allows students to apply principles into practice with short in-class exercises.</td> </tr> <tr> <td>Tutorial</td> <td>Guides students in the development of projects, individually and in small groups.</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.</td> </tr> </tbody> </table>	Activity	Purpose	Lecture/ Seminar	Introduces students to case studies, theories and principles and real working process related to integrated advertising campaign.	Workshop/ Exercise	Allows students to apply principles into practice with short in-class exercises.	Tutorial	Guides students in the development of projects, individually and in small groups.	Critique	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.																																								
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	<p>Projects Assess the students' ability to:</p> <ul style="list-style-type: none"> <li>- Work collaboratively to plan and develop a creative integrated advertising campaign.</li> <li>- Identify traditional and emerging media as a way of reaching consumers.</li> <li>- Apply the knowledge and skills of new media technologies.</li> <li>- Demonstrate an understanding of online usability by creating and designing online contents for advertising purposes.</li> </ul>	
<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lecture/Seminar	18 Hrs.
	▪ Exercise	9 Hrs.
	▪ Tutorial	45 Hrs.
	▪ Critique	6 Hrs.
	Other student study effort:	
	▪ Research	39 Hrs.
	▪ Projects	75 Hrs.
	▪ Preparing for Presentation	18 Hrs.
	<b>Total student study effort</b>	<b>210 Hrs.</b>
<b>Reading List and References</b>	<p><u>Books</u>  Blakeman, R. (2011) <i>Advertising Campaign Design: Just the Essentials</i>. M.E.Sharpe</p> <p>Ryan, D, &amp; Jones, C. (2014) <i>The Best Digital Marketing Campaigns in the World II</i>. Kogan Page</p> <p>Bird, D. (2007). <i>Commonsense direct &amp; digital marketing</i>. Kogan Page.</p> <p>Curran, S. (2003). <i>Convergence design: Creating the user experience for interactive television wireless and broadband</i>. Rockport Publishers.</p> <p>Krug, S. (2014). <i>Don't make me think, Revisit: A common sense approach to web usability</i>. (3<sup>rd</sup> ed.). New Riders Press.</p> <p>Young, M. (2017). <i>Ogilvy on Advertising in the Digital Age</i>. Goodman Book.</p> <p>Rogers S., &amp; Thorson E. (2017). <i>Digital Advertising (Advances in Consumer Psychology)</i> ( 3<sup>rd</sup> ed.). Routledge.</p> <p><u>Websites</u>  Communication. Arts <a href="http://www.commarts.com">www.commarts.com</a>  Contagious. <a href="http://www.contagious.com">www.contagious.com</a>  D&amp;AD. <a href="http://www.dandad.org">www.dandad.org</a>  Ad Age. <a href="http://www.creativity-online.com">www.creativity-online.com</a>  Marketing. <a href="http://www.marketing-interactive.com">www.marketing-interactive.com</a>  Adverblog. <a href="http://www.adverblog.com">www.adverblog.com</a></p>	