

BA (Hons)

Design



ARTS UNIVERSITY BOURNEMOUTH

Programme Specification

## ARTS UNIVERSITY BOURNEMOUTH

### PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Design** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of this Handbook.

<b><u>Key Course Information</u></b>	
Final Award	BA (Hons)
Course Title	Design
Award Title	BA (Hons) Design
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Design and Architecture
Professional accreditation	None
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Art and Design
UCAS code	W241
Language of study	English
External Examiner for course:	To be confirmed
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	April 2019
Date of most recent review	N/A
Date programme specification written/revised	September 2022

### **Course Description**

The BA (Hons) Design will offer students the opportunity to develop as designers based on their inherent design skills. Some of us are makers at our core, others are most comfortable as thinkers, some are capable of floating seamlessly between design thinking and making. What you all have in common is a passion for design and joining this course will give you the skills to engage professionally with the creative, innovative and sustainable characteristics of the broad subject of design.

*The good news is that design, however it is defined, is receiving unprecedented interest, not just in the outcomes of our efforts but in how our community thinks and works. Numerous articles in print and online appear almost daily about how design thinking can be successfully applied to*

*everything from social justice to increased profitability. [...] I can't think of another time when designers have had as many opportunities to define for themselves how they wish to participate in our world.<sup>1</sup>*

The BA (Hons) Design is perfectly situated within a leading university offering high quality specialist education in art, design, media and performance across the creative industries. Students will be enabled to discover, explore and create design in a problem-solving context. The curriculum is linked closely to design industry partners through regular engagements with design professionals via tutorials, live projects and industry visits.

Graduates of the course will be able to employ knowledge, skills and technologies learned in an environment of critical debate through the creative exploration of materials, design methods, social, environmental and cultural understandings and collaborative endeavour. They will engage with the dynamic process of influence and inspiration, development and transformation that is essential to creativity and underpins effective entrepreneurship within the broad context of design. As such, the BA (Hons) Design embraces the central tenet of the *Art and Design Subject Benchmark Statement* principle of collaborative and dispersed practice.

A strong studio culture enhanced by effective cross-course learning and teaching will ensure that students on the BA (Hons) Design benefit from the rich experiences of team and collaborative working. The new programme aligns itself elegantly with existing courses at AUB, namely BA (Hons) Modelmaking, BA (Hons) Interior Architecture and Design and BA (Hons) Architecture. Together they create a culture of research and pedagogic engagement, strongly rooted in exploration and making. The BA (Hons) Design completes the already vibrant design community in the School of Art, Design and Architecture, which in turn reflects how professional designers interact in industry.

Staff on the course are involved with design research and design practice, both of which feed directly into the students' learning experience. Individual entrepreneurship and the ability to synthesise learning and skills across a range of design constraints will be subject to rigorous scrutiny by peers, tutors and industry partners.

The course will encourage students to challenge conventional thinking through their work, developing individual vision and confidence. This mix of solid design education and a friendly, collaborative atmosphere will empower students to apply innovative thinking creatively. Students will explore emerging opportunities, tools and technologies in the design field, they will develop new design skills and enhance inherent skill sets that can be applied to a wide range of employment contexts.

We understand that all students will have a different approach to problem solving in design and we will encourage you to explore, collaborate and develop your own design personality with opportunities to agree learning outcomes and choose project

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<sup>1</sup> Professor Helen Maria Nugent - *Dean of the Design Division at California College of the Arts (CCA) in San Francisco and a founding partner of Haelo Design from A New Era For Industrial Design - Designers Respond | Industrial Designers Society of America - IDSA (2019) INDUSTRIAL DESIGNERS SOCIETY OF AMERICA*. Available at: <https://www.idsa.org/news/innovation/new-era-industrial-design-designers-respond#Helen> (Accessed: 5 June 2019).

contexts by finding your own briefs. Taking part in competitions and working in teams as well as individually will be a constant theme of your design studies.

You will be introduced to the fundamental design methods, using manual, tactile and digital skills in their first year. This is complemented with an introduction to materials and processes and an understanding of broad design history and its professional context. Building on these fundamental skills, all students are enabled to develop research capabilities and to apply critical thinking to all aspects of their design during the second year.

This learning journey encompasses a deepening awareness of 2D and 3D design, through traditional making as well as digital tools. Interpretative planning, visualisation and manufacturing skills are all developed in varied learning environment of high professional and creative expectations. They include hands-on studio and workshop work as well as tutorial and seminar-based study, external visits, professional industry tutorials, peer assessment, presentation and communication of your own work and project specific masterclasses.

In the final year students are expected to synthesise all their design skills and indicate the individual design personality they have developed. The year combines creative and personal expression through researching and writing critically and reflectively about design, through active engagement with industry on individual and collaborative projects and in the form of significant artefact/s or the equivalent. This approach brings together the theoretical, professional, practical and creative elements we see as essential to graduates who can respond to the full breadth of graduate opportunities.

### **Course Aims**

The course aims to:

1. Encourage the exploration of personal preferences within the design discipline and support the formation of a professional design personality in an industry context. – *Employability and Entrepreneurship*
2. Develop qualities and transferable skills necessary for employment such as: scoping, problem-finding, problem-solving, opportunity spotting, ideation, research, communication and presentation skills. Successfully realise physical, visual, creative and aesthetic solutions. – *Design Skills*
3. Establish comprehensive grounding within the design discipline and gain the ability to communicate related information, ideas, problems, and solutions to both specialist and non-specialist audiences. – *Professional Communication*
4. Build confidence in the critical and theoretical exploration of the discipline in form of academic research; explore and retain knowledge of the underlying concepts and principles associated with the discipline of design; and with study in general. – *Academic Skills*
5. Expand your ability to manage your own learning and to appreciate the uncertainty, ambiguity and limits of knowledge. – *Independent Learning*

6. Build the capacity to critically evaluate arguments, assumptions, abstract concepts and data (that may be incomplete); to formulate judgements and to frame appropriate questions to achieve a solution – or identify a range of solutions – to a problem. – *Critical Thinking*

### **Course Outcomes**

By the end of the course you will be able to:

1. Identify defined aspects of the discipline, explore a career in design or a design-related industry either as a specialist or generalist.
2. Evidence an effective approach to: scoping, problem-finding, problem-solving, opportunity spotting, ideation, research, communication and presentation skills. Successfully realise physical, visual, creative and aesthetic solutions.
3. Discuss and communicate design discipline related information, ideas, problems, and solutions to both specialist and non-specialist audiences.
4. Seek further academic qualifications or employment within strategic or research driven environments.
5. Work independently and apply knowledge, skills and understanding appropriately and in a reflective manner.
6. Evidence critical and analytical understanding and awareness as well as the ability to function and make decisions in complex and unpredictable contexts.

### **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Art and Design*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

### **Learning and Teaching Strategies**

Learning is realised through taught sessions and independent study. The course is structured progressively and embraces a wide variety of learning and teaching methods and experiences to promote active learning. These include project-based learning, workshops, team learning lectures, seminars, group critiques, educational visits, guided reading and tutorials.

You will develop skills, which include research, critical analysis, problem solving, communication and presentation as well as specialist technical skills. Throughout, the integration of theory and practice is promoted and reinforced rigorously. The learning experiences prepare you for a variety of employment routes and postgraduate study.

You will be encouraged to experiment, take risks, and try out new things. The moment when new found skills and knowledge are connected to your existing skillset and understanding is seen as an opportunity for insight, creativity and

learning. Projects involve phases of problem finding, problem solving, and spotting opportunities for innovation.

A team of staff that include professional Designers from a variety of backgrounds, researchers and relevant visiting practitioners delivers the course. The course is outward facing and works closely with the design industry and other organisations at local, national and international levels.

You take part in a variety of design competitions appropriate to your level, for example the Royal Society of Arts Student Design Awards as well as the Design and Art Direction student awards competition offer opportunities to participate in industry-based briefs.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

## **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

## **Course Structure**

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

## **Core Values and Skills**

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

### **Equalities Diversity and Inclusion (EDI)**

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

### **Graduate Attributes (GA)**

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

## **Course Content**

The course is structured around three core priorities containing attributes that you will be encouraged to develop. The attributes are abilities or skills that you will demonstrate through your practice. The total attributes/skills you have acquired at any point provides you with a profile of attributes that reflect your readiness for employment and entrepreneurship and/or your readiness to undertake further study.

### ***Three core priorities:***

1. Design Practice
2. Design Context
3. Design Collaboration

Within these, you will develop a particular set of attributes/skills:

- Analytical and research skills
- Conceptual skills
- Visualisation skills
- Making skills
- Subject specific theories and knowledge
- Contextual theories and knowledge
- Argumentation and communication skills
- Social/networking/authorial skills

## **Level 4**

Level 4 provides you with opportunities to develop fundamental skills, principles, processes and knowledge. These are what we consider to be core attributes; the kind of things that all designers might be expected to do, or to know.

Level 4 units are designed to provide you with experience in the studio and IT areas and to promote confidence in using technical processes, methods and materials necessary to the study of Design. Study at this level provides a broader contextual understanding of the subject. Theory and practice are seamlessly integrated in all units. Skills in research, critical analysis and evaluation, communication of inter-related practices and technologies are delivered to enhance students' creative potential.



**Level 4 is divided into the following units:**

**DESIGN STUDIO 1**

- Part 1 - Fundamental Ideas Bootcamp – 1
- Part 2 - Past - Present - Future 1

**DESIGN STUDIO 2**

- Part 1 - Fundamental Ideas Bootcamp – 2
- Part 2 - Past - Present - Future 2

**DESIGN STUDIO 3 – Design Project**

The **DESIGN STUDIO UNITS 1 – 3** at level 4 will cover the following elements of design practice and context:

- Design Visualisation 2D & 3D (Sketching, Drawing, Prototyping)
- Manual Tools (Making and Prototyping)
- Presenting & Communicating
- Design Methods
- Digital Tools (Software & Digital Prototyping)
- Introduction to Design Research
- Introduction to Design Thinking/ Human Centred Design
- Experimentation
- Design History
- Design Philosophy and Values
- Current Affairs (Legislations & IP, Sustainability, Materiality)
- Creative Business
- Design Collaboration & Teams

**At some point in the year we will offer you the opportunity to take part in a DESIGN JAM. This** is a short team event with a design focus, which often links students with industry. It can be run on a cross-course level basis as well as cross-university basis.

**Level 5**

During this level you are required to relate creative aims to critical and contextual frameworks. You will identify different perspectives, specialisms and ways of thinking, within Design.

The three priorities of Design Practice, Design Context and Design Collaboration from level 4 continue on a more comprehensive level in this year and you are encouraged to engage with your subject from different viewpoints. Focus will be on your ability to develop deeper understanding of the complexity of design and find a direction within your design practice that suits your natural skill sets and interests.

In this way, the Level 5 experience provides a way of scoping different understandings, skills, and methods of working that can inform your thinking in relation to the more self-directed practice, and project-based learning occurring at Level 6.

Theoretical and contextual understanding is broadened and deepened in a variety of ways in Level 5. Ethical and sustainability issues are addressed more comprehensively to allow you to build skills related to surveying, and then focusing on particular themes and issues that might go on to become the subject of your projects in Level 6. This provides another way in which you can identify a focus for your study at Level 6.

**Level 5 is divided into the following units:**

CREATIVE TEAMS  
DIGGING DEEP  
PORTFOLIO MASTERCLASS  
FOR REAL  
TOO-AMBITIOUS PROJECT(S)

The units **CREATIVE TEAMS**, **PORTFOLIO MASTERCLASS** and **TOO-AMBITIOUS PROJECT(S)** will cover the following at level 5:

- Expanded Design Tools
- Design Process in detail
- Competition Briefs
- Design Teams
- Design Development (Research, Sketching, Making and Prototyping)
- Advanced Digital Skills (Software and Digital Manufacture)
- Design Experimentation
- Materials Exploration
- Portfolio Masterclasses

The units **DIGGING DEEP** and **FOR REAL** will cover the following at level 5:

- Design Studies
- Advanced Design Research
- Writing About Design
- Creative Business Management
- Current Affairs (Environmental Studies, Politics)
- Design Collaboration

Finally, there are considerable opportunities to connect with potential employers at Level 5. You will be encouraged to contact design agencies, design driven businesses and consultancies in a number of ways.

## **Level 6**

Level 6 encourages you to extend the scope and depth of enquiry and to confirm your particular creative aspirations, developing a strategic approach that focuses your practice toward particular destinations.

The **PASSION FOR DESIGN** unit affords opportunities to pursue a programme of advanced independent research or demonstrate an advanced level of skills; analysis, criticism and communication appropriate for entry to employment or postgraduate study.

The **THE COLLECTIVE** will allow you to demonstrate your unique set of design and creative skills in the context of a team project. The aim is to agree and produce a professional body of work as a team, this could be a talk/workshop/seminar, an exhibition, a publication/book/paper etc.) to a high standard. Your work will potentially be considered for submission to an event e.g. a symposium, exhibition or conference.

The development of your very own design direction will have influenced the past 2 years of your studies and in your final year you will take the lead as designer on your final major project. There are two parts to this: in **LEAD THE WAY** you will conduct in-depth research around an area of your choice that will inform **LEAD THE WAY**. In part 1 as well as communicating through academic writing, you will also be expected to use your writing skills to organise your ideas for messaging, specification, copywriting and pitching ideas.

**LEAD THE WAY** is based on a detailed learning agreement and will focus on the detail design/development of your final major project.

All units at this level will provide you with opportunities to demonstrate the maturity of your creativity, intellectual enquiry and expressive abilities. Through a deep dive approach to design you will be given the opportunity to refine your practice. At this level primary research and experimentation are used to develop insights that spark creative solutions to problems that you will have identified. The learning in these units tends to be problem based; meaning, it emerges from the challenges and particularities of the project concerned. Learning Agreements, which you negotiate with the teaching team will provide a focus to enable you to demonstrate the integration of your learning on the course.

At this level, your skills can inform experimentation, providing opportunities to realise original creative outcomes.

The outward facing nature of the course becomes even more noticeable at Level 6 with the possible engagement with competition briefs and with the input from visiting speakers.

**Level 6 is divided into the following units:**

PASSION FOR DESIGN  
THE COLLECTIVE  
LEAD THE WAY Part 1  
LEAD THE WAY Part 2

**PASSION FOR DESIGN** context:

- Personal Design Priorities
- Creative exploration
- Individual or team project
- Competition brief(s)

**THE COLLECTIVE** context:

- Creative team-work
- Professional body of work
- Potential submission to design event/conference/symposium

- Publication

**LEAD THE WAY Part 1** context:

- Deep-level research and exploration
- Will inform LEAD THE WAY Part 2 learning agreement and project content
- Feasibility study
- Academic writing

**LEAD THE WAY Part 2** context:

- Individual or team project
- Possible Project contexts: Own brief, Competition brief, Live Industry brief, Specialisation, Experimentation

**Course Units**

**Level 4**

DES487	DESIGN STUDIO 1	40 CREDITS
DES488	DESIGN STUDIO 1	40 CREDITS
DES489	DESIGN STUDIO 3: Design Project	40 CREDITS

**Level 5**

DES501	CREATIVE TEAMS	20 CREDITS
DES502	DIGGING DEEP	40 CREDITS
DES503	PORTFOLIO MASTERCLASS	20 CREDITS
DES504	FOR REAL - Industry Collaboration	20 CREDITS
DES505	TOO-AMBITIOUS PROJECT(S)	20 CREDITS

**Level 6**

DES601	PASSION FOR DESIGN: Intensive Design Context Project	40 CREDITS
DES602	THE COLLECTIVE: Collaborative Design Project	20 CREDITS
DES603	LEAD THE WAY: Professional Design Project Part 1-R&D	20 CREDITS
DES604	LEAD THE WAY: Professional Design Project Part 2	40 CREDITS

**Course diagram**

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

<b>Level 4</b>																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>									
Induction week	<b>DES487 Design Studio 1</b> <b>Weeks 1-10</b> (40 credits)										<b>DES488 Design Studio 2</b> <b>Weeks 11-20</b> (40 credits)										<b>DES489 Design Project</b> <b>Weeks 21-30</b> (40 credits)									

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
<b>Autumn Term</b>											<b>Spring Term</b>										<b>Summer Term</b>									
DES502 DIGGING DEEP Weeks 1-10 (40 credits) A											DES505 TOO-AMBITIOUS PROJECT(S) Weeks 11-20 (20 credits) A										DES503 PORTFOLIO MASTERCLASS Weeks 22-30 (20 credits) A									
											DES501 CREATIVE TEAMS Weeks 14-20 (20 credits) A										DES504 FOR REAL-Industry Collaboration Weeks 21-26 (20 credits) A  Team project(s)									
<b>Student development goals at Level 5:</b> deepen design knowledge – critical investigation – improve creative problem-solving skills – build design personality – management and organisation – improve resilience and confidence – understand own limitations – further develop communication																														

Level 6																																
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		
Autumn Term											Spring Term											Summer Term										
<b>DES601 PASSION FOR DESIGN: Intensive Design Context Project Weeks 1-11 (40 credits)</b>											A												<b>DES604 LEAD THE WAY: Professional Design Project Part 2 Weeks 17-30 (40 credits)</b>									Final Assessment
											<b>DES603 LEAD THE WAY: Professional Design Project Part 1 – R&amp;D Weeks 10-19 (20 credits)</b>											A										
											<b>DES602 THE COLLECTIVE: Collaborative Design Project Weeks 7-15 (20 credits)</b>											A										
<b>Student development goals at Level 5:</b> systemic understanding of subject area – coherent and detailed design knowledge – established critical investigation – excellent creative problem-solving skills – established design personality and future direction – mentoring skills – improved resilience and confidence – excellent verbal and visual communication																																

## Reading list for course

*These titles are indicative and updated lists will be provided during the delivery of the course.*

### Core

See Unit Information.

### Recommended

#### DESIGN

- Boradkar, P. (2010) *Designing things: a critical introduction to the culture of objects*, English edn, Berg, New York.
- Chapman, J. (2015) *Emotionally durable design: objects, experiences and empathy*, Second edn, Routledge, London.
- Chick, A. & Micklethwaite, P. (2011) *Design for sustainable change: how design and designers can drive the sustainability agenda*, AVA Academia, Lausanne.
- Kolko, J. (2014) *Well-Designed: How to Use Empathy to Create Products People Love*, Harvard Business Review Press, Boston
- Malpass, M. (2017) *Critical design in context: history, theory and practices*, Bloomsbury, London.
- Manzini, E. (2015) *Design, When Everybody Designs: An Introduction to Design for SocialInnovation*, MIT Press, Cambridge. Available from: ProQuest Ebook Central. [23 November 2018].
- Milton, A. & Rodgers, P. (2011) *Product Design*, Laurence King Publishing, London. Available from: ProQuest Ebook Central. [23 November 2018].
- Myers, W. (2018) *Bio design: nature, science, creativity*, Revis and expand edn, Thames & Hudson, London.
- Norman, D.A. (2004) *Emotional design - why we love (or hate) everyday things*, Basic Books, New York.
- Papanek, V. (1985) *Design for the real world - human ecology and social change*, 2nd. edn, Thames & Hudson, London.
- Parsons, G. (2016) *The philosophy of design*, Polity, Cambridge.
- Rawsthorn, A. (2018) *Design as an attitude*, JRP/Ringier, Zurich.
- Sellers, L. (2018) *Women Design: Women Design: Pioneers in architecture, industrial, graphic and digital design from the twentieth century to the present day*, Frances Lincoln, London.
- Solanki, S., (2018) *Why Materials Matter; Responsible Design for a Better World*, Prestel, London
- Vinielli, M. (2015) *The Vinielli Canon*, Lars Muller Publishers

#### DESIGN THINKING

- Cross, N. (2011) *Design thinking: understanding how designers think and work*, Berg, Oxford.
- Brown, T. & Katz, B. (2009) *Change by design: how design thinking transforms organizations and inspires innovation*, Harper Collins, New York.

#### INNOVATION

- Kelley, T. & Kelley, D. (2013) *Creative confidence: unleashing the creative potential within us all*, William Collins, London.
- Long, K., Pestana, M., Hyde, R. & Victoria and Albert Museum (2018) *The future starts here*, V&A, London.



## **METHODS & TOOLS**

Bill & Melinda Gates Foundation & IDEO (Firm) (2011) *Human centered design toolkit*, 2nd edn, IDEO.

IDEO (Firm) (2002) *Ideo method cards*, Ideo, San Francisco.

## **CREATIVE RESEARCH**

Milton, A. & Rodgers, P. (2013) *Research methods for product design*, Laurence King, London.

Muratovski, G. (2016) *Research for Designers*, Sage Publications Ltd, 1st edn

## **MAGAZINES (physical & online)**

Icon

Design week

Blueprint

Wired

Wallpaper

Creative Review

## **JOURNALS**

Design Issues

The Design Journal

## **Study Skills Resources**

### **ACADEMIC WRITING**

Bailey, S. (2014) *Academic Writing*. 4th edn. Abingdon: Routledge.

Creame, P. and Lea, M. R. (2008) *Writing at university: a guide for students*. 3rd edn. Maidenhead: Open University Press.

Greetham, B. (2013) *How to write better essays*. Basingstoke: Palgrave Macmillan

McMillan, K. (2011) *How to write essays and assignments*. 2nd edn. Pearson Prentice Hall.

Peck, J. and Coyle, M. (2012) *The student's guide to writing: spelling, punctuation and grammar*. Basingstoke: Palgrave Macmillan.

Silvia, P. J. (2007) *How to write a lot: a practical guide to productive academic writing*. Washington DC: American Psychological Association.

Sowton, C. (2012) *50 steps to improving your academic writing: study book*. Reading: Garnet Education.

Sword, H. (2012) *Stylish academic writing*. Harvard: Harvard University Press.

Turley, R. M. (2000) *Writing essays: a guide for students in English and the humanities*. London: Routledge/Falmer.

### **DISSERTATION**

Murray, R. (2011) *How to write a thesis*. 3rd edn. Buckingham: Open University Press.

Rudestam, K. E. and Newton, R. R. (2015) *Surviving your dissertation: a comprehensive guide to content and process*. 4th edn. Thousand Oaks, CA: Sage.

### **CRITICAL THINKING AND REFLECTION**

Brink-Budgen, R. Van Den (2011) *Critical thinking for Students*. How To Books Ltd.

Castley, A. (2005) *Learning through Reflection – A guide for the reflective practitioner*.

Fisher, A. (2011) *Critical thinking: An introduction*. Cambridge: Cambridge University Press.

McMillan, K. and Weyers, J. (2013) *How to improve your critical thinking and reflective skills*. Harlow: Pearson.

Schostak, J. F. and Schostak, J. (2013) *Writing research critically: developing the power to make a difference*. Abingdon: Routledge.

Williams, K. (2009) *Getting critical*. Basingstoke: Palgrave Macmillan.

## **METHODOLOGY AND METHODS**

Clough, P. and Nutbrown, C. (2012) *A student's guide to methodology*. London: Sage

Gray, C. and Malins, J. (2004) *Visualizing research: A guide to the research process in art and design*. Ashgate.

Hannula, M. *et al.* (2005) *Artistic research: Theories, methods and practices*. Academy of Fine Arts, Helsinki, Finland.

## **GENERAL STUDY SKILLS**

Cottrell, S. (2013) *The study skills handbook*. 4th edn. Basingstoke: Palgrave Macmillan (Palgrave study skills).

Mann, S. (2011) *Study skills for art, design and media students*. Harlow: Longman/Pearson.

