Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any minor modification or local developments).

Awarding Body	University of the Arts London (UAL)
Teaching Institution	Central Saint Martins
Final Award	MA Industrial Design
Relevant QAA Benchmark Statement	Art and Design
Date of production/revision	October 2016

This section is available to provide any introductory information on the course. It might include explanation of the position of courses which form a named pathway within an 'umbrella' programme.

Course Aims

The aims of the course identify the rationale underlying the student's educational experience and own personal achievement from studying on the course and its affect upon the student's long term achievement and career.

This course aims to:

To enable you to develop your critical and reflective abilities such that you are able to adopt a strategic and proactive role, both academic and professional, within the discipline of Industrial Design

Course Outcomes

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

- Understanding and engagement with key theories, contextual, and critical discourses at the forefront of the discipline
  (MC Research; MC Subject Knowledge)
- Ability to systematically implement and evaluate a range of research techniques and methodologies in your practice
  (MC Research; MC Analysis)
- High level skills of self-direction, experimentation and informed decision making in setting, identifying and solving problems
  (MC Experimentation; MC Collaborative and/or Independent Professional Working)

- Ability to generate, effectively communicate and present creative solutions within defined constraints to both specialist and non-specialist audiences
  (MC Technical Competence; MC Communication and Presentation)
- Ability to effectively locate yourself within the discipline and profession of Industrial Design by evaluating the impact of your practice on or beyond the discipline
  (MC Personal and Professional Development)
- Ability to work, contribute and participate professionally as part of a team
  (MC Collaborative and/or Independent Professional Working)

Learning and Teaching Methods:

Provide a summary of the relevant learning and teaching methods for the course.

Learning through doing: The course is committed to 'learning through doing.' In this sense, the great majority of teaching is project-based with relevant skills, methods and information being explored in relation to a specific aim. This allows for the flexibility necessary to incorporate collaborative projects throughout the two years, while ensuring that information and support is available when and where it is needed by students. Collaboration with industrial partners, research centres and third sector organisations is essential in the students developments as industry ready professional practitioners able to work in a range of contexts.

Learning through making: Making serves multiple functions in learning. We use it to experiment, to prototype, to prove, to materialise, to manufacture, to embody learning. The focus here is about learning skills of the hand, the eye, the technique, the ritual, and of judgment.

Learning to learn: Students are explicitly positioned as active participants in their learning. We advocate a Socratic approach to teaching and learning. The emphasis is on dialogical reasoning and rhetoric as a model of design, design thinking and pedagogy, advocated by Buchannan (1989). This reflects the inherent complexity in design and the nature of design problems as wicked problems (Horst and Rittel, 1973). Staff will rarely provide answers to questions; instead students are guided to reframe questions to answer them themselves through the methodological tools and approaches practiced on the course. Therefore the students' knowledge and critical skills are extended through project-based and self-initiated research.

Situated action: The course draws heavily on ethnographic approaches to design. This is informed by sociological theories of practice. (Shove Ingram and Watson, 2007) The user is placed at the centre of the design process and students are always encouraged to engage participants in project work to either observe or to design for, or where people act as active participants in the design process. To this extent the student is encouraged to collaborate beyond the studio and the institutional walls, out in the real world.

DesignImprov: The course has been innovative in introducing drama and performance methodologies into its design and teaching methods drawing on Waterhouse's Design Improv (2006), and Boal's Forum Theatre (2000). These methods have been applied as a research and ideation tool, as a communication tool, and importantly, as a strategy to foster international cohesion and aid in building a sense of cohort and studio culture.

Reframing and legacy: With reference to the rich history of industrial design, through practice, students are encouraged to interrogate the meaning of industrial design. They are encouraged to question what it

is, what it means and to reframe what industrial design is capable of addressing, and how it operates in new and emerging contexts.

Emphases in Practice: Currently we describe four emphases in practice that act as conceptual frames to operate within and critique. We define these as Enterprise, Publics, Discourse, Service:

Industrial Design for Enterprise positions industrial design as a commercial practice where innovation and entrepreneurial thinking in practice provides solutions that meet the wants and needs of real people. This emphasis provides an environment in which rigorous thinking generates creative, commercially relevant work, creating the intellectual, academic and subject-specific skills needed to define professional practice. It is responsive to new commercial challenges and conditions, from Start-ups through to big, established businesses. It questions existing industrial paradigms exploring contemporary means for manufacture and new routes to market.

Industrial Design for Publics applies industrial design in response to societal issues and dynamic challenges that require new ways of thinking and doing. The traditional tools of government policy and market-driven solutions are proving incapable of the radical social and cultural innovation required to deliver sustainable, rewarding and more equitable futures for all. The industrial designer's ability to engage complex problems, equips them with the ability to engage complex societal challenges. Industrial design for publics applies co-design and participatory design practices through which problem stakeholders are engaged in the design process, to frame and tackle such challenges. It is a form of design led social innovation and we encourage engagement with and the development of social enterprise working with government, local authorities, charities and NGOs.

Industrial Design for Service looks at industrial design from a strategic perspective, working with different disciplines, and exploring research methods and processes for service and interaction design sectors. Taking a user centred systemic view of design problems, it focuses upon the analysis, design, prototyping and evaluation of multimedia, multi-modal, and multi-platform interactions that support user experience through physical and digital products.

Industrial Design for Discourse applies design as a form of critique and speculation within disciplinary, scientific and societal frames. In this context, designers reflect on the role of product design in society. In doing this, designers challenge established discourse, institution, episteme, and present alternative roles for industrial design to those driven by technological and commercial concerns. In design for discourse, the designer questions both the discipline of industrial design, and how industrial design practice engages discourses and functions as an agent of discourse.

Agonistic space: a key learning strategy is to foster a postgraduate culture where there is a constructive tension within the understanding of industrial design as a discipline. The course provides a space for multiple interpretations of the practice. Differing opinions and considerations about what industrial design is exist in one space. The dialogue between students, operating broadly within these different emphases in practice, has a constructive effect. For example, critical designers are challenged by designers operating in a market-led paradigm and vice-versa. Collectively, this creates more a sensitive and thoughtful approach to practice than a model that advocates a particular style, approach or personality within the output of the course.

Assessment Methods:

Provide a summary of the relevant assessment methods for the course.

There are two forms of assessment:

Formative assessment takes place through critiques and Personal Tutorials. It is primarily intended to provide you with effective feedback and guidance on your development, helping you to learn more effectively.

Summative assessment is the summation of the assessment activity that has taken place during the Unit, and results in a recommended mark for your achievement. It is carried out by at least two members of staff, normally the tutors who have taught the unit you have studied. Summative assessment is used to determine whether you have satisfactorily achieved all learning outcomes of the unit and to judge the level at which you have achieved the Learning Outcomes i.e. the recommended letter grade.

Learning Outcomes are assessed using standard UAL Marking Criteria. These are applied to help you understand what you have accomplished, how any grade given was arrived at, and how you can improve your work in future.

Assessment evidence through the course will consist of:

- Individual Design work (2D, 3D, 4D)
- Group Design work (2D, 3D, 4D)
- Pin-up and onscreen presentations
- Performances
- Planning Documents
- Portfolio submission
- Video submission
- Critical Journal
- Dissertation

Reference Points

List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- The Learning and Teaching Policies of University of the Arts London
- College Policies and Initiatives
- HE Level Descriptors
- External consultation with design professionals and organisations

Programme Summary

Programme structures, features, units, credit and award requirements:
List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, learning hours per week and details of tutorial support.

Programme structure:

- MA Industrial Design lasts 60 weeks structured as three consecutive periods of 20 weeks each (i.e. two academic years) in its 'extended full-time mode'.
- MA Industrial Design is credit rated at 180 credits, and comprises 3 units. Unit 1 (60 credits) lasts 20 weeks. Unit 2 (60 credits) runs for 10 weeks in the first year and 10 weeks in the second year. Unit 3 (60 credits runs for 20 weeks,
- Units 1 and 2 must be passed in order to progress to Unit 3.
- The MA certification (Pass, Pass with Merit or Pass with Distinction) derives from the assessment for Unit 3 only.
- An exit award of Postgraduate Certificate can be awarded on completion of unit 1.

- An exist award of Postgraduate Diploma can be awarded on completion of Unit 2.
- You are expected to typically commit 30 hours per week to your studies, within which, your taught input will typically be scheduled over three days. MA Industrial Design has been designed in this way to enable you to pursue your studies, whilst also undertaking part-time employment, internships or care responsibilities.
- Teaching will consist of lectures, seminars, demonstrations, workshops, fieldtrips, tutorials and project work carried in groups and individually.

Curriculum:

- **Unit 1: Critical and Methodological Approaches to Design** consists of a series of projects varying in length from one to six weeks. These introduce a variety of research methods and issues relevant to the discipline, which are then directly implemented in the creation/realisation of design work.
- **Unit 2: Positioning and Professional Practice** focuses on positioning design practice through a review of professional design practice, by engaging external agencies and expertise, and reflection of this activity through design practice. The unit consist of 1x8 week project, 3x1 week projects and 6 weeks studio practice.
- **Unit 3: Self-Directed Design Research** requires the student to specify, manage, implement and evaluate a Self-Directed Design Project informed by themes and issues identified in Unit 2. This unit consist of 20 weeks self-directed study with tutorial support.

Distinctive features of the course:

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on t he course and future possible career opportunities.

- The course is recognised nationally and internationally as being a leader in delivering postgraduate education in industrial design, and in 2013 the course was awarded The Queens Award for Excellence in Higher and Further Education for its contribution to the creative economy in the UK and internationally recognised for the impact of alumni on the design industry.
- The course and its structure provide a platform to question what industry is today, to consider changing industrial and disciplinary paradigms. We continually reappraise the scope of product and industrial design practices, addressing critical and socially responsive design, exploring the application of design in both market-led and societal contexts.
- This constant review of what industrial design is creates a design culture that is not governed by a particular style or dogma but encourages diverse engagement, reflection, negotiation, and prototyping of the discipline.
- MAID applies intellectual development directly to design practice, developing students who can take on strategic roles, identify and respond to trends, to initiate new design approaches, and to thrive in multidisciplinary teams. Today the course engages four emphases in practice: Enterprise, Publics, Discourse, Service. These disciplinary frames are used to locate practice but also offer a conceptualisation of the Industrial Design Discipline to challenge, question and advance through the Masters project.
- We are emphatic in the view that people should be at the centre of the design process. We engage in on-going exploration and development of insight methods that reveal people's desires and needs. The course strives to develop innovative approaches to understand users, and elicit latent wants and needs. Recent innovations have included the development of design methods informed by theatre and performance, and through storytelling and scenario building techniques that are used as research, ideation and communication strategies.
- The course has a strong ethnographic focus where students and staff explore relationships between people, design, emerging technology, and behaviours in different contexts. We draw heavily on ethnographic theory and practice-orientated design practice (PODP): the sociological

study of practice in everyday life (Shove Ingram and Watson; Fulton Suri). These approaches are embedded into the studio projects where students work with staff with expertise in anthropological design methods and design practice.

- A key distinguishing factor is integrated study and studio learning. The course adopts a studio-based approach to learning and teaching exercised through project work and workshops. Learning by doing is at the core of our teaching and we emphasise design as a form of situated action in the world (Suchman, 1987) therefore participation from external actors: i.e. project stakeholders or users is essential to MAID design processes.
- Network of links to relevant industry contacts through collaborative projects, Associate Lecturers, field trips and alumni; significant outward-facing activities including participation in international exhibitions, course publications and competition successes. Our network and location help us also to attract an extensive range of external practitioners as lecturers, mentors and collaborators.
- The particular strengths of the course lie in its diversity of students (15 nationalities), its focus on learning through collaborative studio practice, and its Central London location provides ready access to one of the most culturally diverse cities in the world. The cultural diversity of the students creates a rich learning environment and a strong and dynamic studio culture.
- MAID is two years in duration operating Extended Fulltime Mode (EFT). This requires students to typically commit 30 hours a week to study. The two-year timeframe gives students time to assimilate learning. The EFT mode typically provides two days a week available for students to work as interns in design firms in and around London, contributing to their professional development and experience. This improves their prospects for employability beyond the course. Furthermore, it offers opportunities for students to find paid employment, and exercise carer duties while undertaking postgraduate study.

Recruitment and Admissions

Admission Policy/Selection Criteria

Summarise relevant details contained in the validation papers i.e. list the methods used in selection such as interviewing. Selection criteria should be fully listed.

Admission to the course is on the basis of:

- Design portfolio review
- Personal statement review
- Telephone interview (approx. 30 mins)

Applicants will be selected on the basis of the following criteria relevant to the discipline of industrial design. These criteria are assessed through a review of the Personal Statement, Portfolio and Telephone Interview. Interviews are only arranged on the basis that the portfolio demonstrates the applicant's ability to skilfully generate and communicate a range of ideas addressing problems relevant to the discipline of industrial design.

- The generation and communicate a range of ideas (Portfolio review)
- The analysis of a design problem from a number of perspectives and generate a range of design responses to a particular problem (Portfolio review)
- That the applicant shows that their personal and professional aspirations are compatible with the aims and objectives of MA Industrial Design (Personal Statement/ Interview)
- That the applicant can demonstrate the necessary fluency in your design process to be able to benefit from the postgraduate course (Portfolio review /Personal Statement/ Interview)

At least 2 course staff members are involved in the selection of students onto the course.

Entry Requirements

List the entry requirements relevant to the course.

- A relevant Honours degree; evidence of experiential learning equivalent to a degree; and normally at least one year of relevant professional experience.
- Relevant fields are: product design, three-dimensional design, furniture design, service design, interaction design, architecture, engineering and ergonomics.
- Applicants are also considered from related disciplines but portfolios from these areas must demonstrate some proficiency in industrial design skills, however, and demonstrate that personal and professional aspirations are compatible with the aims of the course
- If English is not the first language the standard English language requirement for entry is IELTS 6.5 with a minimum of 5.5 in any one paper.

Admission Procedures

The selection procedures for the course must adhere to the Equal Opportunities Policy of UAL.

The selection procedures for the course adhere to the Equal Opportunities policy of the University of the Arts London. Applications are normally made directly to the University and are evaluated on the basis of the entry requirements and the selection criteria.

Applications for this course are initially assessed on the application form and information requested which is determined annually and may include one or more of the following:

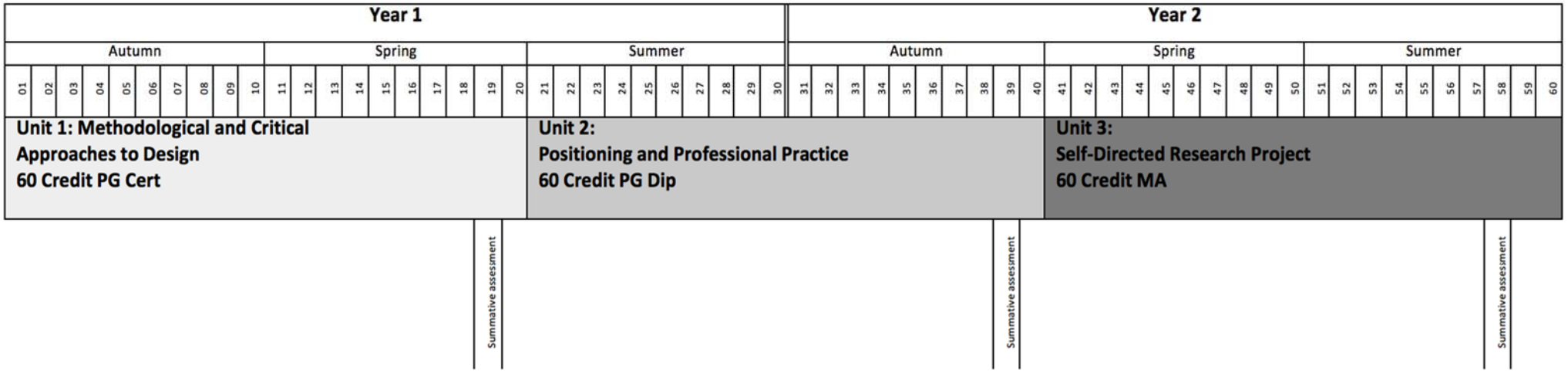
- Personal statement
- Curriculum vitae
- Project or study proposal
- Portfolio
- Written assignment

Following initial consideration applicants may be invited to attend portfolio review and / or interview.

Course Diagram

Insert a course diagram which includes; units and their credit values, plus credit values per year/level, category of units (i.e. core or specialist), progression routes, years/levels of the course, any other relevant characteristics that distinguishes the course

See below


Year 1
Year 2
Autumn
Spring
Summer
Autumn
Spring
Summer
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
Unit 1: Methodological and Critical Approaches to Design
60 Credit PG Cert
Unit 2:
Positioning and Professional Practice
60 Credit PG Dip
Unit 3:
Self-Directed Research Project
60 Credit MA
Summative assesment
Summative assesment
Summative assesment