

**SCHOOL OF ARCHITECTURE & CONSTRUCTION
COMMUNICATION MEDIA FOR DESIGN TEAM**

**HND/BA (Hons) Graphic & Digital Design
BA (Hons) 3D Digital Design & Animation**

STUDENT HANDBOOK

2009-2010



the
UNIVERSITY
of
GREENWICH

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Course Specifications - this will give you the detailed description of the courses which feature on the programme structure (Section 4) of this Handbook. They are in alphabetical order by course title.

Disclaimer:

The University of Greenwich reserves the right to discontinue any class or programme, to alter any programme or to amend any other information without notice.

It is the intention of the School of Architecture & Construction to keep under review the content, teaching methods and assessment of the programmes and in consequence there may be changes which have overtaken the production of this Handbook, or which may occur during the year. Changes will be advised by the Programme Leaders.

You are reminded that all work produced during your programme of study may be retained by the School for reference, exhibition or quality assurance purposes.

INTRODUCTION

Welcome to the Graphic & Digital Design Programme

The field of graphic design continues to grow in new and exciting ways. Graphic designers need to be problem solvers, visual thinkers, artists, artisans, animators and above all, experience agents. Our programme reflects the changes and developments of industry by adopting a broad-based approach to the subject of graphic communication and problem solving. Over the next three years you will develop an excellent understanding of all areas of graphic and digital design and will develop basic design skills in idea generation, creativity, visualization and problem solving. The programme offers you interrelated areas of study in typography and graphic design, branding and advertising, information and interaction design and photography and moving image. Uniquely balancing design creativity with technology.

Our aim is to provide you with an atmosphere of enquiry allowing you to explore a variety of media in the realisation of design problems. We encourage you to develop specialist skills as you progress, in line with your own ideas and ambitions. The programme team includes professional practitioners who provide a vital link between education and industry and ensure you graduate well prepared for the challenging and competitive design marketplace.

Welcome to the 3D Digital Design & Animation Programme

3D digital design is one of the most rapidly expanding areas of creativity and technical development. Animated films, television, computer games, advertising and architectural modeling are some of the most visible products of the animation industry. The explosive growth of the entire digital media and computer arts industries has created global demand for qualified and talented digital designers.

The 3D Digital Design & Animation Programme focuses on creative design and production, and aims to give the student a broad base of skills in current digital design techniques, software/hardware skills, and processes. Design remains a core value to the course, and students are encouraged to think and work primarily as designers working within the digital realm.

1. PROGRAMME DETAILS

Award	Title	Approved Mode of Study	Programme Banner Code	UCAS code (if applicable)
BA Hons	Graphic & Digital Design	FT	P10458	W210
HND	Graphic & Digital Design	FT	P10345	012W
BA Hons	3D Digital Design & Animation	FT	P10018	GW42

2. PROFESSIONAL ACCREDITATION

No professional accreditation is applicable to these programmes.

3. PROGRAMME TEAM

Programme and Team Leader: Nickie Hirst

Senior Lecturer: Mark Ingham
Senior Lecturer: Anastasios Maragiannis
Senior Lecturer: Gillian Daniels
Senior Lecturer: Myles Cummings
Senior Lecturer: David Watson
Senior Lecturer: Alan Powers

Visiting Lecturer: Liz McQuiston
Visiting Lecturer: Miriam Sorrentino
Visiting Lecturer: Malcolm Southward
Visiting Lecturer: Marc Garrett

Programme Leader: Tony Ackroyd (School of Computing & Mathematical Sciences)*
Senior Lecturer: Richard Jones (School of Computing & Mathematical Sciences)*
Senior Lecturer: Chris Walshaw (School of Computing & Mathematical Sciences)*
Senior Lecturer: Ryan Flynn (School of Computing & Mathematical Sciences)*

**Courses taken at The School of Computing & Mathematical Sciences (CMS) – this applies to 3D Digital Design & Animation programme only.*

PROGRAMME STRUCTURE 2009/2010

Programme: HND/BA(Hons) Graphic and Digital Design
Programme Leader: Nickie Hirst
Programme Banner Code: P10458

Team: Communication Media for Design
Head of Team: Nickie Hirst

Stage I		Stage II		Stage III	
Term One	Term Two/Three	Term One	Term Two/Three	Term One	Term Two/Three
Design & Communication 1 ARCT1016 Gillian Daniell A/Hill 15 Credits	Design & Communication 2 ARCT1003 Gillian Daniell A/Hill 15 Credits	Design Studies 3 DESI1112 Miriam Sorrentino A/Hill 30 Credits		Design Dissertation Research Project DESI 1103 Mark Ingham Liz McQuiston Anastasios Maragiannis	
Art & Design in Context DESI1109 Mark Ingham / Alan Powers A/Hill 30 Credits		Contemporary Graphic Practice DESI1034 Nickie Hirst A/Hill 30 Credits		A/Hill 30 Credits	A/Hill 30 Credits
Design Studies 1 DESI1110 Nickie Hirst / Anastasios Maragiannis A/Hill 30 Credits		Narrative & Sequence DESI1108 Anastasios Maragiannis A/Hill 30 Credits		Being Digital DESI1099 Manos Kanellos A/Hill 15 Credits	Advanced Representation ENVT1010 Dave Watson A/Hill 15 Credits
Design Studies 2 DESI1111 Malcolm Southward A/Hill 30 Credits		Net Art DESI1037 Genevieve Closuit A/Hill 15 Credits	Design Studies 4 DESI1114 Malcolm Southward A/Hill 15 Credits	Art and Design in Film DESI 1102 Liane Lang A/Hill 15 Credits	Client Project DESI1040 Nickie Hirst A/Hill 15 Credits

Programme: BA (Hons) 3D Digital Design and Animation
Programme Leader: Nickie Hirst
Programme Banner Code: P10018

Team: Communication Media for Design
Head of Team: Nickie Hirst

Stage I		Stage II		Stage III	
Term One	Term Two/Three	Term One	Term Two/Three	Term One	Term Two/Three
Design & Communication 1 ARCT1016 Gillian Daniell A/Hill 15 Credits	Design & Communication 2 ARCT1003 Gillian Daniell A/Hill 15 Credits	Multimedia Production 2 COMP1143 Jesmond Lewis Maritime 30 Credits		Design Dissertation Research Project DESI 1103 Mark Ingham Liz McQuiston Anastasios Maragiannis	3D Digital Design Project DESI1044 Nickie Hirst
Multimedia Computing & Programming COMP1314 Tony Ackroyd Maritime 30 Credits		3D Animation COMP1143 Myles Cummings A/Hill 15 Credits	Art & Design in Context 2 HART1007 Mark Ingham/Alan Powers A/Hill 15 Credits		
Multimedia Production 1 COMP1039 Jesmond Lewis Maritime 30 Credits		Computers & Music 1 COMP1144 Richard Jones Maritime 15 Credits	Design Process: Animation DESI1085 Myles Cummings A/Hill 15 Credits	Advanced 3D Animation COMP1285 Myles Cummings A/Hill 15 Credits	Advanced Representation ENVT1010 Dave Watson A/Hill 15 Credits
Art & Design in Context 1 DESI1115 Mark Ingham A/Hill 15 Credits	Basic Design ARCT0011 Myles Cummings A/Hill 15 Credits	Net Art DESI1037 Genevieve Closuit A/Hill 15 Credits	Digital Landscapes ENVT1008 Dave Watson A/Hill 15 Credits	Art and Design in Film DESI 1102 Liane Lang A/Hill 15 Credits	Client Project DESI1040 Nickie Hirst A/Hill 15 Credits

5. PERMITTED LENGTH OF REGISTRATION

Title	Mode	Normal Duration (years)	Normal Maximum Period of Duration (years) (i)
Graphic & Digital Design	FT	3 years	5 years
HND Graphic & Digital Design	FT	2 years	3 years
3D Digital Design & Animation	FT	3 years	5 years

6. AIMS AND LEARNING OUTCOMES

6.1 HND/BA(Hons) Graphic and Digital Design

Aims/Objectives

The programmes aim to provide a broadly based design education. Students will learn to generate design ideas, to relate design ideas to the history of art and design, to communicate design ideas, to relate design ideas to a client's brief and to work in a professionally competent manner. Design history and theory are integral to the programmes both as sources of inspiration and because graphic and digital design are seen as part of a continuum which has developed from, and interfaces with, other aspects of design.

The HND programme will educate students in the fundamental art and design issues associated with graphic and communication design. Practice of these skills will be integrated with digital technology. As students progress through the programme, projects will become client and audience led, so that cultural knowledge and methodology of investigation will be important. Since different skills and knowledge will be required for the projects, the programme will help students decide on the direction they wish to pursue in the workplace. In due course, the HND is likely to evolve into a Foundation Degree.

The BA (Hons) programme will follow the same pattern in the first and second years. A work placement in the summer will help students to become professional in their understanding of workplace procedures. The third year will develop their conceptual, analytical and research abilities. The Essay Project will deepen their knowledge of the context from which design arises and the major projects will manifest their research, analytical and creative skills, resulting in a strong portfolio of work which will enable students to gain employment in graphic design.

In support of these aims, students will have experience of:

- art and design studios
- computing labs
- industry standard software
- collaborative work
- links with the industry

Learning outcomes

On completing the programme, students will:

- understand the design/problem solving processes used by graphic & communication designers;
- be familiar with the fundamental issues of basic design and visual studies through drawing, understanding colour, manipulation of media both digitally and hand applied and lens based media;
- understand the use and implications of digital technology;
- be able to exercise strategic approaches to client- and audience-led projects;
- be familiar with the fundamental design issues when using 2D, 3D and virtual space in art and design;
- have knowledge of the histories of art, design, architecture, landscape, and society;
- have skills in using computer operating systems and programming for multimedia application;
- have ability in using the main categories of graphic software (image editing, vector drawing and web authoring);
- have experience of working with industry led software.

Additional learning outcomes for the BA (Hons) Degree:

- have the conceptual skills to debate design ideas in a professional environment;
- have the analytical skills to work in collaboration with other designers;
- be able to research visual and textual sources, analyse the material, evaluate theories and write or construct an essay;
- be able to communicate information, ideas and analyse problems and solutions to both specialist and non-specialist audiences;
- be able to critically evaluate arguments, assumptions, abstract concepts and data (that may be incomplete), to make judgments and identify a range of solutions to a problem;
- be reflective and able to critically evaluate.

Key skills learning outcomes

The HND and BA (Hons) programmes have been designed so that students learn the following key skills in the course of their studies:

- communication: the communication of design ideas using text and images is central to the programmes;
- numeracy: students learn to assemble numerical data and analyse it graphically;
- Information Technology: learning in IT is central to the programmes;
- working with others: students take part in group projects, present their work to peer groups and take part in peer assessments;
- improving own Learning: students learn to work independently and to improve their working methods in response to timetabled critical reviews of their work;
- problem solving: design is taught as a problem solving activity involving aesthetic, technical and client considerations;
- career management: design is related to a professional practice context and outside professionals contribute to the teaching. Students are encouraged to review their personal strengths and weaknesses with regard to potential career opportunities;
- personal qualities and transferable skills necessary for employment requiring the exercise of responsibility and decision-making;
- to be able to debate conceptual issues with fellow professionals and peers;
- gain a professional skill in dealing with clients.

6.2 BA (Hons) 3D Digital Design & Animation

Aims/Objectives

The BA (Hons) 3D Digital Design & Animation aims to provide a sound education in 3D design and in computer technology. As the programme develops it is likely that animation and motion graphics will assume a more central place in the teaching. The computing skills focus on programming and the use of software for graphics and multi-media. The design skills focus on the design of indoor and outdoor scenery, including buildings, landscapes and animations. Design history and theory are integral to the programme both as a source of inspiration and because digital design is seen as part of a continuum which has developed from, and interfaces with, physical design. The practice of design for the moving image is important to the sequential aspect of 3-dimensional design. This includes the use of narrative to structure a sequence and the use of storyboards to plan a progressive set of images.

In support of these aims, students will have experience of:

- art and design studios;
- computing labs;
- industry standard software;
- collaborative work;
- opportunities to develop a critical framework and engage in design debate;

Learning Outcomes

On completing the programme, students will have the necessary knowledge, understanding and skills for employment in 3D design, animation and multi-media. The learning outcomes of the programme can be classified under the headings of computing, design and key skills:

Computing leaning outcomes

On completing the programme students will:

- have a general knowledge of the principles of computer operating systems and programming concepts, together with a specific skill in at least one programming language (eg Java);
- have practical skill in programming and scripting for multimedia applications and computer aided design;
- be able to use the main categories of computer aided design software (image-editing, vector drawing, animation, web authoring);

Design learning outcomes

On completing the programme students will:

- be able to generate and communicate three dimensional design ideas;
- have ability in visual studies (using manual and electronic approaches);
- understand the role of narrative and sequence in motion graphics;
- have knowledge of the history of art and design;
- be able to relate design ideas to the history of art and design;
- be familiar with the professional aspects of 3D design.

Key skills learning outcomes

The programme has been designed so that students learn the following key skills in the course of their studies:

- communication: the communication of design ideas using text and images is central to the programmes;
- numeracy: students learn to assemble numerical data and analyse it graphically;
- information technology: learning in IT is central to the programmes;
- working with others: students take part in group projects, present their work to peer groups and take part in peer assessments;
- improving own learning: students learn to work independently and to improve their working methods in response to timetabled critical reviews of their work;
- problem solving: design is taught as a problem solving activity involving aesthetic, technical and client considerations;
- career management: design is related to a professional practice context and outside professionals contribute to the teaching. Students are encouraged to review their personal strengths and weaknesses with regard to potential career opportunities.

7. WHAT NEXT? CAREER/JOBS/FURTHER STUDIES

Graphic & Digital Design graduates can look forward to a careers in print and editorial design, advertising, branding, television, animation or film and special effects design consultancies in the UK and abroad. Some graduates will successfully build their own freelance practices, while others will move on to postgraduate courses.

3D Digital Design & Animation graduates can look forward to a career in publishing, film & special effects, media and design or games consultancies in the UK and abroad. Some graduates will successfully build their own freelance practices, while others will move on to postgraduate courses.

8. READING LISTS AND WHERE TO FIND THEM

You can access your tutor's reading list, or the reading list relating to a particular course, via the university portal; then click on 'Search the library catalogue'; then click on 'View items on your reading list'. You may also be given reading lists with your course hand-outs.

9. ASSESSMENT

9.1 Assessment Schedule

Programmes are made up of courses. The specification for each course can be viewed via Banner Web or via the university portal. Each course specification has a section on assessment. Please read this carefully. This will enable you to understand how each course is assessed, how many pieces of coursework you will submit or if there are any examinations for the course.

A detailed schedule of assessment with hand-in dates for coursework, dates for presentation, dates for submission of portfolios, dates for 'crits' as appropriate, should be given by the course co-ordinator at the start of each course.

9.2 General Assessment Regulations

Unless otherwise stated below, your programme will be assessed in accordance with the University's Academic Regulations (Academic Regulations for Taught Awards; Academic Regulations for Research Awards) which are available on the website of The Office of Student Affairs/Information and Publication.

9.2.1 Award and Classification for Honours

The Progression and Award Board has delegated authority from Academic Council for the conferment of awards. Before recommending a classification the Progression and Award Board needs to confirm that a student has met the requirements of the final stage.

The class of degree awarded will be based on consideration by the Progression and Award Board of the following models:

(a) Aggregation and Weighting (Overall Grade Point Average)

The award of the class of Honours will be on calculated on the grades obtained in stages 2 and 3 of a programme in the ratio of 25:75. Aggregation of grades to obtain the class of Honours will be based on averaging **the full spread of** grades in Stage 2 to obtain 25% of the final grade and averaging **the full spread of** grades in Stage 3 to obtain 75% of the final grade. *The following norms are accepted:*

70% or more	= First Class Honours
60-69%	= Upper Second Class Honours
50-59%	= Lower Second Class Honours
40-49%	= Third Class Honours

OR

(b) **Profiling:** *where a majority of the overall grades for each individual course have been attained in a higher classification band, this class of degree will be awarded. The criteria for this are that at least 150/240 credits must have been achieved in the higher classification band*

AND

the Overall Grade Point Average must be not less than one classification band below the eventual degree awarded

e.g. A First Class degree can be awarded to a student who obtains 70% or more for individual courses totaling 150 out of 240 credits AND whose Overall Grade Point Average does not fall below 60%.

OR

*(c) **Stage 3 Grade Point Average:** the Honours classification will be awarded on the Stage 3 Grade Point Average alone*

The discretion of the Progression and Award Board may be applied in the consideration of candidates at the borderline between classifications.

9.3 Compensation, progression, reassessment

Check the University Academic Regulations for further details on compensation, progression, reassessment, etc.

However, it is worth noting that under the regulations, students will not normally be permitted an opportunity to re-sit failed courses if they have not engaged in the summative assessment tasks on those courses. This means that if you fail to attend an examination or if you fail to submit an assessment element or fail to make a serious attempt at doing the work, you will not be allowed to retrieve the work at the summer re-sit (or equivalent for special programmes).

An exception to this is where students have been granted extenuation. In such cases, absence or poor performance in assessment will result in a decision of deferral.

9.4 Specific regulations applicable to this programme

There are no specific programme regulations. The University Academic Regulations for Undergraduate Taught Awards are applicable.

9.5 Assessment Diagrams

Assessment Loading Diagram

Programme: HND/BA (Hons) Graphic & Digital Design

Session 2009/10

Mode: Full time Year: 1

Course	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May
Design Studies 1		CRIT		CRIT	PR	CRIT		CRIT	PR
Design Studies 2		CRIT		CRIT	PR				PR
Design & Communication 1& 2	SPA	SPA	SPA	SPA	PR	SPA	SPA	SPA	PR
Art & Design in Context		P		E/ PR			P		E

Mode: Full time Year: 2

Course	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May
Design Studies 3		CRIT		CRIT	PR		CRIT		PR
Net Art		CRIT		CRIT					
Narrative & Sequence		CRIT		CRIT	PR		CRIT		PR
Contemporary Graphic Practice			P	PR	E		P		E
Design Studies 4						CRIT		CRIT	PR

Mode: Full Time Year: 3

Course	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May
Design Dissertation		DissD		DissF					
Being Digital		CRIT		CRIT					
Art & Design in Film				CRIT					
Advanced Representation							P		PR
Client Project						CRIT	CRIT	CRIT	PR
Major Design Project						SPA	CRIT	SPA	FMS

Key: (examples)

SPA - Studio Project Assessment

CW - Coursework

PR - Portfolio review

Crit - Critique/presentation of work

T - Time constraint short test

P - Presentation

TCA - Time Constraint Assessment

DissD - Dissertation Draft hand-in

DissF - Dissertation Final hand-in

WE – Written exam

E - Essay

FMS – Final Major Show

Assessment Loading Diagram

Programme: BA (Hons) 3D Digital Design & Animation

Session 2009/10

Mode: Full time Year: 1

Course	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May
Basic Design		CRIT		CRIT		CRIT	CRIT	CRIT	PR
Multimedia Production 1	CW	CW	CW	CW	CW	CW	CW	CW	CW
Multimedia Computing & Programming	CW	CW	CW	CW	T	CW	CW	CW	WE
Design & Communication 1& 2	SPA	SPA	SPA	SPA	PR	SPA	SPA	SPA	PR
Art & Design in Context		P		E/ PR			P		E

Mode: Full time Year: 2

Course	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May
3D Animation		CRIT	CRIT	CRIT	PR				
Net Art		CRIT	CRIT	CRIT	PR				
Computers & Music		CW	CW	T					
Multimedia Production 2		CW	CW	CW	T	CW	CW	CW	WE
History & Theory 2							P		E
Digital Landscapes						CRIT	CRIT	CRIT	PR
Design Process Animation						CRIT	CRIT	CRIT	PR
Art & Design in Context							P		E

Mode: Full Time Year: 3

Course	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May
Advanced 3D Animation		CRIT		CRIT	PR				
Design Dissertation			DissD	DissF					
Art & Design in Film				CRIT					
Client Project							CRIT		PR
Major 3D Project						SPA	CRIT	SPA	FMS
Advanced Representation							P		PR

Key: (examples)

SPA - Studio Project Assessment

CW - Coursework

PR - Portfolio review

Crit - Critique/presentation of work

T - Time constraint short test

P - Presentation

TCA - Time Constraint Assessment

DissD - Dissertation Draft hand-in

DissF - Dissertation Final hand-in

WE - Written exam

E - Essay

FMS – Final Major Show

APPENDIX

Programme(s)

HND/BA (Hons) Graphic & Digital Design

BA (Hons) 3D Digital Design & Animation

Course Specifications (alphabetical order by course title)

3D Animation	COMP1143
3D Digital Design Project	DESI1044
Advanced 3D Animation	COMP1285
Advanced Representation	ENVT1010
Art & Design in Context	DESI1109
Art & Design in Context 1	DESI1115
Art & Design in Context 2	HART1007
Art & Design in Film	DESI1102
Basic Design	ARCT0011
Being Digital	DESI1099
Client Project: Off the Page and Into The Street	DESI1040
Computers & Music 1	COMP1144
Contemporary Graphic Practice	DESI1034
Design & Communication 1	ARCT1016
Design & Communication 2	ARCT1003
Design Process: Animation	DESI1085
Design Studies 1	DESI1110
Design Studies 2	DESI1111
Design Studies 3	DESI1112
Design Studies 4	DESI1113
Digital Landscapes	ENVT1008
Design Dissertation	DESI1103
Major Graphic Design Project	DESI1042
Multimedia Computing and Programming	COMP1314
Multimedia Production 1	COMP1039
Multimedia Production 2	COMP1042
Net Art	DESI1037
Narrative & Sequence	DESI1108

COURSE SPECIFICATION

Code: COMP1143

Course Title: 3D Animation

Level: 2

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Myles Cummings

Credit: 15

Pre-requisites: None

Introduction and Rationale:

The increasing use of computer based, and assisted, animation techniques drives a demand for competent users of the technology who can guide commercial applications of this technology as well as be developers of solutions using these methods. This course is designed to provide an overview of the methods and systems of 3D animation and computer animation in general. The hands-on nature of the course is supported by the use of 3D studio MAX from Kinetix although other packages and methods will be used.

Aims:

- To be able to demonstrate basic scene making and design using 3DS with lights and cameras
- To be able to design, develop and implement a short 3D animation movie.
- To be able to demonstrate an ability to export and import features, clips and integrate sound into animations built using 3DS.
- To understand and evaluate the limitations of current packages in the light of the demands of the animations requested.
- To understand and evaluate the needs of procedures in making use of these technologies.

Learning Outcomes:

At the end of the course the student will be able to:

- implement a short 3D animation using Inverse Kinematics to produce mechanical movement;
- design and develop scenes and objects both with 3DS and by appropriate use of import and making use of surface textures and materials.
- investigate the challenges of animal and human movement;
- undertake an exercise in the design and development of 'characters' using basic 3DS features and, where appropriate, the 'character studio' system;
- investigate and use in producing a simple short movie the use of lighting and camera effects;
- investigate and use the basic path controller and dummy features with forward (normal) kinematics.

Content:

Investigate appropriate computer hardware.

Develop story boarding and general design techniques.

Review, compare and contrast commercial animated shorts and movies as part of an examination of character design, scenes, camera techniques and other methods used by companies like 'Pixar' for movies and games makers for the games end of the market.

Develop surfaces and materials and investigate mapping of surfaces.

Develop simple mechanical systems movements using the Inverse Kinematics system with 3DS.

Investigate the challenges of character building in a computer-based environment.

Review of NURBS technology.

Investigate and review the needs of producers and commissioning editors and businesses in making use of computer based animation.

Learning and Teaching Activities:

The course will be taught using lectures supplemented by a closely-structured and integrated laboratory programme. Student time will be allocated as follows:

Lectures	20%,
Seminars and Practical Classes	30%,
Directed unsupervised learning	50%

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Outline Details
Continuous assessment	Tick	%	100%	40	To assess all outcomes. There will be two assessment items with a 40/60% split. Both will involve the production of a short 500 frame movie (titles might include: <i>A short advertisement for a product of your choice. Develop a short movie which stars an "emotional object" (non-human).</i>

COURSE SPECIFICATION

Code: DESI 1044

Course Title: 3D Digital Design Project

Level: 3

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Nickie Hirst

Credit: 30

Pre-requisites: None

Introduction and Rationale:

3d designers need the challenge of a major project. This course brings together the fundamental issues, which have been taught in their first and second year and further developed and expanded in the second and third year. This is a self initiated piece of work, produced in agreement with their specialism tutors and in line with their creative ability and aspirations.

Students will be encouraged to develop a number of strategic deliverables for their major project, illustrating their ability to manage a project of this length and adding weight to their final portfolio. This is a substantial body of work. This project needs to be underpinned by contextual theory and students should also provide evidence of their understanding of the strategic influences of industry and the role of the digital designer show.

This course culminates in a Final Exhibition. Students are required to design and co-ordinate an exhibition of their best works with their peers at a London location of their choosing.

Aims:

- To consolidate the strengths of the particular student;
- to develop a portfolio of works that will enable him or her to gain employment in the workplace;
- to launch their career with an exhibition in London.

Learning Outcomes:

On completing the course students will:

- be able to prepare a portfolio for employment;
- show evidence that he/she has been able to develop a strong, personal approach to a project brief;
- communicate their ideas successfully and have researched and understood the requirements of the client and audience;
- show evidence of their sophisticated understanding and original use of 3D media.

Content:

Project based.

An exhibition of the student's best work.

Learning and Teaching Activities:

Research workshops,
studio tutorials;
self initiated visits;
critiques and presentations;
exhibition.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Outline Details
Portfolio		%	75%	40	3D animation project
Project	Tick	%	25%	40	Exhibition of a major project within a defined space

COURSE SPECIFICATION

Code: COMP1285

Course Title: Advanced 3D Animation

Level: 3

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Myles Cummings

Credit: 15

Pre-requisites: None

Introduction and Rationale:

The increase in the power of 3D software/hardware means it is now possible to simulate natural phenomena and real world physics within the virtual environment on the average desktop PC. Computer generated smoke, clouds, fog; fire can be created using particle systems, while dynamics allow 3D objects to react to forces such as gravity, wind, and turbulence within the virtual world.

The introduction of this proposed course as part of the core teaching at Level 3 is designed to give students an introduction and understanding of the special effects that can be created using these new capabilities. It will also serve to demonstrate their place in the production process within an industry context.

Aims:

To gain an understanding of the way in which particles/dynamics are implemented within 3D software (Maya/3D Studio).

To be able to design and implement a short 3D animation which utilises particles and dynamics.

To gain an understanding of the role particle/dynamics play in creating special effects for film/TV, and the production pipeline.

To understand and evaluate the different design/production approaches with the use of dynamic/particle solutions.

Learning Outcomes:

At the end of the course the student will be able to:

Implement a short animation that makes use of particles/dynamics within a short 3D animation.

Investigate the way in which particles can replicate natural phenomena.

Implement a 'special effects' scene, using 3D particles/dynamics.

Content:

Research into the special effects used within film and animation. In particular the study of relevant DVD 'making of' documentaries to investigate production processes/techniques where particles/dynamics have been applied in movies to create.

Research into real world phenomena e.g. Steam/smoke/fire, through photography/videography.

Learning and Teaching Activities:

Lectures and seminars.

Workshops in the use of relevant software.

Studio based tutorials.

Presentation and critiques.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Outline Details
Portfolio presentation	Tick	%	100%	40	3D animation project

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
07375713180	Ted Boardman		*3DS Max 5 Fundamentals	New Riders
1894893344	Alias Wavefront		*Learning Maya 5: Foundation	Sybex International
0201771381	Danny Riddell/ Andres S Britt		Maya Visual Quickstart Guide	Peachpit Press
1584502266	Sanford Kennedy		3DS Max Animation and Visual Effects Techniques	Charles River Media
1562059548	Jeremy Birn		Digital Lighting & Rendering	New Riders
0735709181	Owen Demers		Digital Texturing & Painting	New Riders
0735712581	Dan Ablan		Digital Cinematography & Directing	New Riders
1894893131	Alias Wavefront		Art of Maya	Sybex International

COURSE SPECIFICATION

Code: ENVT 1010

Course Title: Advanced Representation

Level: 3

Team: CMD

School: Architecture and Construction

Course Coordinator: David Watson

Credit: 15

Pre-requisites: Digital Landscapes

Introduction and Rationale

Landscape Architects and Garden Designers need to be aware of the ways that emerging and current technologies can be used to present survey, analysis, concept design and design proposal ideas to best advantage. They also need to know how best to present a consistent and coherent set of logical ideas so that they are easily understandable by the general public. This course encourages investigation and experimentation with a range of software for use in combination, to create innovative digital and analogue output.

Aims:

- To develop advanced skills in the representation of design project work.
- To enable students to develop and implement a personal style for their presentation work
- To explore representation techniques for page, sheet and screen
- To equip students with skills to compile presentation materials for their final design project
- To use non-standard software in innovative and creative ways
- To encourage independent learning, investigation and experimentation
- To allow students to develop their own brief in conjunction with tutors.

Learning Outcomes:

Students will be able to:

- Develop advanced web based media skills
- Develop CD ROM based media
- Use video and animation techniques to convey design proposals
- Use page layout and typographical techniques to best advantage
- Approach new or unknown software with confidence

Content:

Indicative Content:

- Project based computer workshops
- Design workshops

Indicative Software:

- 3D Studio
- Photoshop
- Dreamweaver
- Director
- Corel Draw
- Bryce
- Piranesi
- Premiere
- Spin Panorama

Learning and Teaching Activities:

Workshops

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio assessment	✓		100%	40%	N/A	Range, content and development within final portfolio.

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0-7645-3092-5	Finkelstein, Ellen	1998	The AutoCAD Bible	IDG Books
0-2405-1519-6	Evening, Martin	1998	Adobe Photoshop 5 for Photographers	Focal Press
0-7153-2053X	Krause, Jim	2004	Design Basics Index	Newton Abbot: David&Charles
0-2013-54381	Kitchens,S. and Gavena, V.	2000	Real World Bryce	Berkeley, Calif
0-7148-34491	Fletcher,A.	2001	The Art of looking sideways	London: Phaidon
1-5925-30079	Castro,E.	2003	The Universal Principles of Design	
0-3214-2333X 1592531318	Top Design Studio	2005	Letterhead & Logo Design 8	Glouster; Mass: Rockport
1-5925-31318	Lidwell, W. Holden,K. and Butler,J.	2005	HTML for the World Wide Web with XHTML	Gloucester
0-3000-88981 0300096828	Lynch, Patrick & Horton, Sarah	2002	Web style guide	New Haven Yale Univ Press
0-3213-44758	Krug, Steven	2005	Don't Make Me Think	Berkeley, Calif, New Riders
2-8804-67659	Slocombe,M.	2003	Max Hits: Building Successful Websites	Hove: Roto Vision

COURSE SPECIFICATION

Code: DESI1109

Course Title: Art & Design in Context

Level: 1

Department: Design

Updated July 2006

School: Architecture & Construction

Course Coordinator: Mark Ingham

Credit: 30

Pre-requisites: None

Aims:

Design has grown into a discipline that involves everything from print to architecture and the new media in between. Designers need a broad understanding of the histories of art and design and the issues of visual culture in order to remain relevant. Advertisements, posters, logos, magazines and films are signposts of artistic, commercial and technological achievement and should be preserved and studied for their historical, cultural and contextual relevance. This course introduces students to the field of inquiry and further develops their design literacy skills.

This course aims to:

- Introduce students to the histories of art & design;
- Introduce the psychological context of art and design and the medium of communication;
- Introduce the key social and professional concerns affecting the design field;
- Introduce methods of analysis and evaluation.

Learning Outcomes:

On completing the course, students will have:

- A good knowledge of the history of art and design;
- Knowledge of specialised aspects of the subject area;
- An insight into social, political and global design issues;
- Developed initial skills in design literacy, critical analysis and comment.

Content:

In addition to a general overview of art and design, specialised studies will include:

- Overview of design history
- The Bauhaus and Constructivism
- European design since 1945
- History of photography, film, fashion and their influence on editorial design
- Pop art, the '60s and consumerism
- Design and the youth market
- Design and social conscience
- Postmodernism

Learning and Teaching Activities:

Lectures and seminars
Gallery and museum visits
Essays
Presentations

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Presentations		%	50%	40%	n/a	
Essays	Tick		50%	40%	2x1500	

(Different assessment structures will be required for the BA (Numeric) and HND (BTEC) programmes)

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
	Drucker.J	1994	*The Visible World : Experimental Typography and Modern Art 1909-1923	Chicago Press
0500275823	Hughes.R	1991 updated	*The Shock of the New	T & H
0500277141	Lupton.E Abbot Müller.J		*The ABCs of the Bauhaus Design Theory	T & H
1581150644	Heller.S Pettit.E	2000	*Graphic Design Time Line	Allworth Press
	Aynsley.J	2000	Graphic Design in Germany 1890-1945	T & H
1880559153	edited by: Bierut.M Drenttel.W Heller.S	1999	Looking Closer	Allworth Press
0789303698	Ave.M	2000	The New York Directors Club Inc	Universe Publications
050020270	Hollis.R	2000	*Graphic Design: A Concise History	T & H
	Friedl.F, Ott.N Stein.B	1998	*Typography : When, Who, How	Könemann
3906700895	Müller.L	2000	*Josef Müller Brockman: Pioneer of Swiss Graphic Design	Lars Müller Publ.
	Penckfest.T edited by: Welbel.P	2000	Net Condition	MIT Press
0140135154	J. Berger	1926	*Ways of Seeing	Penguin
0862881617	Foster.M	1997	Architecture, Style. Structure and Design	Greenwich Editions
0500203296	Rush.M	1999	New Media in Late 20 th century Art	T & H
063121321X	Teichman.J Evans.KC	1999	Philosophy – A Beginner’s Guide	Blackwell

978094299373	edited by: Durling.S	1999	The Cultural Studies Read 2 nd edition	Routledge
	Powers.A	1999	Nature in Design	Conran Octopus
0714834580	McQuiston.L	1999	*Graphics Agitation	Phaidon
	Powers.A	2001	Front Cover	Mitchell Beazley

*Marks essential texts

COURSE SPECIFICATION

Code: DESI 1115

Course Title: Art & Design in Context 1

Level: 1

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Mark Ingham

Credit: 15

Pre-requisites: None

Introduction and Rationale:

Design has grown into a discipline that involves everything from print to architecture and the new media in between. Designers need a broad understanding of the histories of art and design and the issues of visual culture in order to remain relevant.

Advertisements, posters, logos, magazines and films can be held up as signposts of artistic, commercial and technological achievement and should be preserved and studied for their historical, cultural and contextual relevance. This course introduces students to the field of inquiry and further develops their design literacy skills.

Aims:

- To introduce the students to the histories of art & design.
- To introduce the psychological context of art and design and the medium of communication.
- To introduce the key social and professional concerns affecting the design field.
- To introduce the students to methods of analysis and evaluation

Learning Outcomes:

On completing the course students will have:

- A good knowledge of the history of art and design.
- Knowledge of specialised aspects of the subject area.
- An insight into social, political and global design issues.
- To develop initial skills in design literacy, critical analysis and comment.

Content:

In addition to a general overview of art and design, specialised studies will include:

Overview of design history;
The Bauhaus and Constructivism;
European design since 1945;
History of photography, film, fashion and their influence on editorial design;
Pop art, the '60s and consumerism;
Design and the youth market;
Design and social conscience; Postmodernism.

Learning and Teaching Activities:

Lectures and seminars;
Gallery and museum visits;
Essays, and Presentation.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word length	Outline Details
Essay		%	50%	40	1500	Topic chosen from a list
Course notebook	Tick	%	50%	40		

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
	Drucker.J	1994	*The Visible World : Experimental Typography and Modern Art 1909-1923	Chicago Press
0500275823	Hughes.R	1991 updated	*The Shock of the New	T & H
0500277141	Lupton.E Abbot Müller.J		*The ABCs of the Bauhaus Design Theory	T & H
1581150644	Heller.S Pettit.E	2000	*Graphic Design Time Link	Allworth Press
1880559153	edited by: Bierut.M Drenttel.W Heller.S	1999	Looking Closer	Allworth Press
0789303698	Ave.M	2000	The New York Directors Club Inc	Universe Publications
050020270	Hollis.R	2000	*Graphic Design: A Concise History	T & H
	Friedl.F, Ott.N Stein.B	1998	*Typography : When, Who, How	Könemann
3906700895	Müller.L	2000	*Josef Müller Brockman: Pioneer of Swiss Graphic Design	Lars Müller Publ.
	Penckfest.T edited by: Welbel.P	2000	Net Condition	MIT Press
0140135154	J. Berger	1926	*Ways of Seeing	Penguin
0862881617	Foster.M	1997	Architecture, Style. Structure and Design	Greenwich Editions
0500203296	Rush.M	1999	New Media in Late 20 th century Art	T & H
063121321X	Teichman.J Evans.KC	1999	Philosophy – A Beginner’s Guide	Blackwell
978094299373	edited by: Durling.S	1999	The Cultural Studies Read 2 nd edition	Routledge
	Powers.A	1999	Nature in Design	Conran Octopus
0714834580	McQuiston.L	1999	*Graphics Agitation	Phaidon
	Powers.A	2001	Front Cover	Mitchell Beazley

*Marks essential texts

COURSE SPECIFICATION

Code: HART 1007

Course Title: Art & Design in Context 2

Level: 2

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Mark Ingham

Credit: 15

Pre-requisites: None

Introduction and Rationale:

Graphic designers need a broad knowledge of the history of art and design. They also need to know how social and economic events have affected art.

Aims:

The two History and Theory of Art and Design courses complement each other.

- To introduce the students to the histories of architecture, landscape and the psychological context behind art and design and the medium of communication.
- To introduce the students to a method of analysing and evaluating information.

Learning Outcomes:

On completing the course students will have:

- a good knowledge of the history of art and design;
- knowledge of specialised aspects within the breadth of the subject area.

Content:

In addition to a general overview of art and design, specialised studies will include:

- history of the retail industry, promotional strategies etc, propaganda and persuasion;
- the history of print and typography;
- where are we now?
- the written word and the painted page;
- corporate identity;
- magazine editorial and design from 1980;
- lettering and buildings.

Learning and Teaching Activities:

Lectures and seminars,
Gallery and museum visits,
Attendance at open lectures,
Essays.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word length	Outline Details
Essay		%	50%	40	1500	Topics chosen from a list
Course notebook	Tick	%	50%	40		

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
	Drucker.J	1994	*The Visible World : Experimental Typography and Modern Art 1909-1923	Chicago Press
0500275823	Hughes.R	1991 updated	*The Shock of the New	T & H
0500277141	Lupton.E Abbot Müller.J		*The ABCs of the Bauhaus Design Theory	T & H
1581150644	Heller.S Pettit.E	2000	*Graphic Design Time Link	Allworth Press
1880559153	edited by: Bierut.M Drenttel.W Heller.S	1999	Looking Closer	Allworth Press
0789303698	Ave.M	2000	The New York Directors Club Inc	Universe Publications
050020270	Hollis.R	2000	*Graphic Design: A Concise History	T & H
	Friedl.F, Ott.N Stein.B	1998	*Typography : When, Who, How	Könemann
3906700895	Müller.L	2000	*Josef Müller Brockman: Pioneer of Swiss Graphic Design	Lars Müller Publ.
	Penckfest.T edited by: Welbel.P	2000	Net Condition	MIT Press
0140135154	J. Berger	1926	*Ways of Seeing	Penguin
0862881617	Foster.M	1997	Architecture, Style. Structure and Design	Greenwich Editions
0500203296	Rush.M	1999	New Media in Late 20 th century Art	T & H
063121321X	Teichman.J Evans.KC	1999	Philosophy – A Beginner’s Guide	Blackwell
978094299373	edited by: Durling.S	1999	The Cultural Studies Read 2 nd edition	Routledge
	Powers.A	1999	Nature in Design	Conran Octopus
0714834580	McQuiston.L	1999	*Graphics Agitation	Phaidon

	Powers.A	2001	Front Cover	Mitchell Beazley
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*Marks essential texts

COURSE SPECIFICATION

Code: DESI1102

Course Title: Art & Design in Film

Level: 3

Team: Design

School: Architecture & Construction

Course: Coordinator: Liane Lang

Credit: 15

Pre-requisites

Aims

This course gives students a practical and theoretical grounding in cinematography and video production.

This course aims to:

- To introduce the work of contemporary artists and filmmakers using film, video or digital media;
- To examine the major issues of ethics and aesthetics within art and film;
- To use film and video competently to achieve the desired 'look' for a production;
- To understand the professional aspects of cinematography and video production including professional teamwork and design direction.

Learning Outcomes

At the end of this course the student will:

- Appraise the opportunities offered to artists and filmmakers by film and digital technology.
- Evaluate contemporary work in these fields.
- Produce original creative work within the domains of the still and moving image.
- Explore the current issues of ethics and aesthetics in relation to art and film.
- Cultivate a critical understanding of cinematic values.
- To understand cinematographic production values and be able to work with and within a production team.
- Evaluate the production techniques, creative and technical, of cinematography.

Indicative Content

- The interpretation of images in art and in film.
- The power of the digital image and the consequence for pictorial truth.
- The context of contemporary art in film and digital media.
- Short films and the music video as contemporary art forms.
- Video artists such as Bill Viola, Douglas Gordon, Gillian Wearing.
- The emerging digital aspects of Cinematography.
- Lighting design, working with the Director from a script.
- Obtaining the required style and look using video and film technologies.
- Camera sensitivity and lighting for film and video.
- Film Characteristics. The use of Filters.
- Working with the Cinematographer.
- Using film and video at the limits.
- The operating procedures for film and video cameras.
- Laboratory procedures. The projection process.
- Wide screen multimedia production.

Main Learning and Teaching Activities

Lectures and demonstrations 50%

Unsupervised project work 50%

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Continuous Assessment		%	50%	40%	n/a	Individual coursework
Final Film	Tick		50%	40%	n/a	Final Film Project

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0-500-20329-6	Michael Rush	2000	New Media in Late 20th Century Art	Thames and Hudson
		1999	Art20 - The Thames and Hudson Multimedia Dictionary of Modern Art	Thames & Hudson
		2002	Curating New Media	B.Read, BALTIC Art Gallery, Gateshead
0-19-280463-4	Cynthia Freeland	2001	Art Theory, A Very Short Introduction	OUP
		2003	Digital Art	Thames & Hudson
	David W. Samuelson	1998	Hands On Manual for Cinematographers 2 nd ed.	Focal Press
0-941188-30-2	Scott Billups	2000	Digital Moviemaking	Michael Wiese Productions
0-14-02.4560-X	Rick Schmidt	1995	Feature Filmmaking at Used-Car Prices	Penguin Books

COURSE SPECIFICATION

Code: ARCT0011

Course Title: Basic Design

Level: 1

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Myles Cummings

Credit: 15

Pre-requisites: None

Introduction and Rationale:

Designers require a basic foundation in the design process. This course introduces students to the universal principles of 3 dimensional design and their relationship with the task of designing both real and virtual forms.

The courses in Design and Communication complement and underpin the work of this course. Together they develop designers' ability to develop and represent concepts and idea. This involves design and manipulation of the environments using both physical and digital approaches to design and representation.

Aims:

- To introduce the process of generating ideas and spatial designs (composition, form, space and order)
- To stimulate critical and systematic (objective), creative and imaginative (subjective) thought processes
- To develop means and methods of expressing and communicating design ideas
- To relate abstract ideas and concepts to real environments, spaces and elements.

Learning Outcomes:

Students will be able to:

- Understand the process of design and the basic principles of design;
- Work to a brief to fulfil objectives and develop and present a specific product;
- Generate design ideas and concepts in the abstract and as an analogue of real environments;
- Communicate design process and products, visually, verbally and digitally.

Content:

The course will present the students with a series of short design exercises, which will initially address aspects of spatial awareness and perception. Students will develop ways of thinking through the process of design and idea creation, with regard to composing and ordering spaces and elements.

There will be a progression from an examination of actual landscapes, through abstract concepts and ideas back to representations of designed environments. The final designs will be illustrated and annotated with reference to materials and elements.

Learning and Teaching Activities:

Design studios and tutorials, lectures and demonstrations;

Use of workshop and computer labs.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word length	Outline Details
Portfolio	Tick	%	100%	40		A variety of drawings, models, diagrams, text, digital and analogue images and graphic media will be used.

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0-807064734	Bachelard, G	1969	Poetics of Space	
0-563122447	Berger, J	1981	Ways of Seeing	
0-442215347	Ching, FDK	1979	Form, Space and Order	
0-442017650	Wang, T	1996	Plan and Section Drawing	
B6423453	Pye, D	1969	The Nature of Design	
0-906969204	De Dausmarez, M		Basic Design: The Dynamics of Visual Form	
0-442011490	Sullivan, C	1997	Drawing the Landscape	
0-14055114x	Stevens, PS	1976	Patterns in Nature	
0-408043180	Porter, T	1988	Design Primer	
0140137793		1990	Lateral Thinking: A Textbook of Creativity	Penguin
	Ching, FDK		Drawing as a Creative Process	
082306994x	Dlebler Finke, G		You Are Here	St Publications Inc
	Kochler & Melion, W	1991	The Imaginative Basis of Meaning and Cognition in Images of Memory: On Remembering a Representation	Washington DC Smithsonian Institute Press
		1977	The Timeless Way of Building and Pattern Language	New York: Oxford University Press
1861890214	Cosgrave, D	1999	Mappings	Reaktion Books
0500510210	Woolman, M	2000	Sonic Graphics: Seeing Sound	T & H

COURSE SPECIFICATION

Code: DESI 1099

Course Title: Being Digital

Level: 3

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Manos Kanellos

Credit: 15

Pre-requisites: None

Introduction and Rationale:

The term 'digital' is used casually within the field of Graphic and 3D design yet encompasses a number of different fields of design thought and practice. This course aims to explore how digital technology has informed and influenced creativity and design. Students will explore the various creative aspects of digital design, through the presentation of ideas and methods utilised by artists and practitioners within the field. Students will also have the opportunity to add to their portfolio of work.

Aims:

To investigate the nature of creativity within the digital marketplace. To understand how different artists and designers approach their work. To extend the portfolio of digital work produced on the programme.

Learning Outcomes:

At the end of the course the student will be able to: Understand the influence of digital technology within the fields of graphic and 3D design. Apply creativity in the making of digital works. Articulate the creative process employed within their work.

Content:

Research of digital design, methodology and practice - from interactive through to print. Methods of idea generation: lateral thinking, metaquestioning, brainstorming. Using randomness and constraint as creative stimuli. Further ideas on user interface metaphors - computers as theatre. Understanding narrative within the multimedia context. Research of the marketplace. Understanding the client and the target audience to produce effective and appropriate communication. Practical work to different briefs using a variety of software.

Learning and Teaching Activities:

Lectures and seminars. Workshops in the use of relevant software. Studio based tutorials. Presentation and critiques.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word length	Outline Details
Portfolio	Tick	%	100%	40		Portfolio of work

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
02015506019	Laurel, B	1993	Computers as Theatre	Addison-Wesley
978094299373	Sahlins, M	1999	Culture in Practice	Zone Books
1851773231	Pavitt, J	2000	Brand New	V & A Publications
0201360713	Hughes, B	1999	Dust or Magic: Secrets of Successful Multimedia Design	Addison – Wesley
0262133741	Monovich, L	2001	The Language of New Media	MIT

COURSE SPECIFICATION

Code: DESI 1040

Course Title: Client Project

Level: 2

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Nickie Hirst

Credit: 15

Pre-requisites: None

Introduction and Rationale:

The course provides a forum for students from any discipline to consider, expand and evaluate their roles as members of a community, residents of an urban and rural community and participants in our culture.

This course is an immersion into the social, political, historical and economic issues that guide and divide our cities and countryside.

Aims:

- To introduce the students to the issues stated in the Introduction and Rationale and to make them aware of the importance of being able to gather accurate information based on primary and secondary sources.
- To then decide its appropriateness, evaluate and make informed decisions.
- To introduce the students to skills and techniques to enable them to communicate this information within a clear and coherent structure.

Learning Outcomes:

On completing the course the students will:

- have first hand experience in the workplace and community;
- observe, perceive, record, participate, contribute, evaluate and communicate; gain knowledge and experience from their peer group as well as from
- primary and secondary sources; successfully communicate collated information;
- reflect and make some sense of their roles in society and how they wish to participate in our culture.

Content:

Work experience in Summer holidays between years 2 and 3.

Documentation, visual, written and sound.

Work placement log book and reflective piece.

Final presentation.

Use of software.

Learning and Teaching Activities:

Work placement.

Seminars.

Presentations.

Studio.

Self-initiated research and evaluation reports.

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word length	Outline Details
Work placement presentation and log book	Tick	%	100%	40		

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
	Arbor, A	1989	Art in Public Places	UMI Research
		1993	Graphic Agitation: Social and Political Graphics Since the 1960s	Phaidon
1856691608	King, L	1999	Bareback – A Tomatoe Project	
978094299373	Sahling, M	1999	Culture in Practice	Zone Books
050001960	Srur, E		Meta Design	T & H
	Thompson, K	1997	Media and Cultural Regulation	Sage Open University
	Preece, R		Starting Research	
	Kim, JCS		The Art of Creative and Critical Thinking	
	Stronski, E. Manfred, M		The Reasearch Paper Workbook	
	Durnty,D		How Much is Enough?	
	Chick, A		The Graphic Designer’s Guessbook	
	Evans, P		The Designers Guider to Eco-Friendly Design	
	Rosler, M	1991	City: Visions and Revisions in Brian Wallis ed. If You Lived Here: The City in Art, Theory and Social Activism – A Project	Seattle Bay Press
	Hiss, T	1990	The Experience of Place	New York Vintage Books

COURSE SPECIFICATION

Code: COMP1144

Course Title: Computers & Music 1

Level: 2

School: CMS

Course: Coordinator: Richard Jones

Credit: 15

Aims

Computer-based music production techniques are widely used in the world of multimedia as well as in the music recording industry. Sound plays an important role in multimedia applications such as interactive CD ROM or DVD, computer-based learning, and incidental music for film and web site development/broadcasting. An understanding of both MIDI and digitally recorded music, and the operation of related music software, will allow students to take a creative approach to adapting, creating and performing professional quality audio content for use in multimedia productions.

The courses aims :

- To promote an analytical approach to listening to music.
- To introduce basic music theory and practice.
- To introduce the concept of MIDI and its connection with synthesised sound.
- To promote understanding of how MIDI is used in a variety of contexts.
- To promote an understanding of basic music theory and production
- To introduce the concept of hard disk recording.
- To extend the student's knowledge and technical skills in the operation of a software sequencing package.

Learning Outcomes

At the end of this course the student will be able to:

- A. Use MIDI connections correctly and explain the fundamentals of the current MIDI specification.
- B. Explain various aspects of multi-timbral synthesisers and control them through MIDI.
- C. Analyse simple pieces of music in terms of structure, instrumentation and production techniques.
- D. Explain the basics of music theory and apply them in a music sequence.
- E. Manipulate digital audio through the use of hard disk recording and editing techniques.
- F. Explain basic concepts of audio sampling.
- G. Select and justify the use of appropriate features of an industry-standard software sequencing package to create sound / music sequences.

Indicative Content

MIDI: Basic MIDI principles (channels, program changes), GM/GS MIDI, hardware and software requirements, Multi-timbral MIDI synthesis, operation of MIDI units (soundcard, keyboard, PC). Construction of MIDI messages, both simple and system exclusive, MIDI implementation charts. Operation of MIDI units in combination with studio recording technologies (sound modules, drum machines, alternative input devices). MIDI Sequencing: Real time/step time, play and record features (e.g. projects, tracks, parts). Editing features (e.g. list, piano roll MIDI), processing features (e.g. quantizing, transposition, tempo), arranging and structuring (e.g. cut, copy, paste, move, merge, save, load), controls (e.g. volume, pan, pitch bend, modulation, mixing). General: Virtual instruments, sound synthesis, basic music theory and music appreciation. Hard Disk Recording & Sequencing. Creating and editing WAV files using WAV editing software, sampling, manipulation of sound using filters and plug-ins, mixing desks, recording and understanding analogue sound. Layering and creative use of samples using WAV editor software, sound and the web, digital sound file formats (creation and use). Combining MIDI, samples and audio recording within a sequence to produce a stereo mixdown. Copyright issues involving sampling.

Main Learning and Teaching Activities

The course will take place in a dedicated lab with computer based Digital Audio Workstations. The tutor will mainly use a combination of lecture and demonstration combined with practical hands-on exercises for the students. Sessions on the analysis and understanding of music will be more seminar-based and encourage discussion.

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Coursework 1		%	20%	40%	n/a	Production of a series of tutorial exercises. Assesses Learning Outcomes A – G
Coursework 2		%	40%	40%	n/a	Production and Report of a short MIDI/audio based sound composition to a given brief
Time Constrained Test		%	40%	40%	n/a	Class test covering theoretical aspects. Assesses Learning Outcomes ABDF

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
	Weyers	1992	The Complete Cubase Handbook	Carstensen

COURSE SPECIFICATION

Code: DESI1034

Course Title: Contemporary Graphic Practice

Level: 2

Department: Design

Updated July 2006

School: Architecture & Construction

Course Coordinator: Nickie Hirst

Credit: 30

Pre-requisites: None

Aims:

All design professionals need to be creative to order but at the same time they need to be intuitive from a subjective standpoint. This course will introduce the students to the established theories of the history of design and ideas and develop collaborative ways of working with a common goal. Collaboration calls for a different kind of ego; a tolerance for complexity, consensus and strategic thinking. This course also introduces students to the rapidly changing graphic design industry and puts them on contact with the range of current ideologies affecting the workplace and professional practice via a visiting lecture programme.

The course aims to:

- Sharpen students awareness of current graphic and communication design ideas and specialisms;
- Make students aware of future employment opportunities, as outlined by specialist tutors, clients and visiting professional graphic designers;
- Introduce the nature of a creative profession and the management of creative work;
- Gain a subjective view of human behaviour;
- To introduce the social and cultural implications of graphic and digital design in contemporary practice;
- To provide case studies of decision-making in complex and unpredictable circumstances.

Learning Outcomes:

On completing the course, students will:

- Understand the basic issues behind behavioural psychology.
- Have up to date information, guidance and advice from professional practitioners;
- Be able to describe and discuss areas in which they may wish to specialise;
- Understand the implications of working together as a team towards a common goal;
- Know how to conduct individual research in to specialist areas;
- Be aware of the designer's role in society and the opportunities for starting a graphics company;
- Be able to prepare and present a case study;

Content:

A subjective and more reflective approach will challenge the students when covering the following topics: the history of ideas and behavioural psychology; defining design in a cultural context; learning styles and strategic thinking; working in and learning from collaboration; creative and business production games; creative thinking versus operational thinking. Students will attend lectures and seminars from professional practitioners in the field of media and communications and so become more aware of their future role in the work place.

Learning and Teaching Activities:

Lectures and seminars. Workshops in the use of presentation software.

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Presentations		%	50%	40%	n/a	
Essays	Tick		50%	40%	2x2000	

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0714834580	McQuiston, L	2000	Graphic Agitation	Phaidon
0714841773	McQuiston, L	2004	Graphic Agitation 2	Phaidon
156898099X	Lupton, E	1996	Mixing Messages: Graphic Design and Contemporary Cultures	New York Princeton Architectural Press
0006861350	Barthes, R	1977	Image, Music, Text	Fontana Press
0500285152	Olins, W	2004	Wally Olins On Brand	Thames & Hudson
1880559765	Heller, S Pomeroy, K	1997	Design Literacy – Understanding Graphic Design	Allworth Press
	Various		Looking Closer 1-4: Critical Writings on Graphic Design	Allworth Press
0714526150	Williamson, J	2002	Decoding Advertisements: Ideology and meaning in Advertising	Marion Boyars
1581152655	Heller, S Vienne, V	2003	Citizen Designer: Perspectives on Design Responsibility	Allworth Press
Further monographs to be added by tutor or visiting practitioners. Magazine. Creative Review, Émigré				Publications: Eye

COURSE SPECIFICATION

Code: ARCT 1016

Course Title: Design & Communication 1

Course Coordinator: Gillian Daniell

Level: 1

Department: Communication Media for Design

School: Architecture & Construction

Credit: 15

Pre-requisites: None

Updated: July 2006

Aims:

All designers, including Architects, Landscape Architects, Graphic Designers and 3D Digital Designers require visual literacy and drawing skills in order to acquire a basic understanding of contemporary art and design. The quality of the students design work will be enhanced through the introduction of the practice and influence of Fine Art.

To introduce the student to:

- A challenging approach to perception, observation, research and recording.
- The quality of materials.
- Colour theory
- Verbal, written and visual communication: How the written and spoken word supports visual communication and vice versa.
- Techniques of representation.
- To introduce a student to contemporary art and design practice.
- The basic familiarity with the appropriate visual software introduced in the computer workshop.

Learning Outcomes:

Students will be able to:

- Communicate ideas through representational skills in 2D and 3D.
- To understand and try to make a personal interpretation of the environment.
- Learn a process of unravelling the dissemination of ideas into a visual language.
- Acquire a skill in computer based literacy and understand how to splice their ideas together through computer generated imagery.
- Methodology of using a sketch book.
- Gain confidence in their drawing abilities.
- Gain cognisance in contemporary art practice.
- To use computer graphics as an expressive medium in the principal areas of colour, texture, form and **in conjunction** with the more established traditional media.
- To understand the qualities of materials and colour using mixed media in 2D and 3D.
- To understand the nature of abstraction.

Content:

Visual Studies studio workshops:

- Experimentation and investigation with multi-media techniques of visual representation and expression.
- Life drawing.
- Observational drawing including perspective drawing.
- Colour theory.
- How to take photographs and darkroom procedure.
- Visits to art galleries and keeping a sketch/note book.
- Project based computer workshops.

Learning and Teaching Activities:

- Workshops
- Life Drawing Classes
- Gallery Visits
- Lectures

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio examination	✓	%	100%	40%	N/A	Portfolio for workshop projects incl. project based computer work. Sketch books. Life Drawings. Exhibition notebooks.

*We expect students to attend all timetabled sessions; including group projects, seminars, tutorials, crits, field trips, etc. We reserve the right not to mark project work, which is normally developed over a period of time through attendance at tutorials, studio sessions, workshops, visits, field studies, or seminars if the students' attendance and engagement with the process is judged to be inadequate. We will not mark a studio project which suddenly appears without having been developed and discussed within the tutorial or regular studio sessions.

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0500275823	Robert Hughes	Updated '91	The Shock of the New	T & H
0412-38390X	Faber Birren		Itten. The Elements of Color	Chapman & Hall
050023672	Nicolas De Oliviera, Nicola Oxley & Michael Petry with text by M.Archer	1994	Installation Art	T & H
0714824216	Norbert Lynton	2 nd Edition '89	The Story of Modern Art	Phaidon
1568982496	Kimberly Elam	2001	Geometry of Design	Princeton Architectural Press
0321321847	Adobe	2006	Adobe Photoshop CS2m (Classroom in a Book)	Adobe/Peachpit
	Web Sites:		www.newexhibitions.com . www.tate.org.uk	

COURSE SPECIFICATION

Code: ARCT1003

School: Architecture & Construction

Course Title: Design & Communication 2: Form Space Light Scale Time

Course Coordinator: Gillian Daniell

Level: 1

Credit: 15

Department: Communication Media for Design

Pre-requisites: None

Updated: July 2006

Aims:

- All designers including architects and landscape architects need to acquire a firm understanding of the concepts of FORM, SPACE, LIGHT, SCALE AND TIME. They need to have the courage to experiment and gain confidence in developing their ideas.
- They need to be able to recognise and record such phenomena of form space, light and scale in the environment and understand how they may be changed. They need to be further introduced to the practice and influences of contemporary Fine Art in order to make these changes become manifest.
- To understand the concepts of objectivity and subjectivity.
- To understand how and why environments and spaces can be changed through intervention. It may be physical intervention, sound or through a specific methodology of recording and documenting a space.

To introduce the students to:

- The understanding of the implications of intervention in the environment through space, form, light, sound, scale and use of appropriate materials for media.
- To develop a three dimensional cognition of both the real world and the virtual world through the practice of both and to develop and test 3 dimensional proposals and ideas using digital tools as well as physically making maquettes and drawing.

Learning Outcomes:

Students will be able to:

- Observe, contextualize, record and then reflect.
- Identify the genius loci and understand the visual and aesthetic qualities of the environments.
- Understand the visual, textural, inherent strengths and aesthetic qualities of materials.
- Understand three dimensional concepts within the context of computer modelling.
- Use the appropriate visual software introduced in computer workshop.
- Make strategic choices in the creative process.
- Use sketch books constructively.
- Communicate proposals to a group through 2D, 3D, aural and verbal representation skills.
- Learn to develop a critical and reflective approach to contemporary art practice.

Content:

- Site analysis and the identification of the genius loci through observational drawing, recording, experimentation of mixed media and photographic study, leading to a construction of piece of work which can either be 3 dimensional, 2 dimensional or time based i.e. film or animation
- Making a series of pieces of work based on the interpretation of an abstract notion or notions, using appropriate materials, use of sketch books, collating visual information, drawing out ideas, mixed media presentation skills addressed, and attempting to integrate the concepts and issues with usage of the software learnt in computer graphics.
- Investigate how and why contemporary practitioners have tackled the same issues.
- A site specific project.
- Self initiated research.

Learning and Teaching Activities:

- Site visits
- Workshops
- Lectures
- Life drawing classes
- Gallery visits

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio examination	✓	%	100%	40%	N/A	Portfolio of workshop projects incl. project based computer work. Sketch books. Life Drawings. Exhibition notebooks.

*We expect students to attend all timetabled sessions; including group projects, seminars, tutorials, crits, field trips, etc. We reserve the right not to mark project work, which is normally developed over a period of time through attendance at tutorials, studio sessions, workshops, visits, field studies, or seminars if the students' attendance and engagement with the process is judged to be inadequate. We will not mark a studio project which suddenly appears without having been developed and discussed within the tutorial or regular studio sessions.

Indicative Texts:

ISBN No	Author	Date	Title	Publisher
050023672	Nicolas De Oliveira, Nicola Oxley & Michael Petry with text by M.Archer	1994	Installation Art	T & H
0826477054 0826477062	Gillie Delenze	2005	Cinema 1 Continuum 2005 <i>Cinema 2 Continuum 2005</i>	
0285636839	Daniel L. Schactor	New York 2001	The Seven Sign of Memory: How the Mind Forgets and Remembers	Houghton Mifflin Co.
041530704x	Ron Hedges	London/New York 1997	Photography a Critical Introduction	D. Price and Wells
ISBN No	Author	Date	Title	Publisher
0500202699	Guy Julier	1993	20 th Century Design	T & H
0906969956	Paul Zelanski & Mary Pat Fisher	1993	Colour	The Herbert Press
0006861350	Roland Bartnes	1997	Image, Music and Text	Fontana Press
050023780	Michael Rush	November 2003	Video Art	
0810943573	Neil Feineman, Steve Reiss	October 2000	Thirty Frames Per Second: The Visionary Art of the Music Video	
0814325882	Michael T. Martin	January 1996	Cinemas of the Black Diaspora: Diversity, Dependence and Compositionality (Contemporary Film and Television)	
0944110657	Stefano Basilico, Lawrence Lessig, Rob Yeo	April 2005	Cut: Film as Found Object in Contemporary Video	
0833030760	Kevin McCarthy, Elizabeth Ondaatje	January 2002	From Celluloid to Cyberspace: The Media Arts and the Changing Arts World.	
0500284512	Nicholas De Oliveira, Michael Petry, Nicola Oxley	2003	Installation Art in the New Millennium	T&H
379132456x	Jean-Claude Lemagny		Aget. The Pioneer	Prestel
1850435464	Catherine Elwes	February 2005	Video Art: From The Margins To The Mainstream.	
	Hans Dieter Schall	1994	Landscape as Inspiration	Ernest & Sohn
	Web Site		newexhibitions.com tate.org.uk	

*We expect students to attend all timetabled sessions; including group projects, seminars, tutorials, crits, field trips, etc. We reserve the right not to mark project work, which is normally developed over a period of time through attendance at tutorials, studio sessions, workshops, visits, field studies, or seminars if the students' attendance and engagement with the process is judged to be inadequate. We will not mark a studio project which suddenly appears without having been developed and discussed within the tutorial or regular studio sessions.

COURSE SPECIFICATION

Code: DESI1085**School:** Architecture & Construction**Course Title:** Design Process: Animation**Course Coordinator:** Myles Cummings**Level:** 2**Credit:** 15**Team:** Communication Media for Design**Pre-requisites:** None

Aims:

To study the history of the moving stage; to gain familiarity with design processes relevant to animation; to develop a critical framework relevant to animation; to understand the concept of cinematographic viewpoints.

Learning Outcomes:

On completion of the course, the student will be able to: draw upon the history of the moving image; to criticise multimedia and animated productions; demonstrate a range of animation techniques; analyse a project and formulate a structured design process; related animated sequence to the 4d world; work in teams.

Content:

Zoetropes and flickerbooks. Narrative structure. Frames, timing and choreography. Silhouette animation and the use of 2d and 3d puppets. Abstract animation. Disney. Cartoons. Cel animation (with celluloid layers), rostrum cameras, registration and the animation stand. Film loops. Use of storyboards. Use of plasticine. Relationship to the design process on other fields (graphic art, fine art, sculpture). Storyboarding. Narrative structure. Characterisation. Synchronisation. Computer animation. Use of animation outside the entertainment industry. Sequence. Viewpoint.

Learning and Teaching Activities:

The learning and teaching activities include visits eg to the Museum of the Moving Image and Parc de la Villette. Teaching is studio and seminar based, supported by design workshops, studio seminars and tutorials, presentations and critiques.

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Essay/Seminar Presentation		%	50%	40%	1,500	
Portfolio		%	50%	40%		

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0517886022	Laybourne, Kit	2000	The Animation Book: A Complete Guide to Animated Film Making – From Flip Books to Sounds Cartoons to 3-D Animation	Three Rivers Press (CA)
1584500239	Watkins, Adam	2000	3D Animation: From Models to Movies	Charles River Media
0941188256	Fraioli, James, O	2000	Storyboarding 101	Focal Press
0240803299	Hart, John	1998	Storyboarding for Film, TV and Animation	Focal Press
	Maureen Furniss		Art in Motion: Animation Aesthetics	Indiana University Press
047129229x	Peter Ratner	1998	3D Human Modelling and Animation	John Wiley and Sons
	Tschumi, B		Cinegramme Folie	
0500510210	Woolman, M	2000	Sonic Graphics – Seeing Sound	T & H

COURSE SPECIFICATION

Code: DESI 1110

Course Title: Design Studies 1

Level: 1

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Nickie Hirst/Anastasios Maragiannis

Credit: 30

Pre-requisites: None

Aims:

This course introduces students to the design process and encourages the development of compositional design skills through traditional and digital image making. Through a series of workshops and project-led activities, students will be introduced to photography, printmaking, illustration, the use of colour, sequential thinking and visual narrative. The emphasis is on experimentation and the importance of drawing as a means of expressing an idea or concept.

This course aims to:

- Encourage divergent and convergent thinking;
- Develop the means and methods of expressing and communicating design ideas;
- Introduce the importance of research and reflective sketchbook methodology;
- Develop compositional awareness;
- Introduce presentation techniques.

Learning Outcomes:

On completing the course, students will:

- Understand the process of design and the basic principles of design;
- Have an awareness of the aesthetic qualities of form, colour, texture, scale and composition;
- Have developed good craft and technical skills and an awareness of materials;
- Be able to work to a specific project brief and present their ideas effectively to a group.

Content:

Hands-on studio and workshop-based activities, idea generation, printmaking, bookbinding, animation, illustrative techniques, black and white and digital photography, darkroom procedure, computer imaging techniques, gallery visits.

Learning and Teaching Activities:

Lectures, workshops and demonstrations by tutors and professional artists/designers

Studio-based project work

Self-initiated research

Tutorials

Presentations and critiques

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio	Tick	%	100%	40	n/a	A portfolio of project work

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
1856693392	Hyland, A Bell, R		Hand To Eye: Contemporary Illustration	Laurence King
2880467039	Odling-Smee, A	2002	The New Handmade Graphics: Beyond Digital Design	RotoVision
	Berger, J		Ways of Seeing	Vintage
00099225417	Barthes, R	1993	Camera Lucida	Vintage
288046353X	Boanicj, Proud, L	1993	Designing with Photographs	Rotavision
186150728	Poyner, R	2000	Visceral Pleasures	Booth-Clibborn
159253077X	Harvey, W	2004	1,000 Graphic Elements: Special Details for Distinctive Designs	Rockfort
1856693759	Pipes, A	2003	Foundations of Art & Design	Laurence King
0714834491	Pipes, A		The Art of Looking Sideways	Phaidon

COURSE SPECIFICATION

Code: DESI 1111

Course Title: Design Studies 2

Level: 1

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Malcolm Southward

Credit: 30

Pre-requisites: None

Aims:

This course introduces students to the fundamentals of typography and the structure and hierarchy of the page. A series of workshops and studio-based projects will encourage students to learn about the detail, terminology and character of typography and the possibilities of typographic expression. Students will be encouraged to explore, to research, to originate and combine letterforms in a two-dimensional and three-dimensional space. This course also aims to introduce students to the historical context of 20th and 21st century typography.

Learning Outcomes:

On completing the course, students will:

- Understand the importance of typography in communication design;
- Understand the aesthetic qualities of form, colour, texture, scale and composition within typography;
- Have learned to work expressively with typography within a number of contexts;
- Be aware of historical and contemporary typographic design practice.

Content:

Hands-on studio/workshop-based activities. Computer workshops. Introduction to sketchbook methodologies. Lectures and studies of typography in the context of the metaphor eg. Magazines, films, illustration, web-design. Typography within the context of Architecture and Landscape.

Learning and Teaching Activities:

Lectures, workshops and demonstrations by tutors and professional artists/designers

Studio-based project work

Self-initiated research

Tutorials

Group presentations and critiques

Gallery visits

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio	Tick	%	100%	40	n/a	A portfolio of project work

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
390704486X	Weingart, W	2000	My Way to Typography	Lars Müller
3906700895	Müller, L	1995	Josef Müller-Brockmann Pioneer of Swiss Graphic Design	Lars Müller
416603029	Schmid, H		Typography Today: New Edition	
0520071468	Tschichold, J	1995	The New Typography: A Handbook for Modern Designers	University of California Press
2880468140	Roberts, L Thrift, J	2005	The Designer and the Grid	RotoVision
0938491067	Spencer, H	1991	The Liberated Page	Chronicle Books
	De Jong, C Purvis, A Friedl, F		Creative Type: A Sourcebook of Classical and Contemporary Letterforms	Thames & Hudson
3721200438	Ruder, E	1996	Typographie	A. Niggli

COURSE SPECIFICATION

Code: DESI 1112

Course Title: Design Studies 3

Level: 2

Department: Design

July 2006

School: Architecture & Construction

Course Coordinator: Miriam Sorrentino

Credit: 30

Pre-requisites: None

Aims:

This course builds on and expands knowledge and experience gained in Design Studies 1 & 2 and brings the fundamental design skills learnt in year one into a professional context. The course introduces students to specific areas of the industry; such as brand development, packaging and advertising, so their choice of direction in the future workplace will be better informed. A range of creative individual and group projects engage students with the process of evaluating a client-generated brief and how to develop and articulate ideas for a specifically researched audience.

This course aims to:

- Develop analytical techniques and problem-solving skills and apply these skills to a range of specific design problems;
- Develop a deeper understanding of the design field;
- Evaluate the appropriateness of different approaches to solving problems and communicate their ideas more effectively;
- Develop the research skills necessary to interpret the issues and requirements of a specific audience.

Learning Outcomes:

On completing the course, students will:

- Be able draw upon the history of the moving image;
- Further develop and put into practice the skills and knowledge introduced in year one;
- Recognise the subtext underpinning their use of colour, form, texture, composition, use of image and symbol, text, typography and line;
- Further develop their use of software and technical ability;
- Gain more experience in research methodologies;
- Be more confident in presentation techniques;
- Work out strategic plans of persuasion.

Content:

Project-based enquiry, brainstorming techniques, research methodology, experimentation and reflective practice through sketchbook development, demonstrations and lectures.

Learning and Teaching Activities:

Studio workshops

Lectures and demonstrations

Visits

Tutorials and group discussion

Presentation and critiques

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Presentation critiques and portfolio submission	Tick	%	100%	40	N/A	A portfolio of project work

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
9063690207	Brandt, H De Haus, E	2000	Total Identity	Book Industry Service
3899550552	Klanten, R Bourquin, N	2004	Dos Logos	Die Gestalten Verlag
9889706555	Kelly, C	2000	Examining the Visual Culture of Corporate Identity	Gingko Press
0714838381	Mollerup, P		Marks of Excellence: The History and Taxonomy of Trademarks	Phaidon
0500285152	Olins, W	2004	Wally Olins On Brand	Thames & Hudson
0714838128	McAlhore, B Stuart, D	2000	A Smile in the Mind	Phaidon
	Various		Looking Closer 1-4: Critical Writings on Graphic Design	Allworth Press
1564965996	Cliff, S	1999	Trade Secrets of Great Design Packaging	Thames & Hudson
0954278429	D&AD	2003	D&AD: British Design and Art Direction Annual 41	

COURSE SPECIFICATION

Code: DESI 1113

Course Title: Design Studies 4

Level: 2

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Malcolm Southward

Credit: 15

Pre-requisites: None

Aims:

This course aims to further the intelligent development of visual form. Students engage with the construction and meaning of graphic messages through a number of set and self-set project briefs that focus on experimental typographic design and publishing, editorial and information design. The student is encouraged to be self-motivated and to research real client/audience in which they have a personal interest.

This course aims to:

- Further develop sensitivity of composition, balance, structure, rhythm and hierarchy.
- Develop visual research methodologies
- Gain skills in communication and presentation

Learning Outcomes:

On completing the course, students will be able to:

- Become a reflective practitioner
- Further develop visual research methodologies
- Develop a strong visual vocabulary, challenge pre-conceptions and explore their learning experiences;
- Become experienced in compositional design techniques;
- Become more informed of audiences, clients and the professional world.

Content:

Project-based enquiry, brainstorming, drawing and mixed media visual techniques, reflective research methodology, demonstrations in the use of software, presentation techniques.

Learning and Teaching Activities:

Studio workshops
Lectures and demonstrations
Tutorials and group discussion
Presentation and critiques

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Presentation critiques and portfolio submission	Tick	%	100%	40	N/A	A portfolio of project work

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
3721201450	Müller-Brockmann, J		Grid Systems in Graphic Design	Vernag Niggli AG
3037780193	Holt, M Muir, H	2006	8VO – On The Outside	LarsMuller
	Ruder, E		Typographie	
0520071468	Tschichold, J	2005	Experimental Formats 2	Rotovision
2880467993	Fawcett, R Mason, D	2004	Experimental Formats & Packaging	Rotovision
0646454455	Bhaskaran, L	2006	Frost* (Sorry Trees)	Thames & Hudson
1856694100	Shaughnessy, A	2005	How To Be A Graphic Designer Without Losing Your Soul	Laurence King
0713998393	Baines, P	2005	Penguin By Design	Allen Lane
158253077X	Wilson, H	2004	10000 Graphic Elements	Rockport

COURSE SPECIFICATION

Code: ENVT 1008

Course Title: Digital Landscapes

Level: 2

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: David Watson

Credit: 15

Pre-requisites:

Aims:

To develop digital design skills within the context of medium sized landscapes. To improve on students understanding of landscape working practice. To explore composition with landform, planting, buildings and water. To introduce the progression of design ideas from the conceptual to the practical. To introduce an appreciation of the application of 'realism' to computer models

Learning Outcomes:

Students will be able to: Develop a digital design within a given landscape. Test ideas in form, space, scale, colour, texture and light. Create hardworks contract (detail) drawings using computer techniques. Create softworks contract (planting) drawings using computer techniques. Receive, understand and improve upon given digital base data.

Content:

Project based computer workshops Design workshops Indicative Software: AutoCAD Photoshop Bryce

Learning and Teaching Activities:

Site visits and workshops.

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio assessment: Digital Portfolio		%	50%	40%	N/A	
Portfolio assessment: Hardwork drawings		%	25%	40%	N/A	
Portfolio assessment: Softwork drawings		%	25%			

COURSE SPECIFICATION

Code: DESI1103

Course Title: Dissertation

Level: 3

Department: Design

School: Architecture & Construction

Course Coordinator: Mark Ingham/Liz McQuiston

Credit: 30

Pre-requisites: None

Aims

An important part of the work of a Graphic Designer is to research and present ideas. This course deals with the research and composition of a dissertation that can satisfy both academic and professional criteria. The dissertation must show evidence of investigation and it must deal with a range of issues (e.g. contemporary design, practice and theory and cultural issues)

This course aims to:

- Give students the opportunity to make a detailed personal investigation and evaluation based on comprehensive research methodology. This involves evidence, arguments, assumption and judgments in a form which can communicate them effectively.

Learning Outcomes:

On completing these course students will:

- Be able to carry out research using first and secondary sources and on the basis of this research, to structure their ideas as a logical argument.
- Draw valid conclusions based on a preceding argument and their research.
- Be able to present their dissertation in the form of a sequential presentation, which is a finished piece of work in its own right.
- Be able to give reference to their sources in the approved academic manner and to compile a bibliography.

Content:

Students select a topic, which must have the approval of the Course Coordinator. The Course Coordinator must also approve the form of the presentation. References to the sources and the bibliography must be presented in a written form on paper in the approved academic manner.

Learning and Teaching Activities:

Seminars and tutorials
Self-initiated research
Construction of essay

Assessment Details:

Methods of Assessment	Please identify the last item of assessment a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Written introduction and rationale for the Dissertation		%	15	40	500	Written report
The Completed Dissertation	Tick	%	85%	40	8,000	Written/illustrated or equivalent intellectual task.

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
97492000448		1999	The Good Study Guide	Open University

COURSE SPECIFICATION

Code: DESI1042

Course Title: Major Graphic Design Project

Level: 3

Team: Communication Media for Design

School: Architecture & Construction

Course Coordinator: Nickie Hirst

Credit: 30

Pre-requisites: None

Aims:

Graphic designers need the challenge of a major project. This is the project which should bring together the fundamental issues which have been taught in the first and second year and later developed and expanded in the second and third year. There should also be evidence of an understanding of the strategic influences in the industry and the role of the graphic designer now. This is a substantial piece of work.

The course aims to:

- consolidate the strengths of the particular student and build up the portfolio to enable him or her to gain employment in the workplace.

Learning Outcomes:

On completing the course, students will:

- Be able to prepare a portfolio for employment;
- Show evidence that he/she has been able to develop a strong, personal approach to a project brief;
- Communicate their ideas successfully and have researched and understood the requirements of the client and audience;
- Show evidence of the appropriate original use of media, text and image.

Content:

Project-based. An exhibition of the student's graphic design project.

Learning and Teaching Activities:

Research workshops
Studio Tutorials
Self-initiated visits
Critiques and presentations
Exhibition

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio and Final Exhibition	Tick	%	100%	40	n/a	A portfolio of work and the exhibition of the Major Project within a defined space.

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
These should be noted down in the written proposal by the student and discussions with the tutor during tutorials.				

COURSE SPECIFICATION

Code: COMP 1314

School: CMS

Course Title: Digital Media, Computing and Programming

Course Coordinator: Anthony Aykroyd

Level: 1

Credit: 30

Pre-requisites:

Aims:

Students need to be able to understand the computing concepts as used in Digital Media production. They need to be able to use computers effectively in a variety of appropriate applications and to understand the basics of designing applications using an appropriate programming language. The courses aims To introduce the fundamental operational principles of computers and computer systems . To introduce commonly used software for communicating effectively. To equip an individual with transferable skills to use application software. To teach basic principles of software design. To teach programming in a commonly used language.

Learning Outcomes:

At the end of this course the student will be able to:

- A. Explain commonly used computing terms used in digital media
- B. Use common software to communicate effectively.
- C. Create and install basic, validated web pages at the university
- D. Import and modify images on a computer
- E. Describe how the law impacts on computing issues.
- F. Use basic software design and implementation techniques.
- G. Explain the basic terminology used in programming.
- H. Create small interactive applications using common programming constructs.

Content:

Investigate appropriate computer hardware. Effective communication using word processors, spreadsheets and presentation packages (Office software). Operating Systems : (Windows, Unix, MacOS, command v GUI). Investigate file types and appropriate methods of compression in imaging, video and sound. How the internet works and how to use it to gather information. (e.g. TCP/IP, Email, FTP, WWW). Create, publish and validate a basic XHTML web site. Computer mathematics and coding: Binary, Hexadecimal, bits, bytes, ASCII, Unicode. Computer networking concepts. The law and its implications for computing and the internet. What is programming? Basics of structured programming (variables, conditionals, loops, arrays). Basics of object oriented programming (classes, properties, methods). Introduction to commonly used language to create simple applications (e.g. Actionscript 3).

Learning and Teaching Activities:

Lectures will explain the issues about computing; give an overview of software and describe programming concepts and language. Tutorials will take place in the computer laboratories where students will learn how to use software and program in detail. Students will be expected to complete tutorial work and carry out further study in their own time. Formative feedback will then be given in subsequent tutorials.

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that the student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Coursework		%	20%	40%	N/A	Microsite and PowerPoint
Coursework		%	20%	40%	N/A	Coursework programming application
Coursework		%	10%	40%	N/A	Logbook
Examination		%	50%	40%		Unseen examination paper to assess outcomes A - H

COURSE SPECIFICATION

Code: COMP 1039

School: CMS

Course Title: Multimedia Production 1

Course Coordinator: Jesmond Lewis

Level: 1

Credit: 30

Pre-requisites:

Aims:

To examine the potential of different media in the digital world. To provide experience of the production of multimedia assets and their combination for digital and printed presentation. To provide experience of industry-standard software for digital manipulation of information in all its forms.

Learning Outcomes:

At the end of the course the student will be able to: A. create and present material using desktop publishing software; B. create effective multimedia applications using a variety of software and assets; C. use a camcorder to shoot video footage; D. use digital video editing software to edit, title and add special effects to captured footage.

Content:

Practical techniques to be taught within a context of current practices & visual & sonic languages Desktop publishing; Typography; Digital manipulation of images; Vector drawing; 2-dimensional animation; Multimedia authoring - combining digital media in an interactive application; Basic digital sound editing, manipulating & optimisation of sound files; Introduction to sound recording; Shooting video & digital video editing, adding transitions, special effects & titles; Video compression techniques for multimedia delivery.

Learning and Teaching Activities:

Learning and Teaching Activities: Total student effort for the module: 200 hours on average. Teaching & Learning: Formal contact will consist of between 60-70 hours over the course. This will be in lectures, tutorials and labs. The remaining time, 130-140 hours, will need to be spent in independent study and revision. Students will be expected to attend all sessions Students can achieve all learning outcomes by: Attending taking notes in all lectures Completing the tasks set in tutorials & lab sessions Using their self directed study time to prepare for tutorial sessions Keeping up to date with information provided on Teachmat Explore and reflect upon the techniques and theoretical concepts introduced in taught sessions

Assessment Details:

Methods of Assessment	LAST item of assessment	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Continuous assessment	TICK	%	100%	40%	N/A	Individual coursework with group contribution. A practical task based on developing transmedia promotional material (e.g. print, an interactive slide animation and a video)

COURSE SPECIFICATION

Code: COMP 1042

School: CMS

Course Title: Multimedia Production 2

Course Coordinator: Jesmond Lewis

Level: 1

Credit: 30

Pre-requisites: COMP 1039 Multimedia Production 1

Aims:

To build on and further develop the production skills students have already acquired; To provide experience of high quality digital video editing software; To introduce students to studio sound and video equipment and techniques; To provide experience of team and individual project work; To provide experience in the use of DVD authoring software and hardware.

Learning Outcomes:

At the end of the course, the student will be able to: Plan the production of a multimedia product; Use advanced scripting in the creation of multimedia applications; Demonstrate an awareness of the issues involved in successful teamwork; Author interactive multimedia products to meet a specified brief, for a variety of platforms, and Develop a greater understanding of a variety of video production methods for a range of delivery platforms.

Content:

Advanced audio and video production techniques; Pre-production, production and post-production issues in the creation of multimedia applications; Advanced editing techniques. Matching the edit style to the production. Compositing; Video production for multi platform delivery. Broadcast video and web video production issues; Audio multitrack mastering. Surround sound basics; Use of studio equipment. Microphones, video and audio mixers . Lighting for video. Chroma key special effects; Authoring interactive content for multiple platforms and delivery media; Working on multimedia projects to a client's brief. Teamwork and planning; Further Flash/Actionscript, Director/Lingo; Scripting languages in depth. OOP principles in scripting languages.

Learning and Teaching Activities:

Student time will be allocated as follows:

Lecture (50%) - one 2 hour session per week

Tutorial (25%) - one 1 hour session per week

Self Directed Study (25%) - at least six hours a week

Students will be expected to attend all sessions and session notes will be provided for them (usually on Teachmat). Students can achieve all learning outcomes by attending and taking notes in all lectures; by completing the tasks set in the tutorial sessions; and by using their self directed study time to explore and reflect upon the techniques and theoretical concepts introduced in the other sessions.

Assessment Details:

Methods of Assessment	LAST item of assessment	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Coursework 1		%	20%	40%	N/A	Director Portfolio/evidence and final project
Coursework 2		%	0%	Pass/Fail	N/A	Individual Pre-production
Coursework 3		%	15%	40%	N/A	GROUP proposals for Interactive product
Coursework 4		%	15%	40%	N/A	Video and Director Rushes/work so far
Coursework 5		%	50%	40%	N/A	FINAL individual hand-in for completed product (includes weekly diary/Blog)

COURSE SPECIFICATION

Code: DESI1037
Course Title: Net Art
Level: 2
Department: Design
Updated July 2006

School: Architecture & Construction
Course Coordinator: Genevieve Closuit
Credit: 15
Pre-requisites: None

Aims:

This course introduces students to the Internet as a site and a medium for art. It covers both the production of an artwork and introduces a framework for understanding and evaluating net art. The Internet has equal status as other more traditional media (drawing, painting, poetry, fiction). It can combine word, image, and sound like cinema. It can be poetic and it can draw upon man-made and natural objects, like photography. It can be used to create virtual analogues of traditional design productions (e.g. sculpture, buildings, landscapes). It is a medium with dramatic potential for the twenty-first century, as cinema had for the twentieth century.

The course aims to:

- To facilitate ongoing research and participation in this exciting area of cultural practice;
- To encourage students to approach information technology with a critical awareness of its potential, as well as its cultural and aesthetic-political imperatives.

Learning Outcomes:

On completing the course, students will:

- Have an understanding of the potential and the limitations of the Internet as a medium between artist and audience;
- Be able to produce artwork using the tools, methods and the context of the Internet.

Content:

Net Art Practice: Students will produce a number of projects and designs that relate to their contextual studies of the Internet. The Internet is viewed not as a media-specific environment but as one which encompasses all existing processes and media, so students will be encouraged to experimentally combine and interface 'old' and 'new' media. They will be encouraged and helped to develop the necessary skills to become their own Internet-broadcaster, gallerist and curator.

Learning and Teaching Activities:

Studio workshops
Seminars
Tutorials

Assessment Details:

Methods of Assessment	Please identify the LAST item of assessment that a student sits with a tick	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Portfolio	Tick	%	100%	40	N/A	Net Art Project

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
1570271399	Fuller, M		Beyond the Blip: Essays on the Culture of Software	Autonomea
0262072416	Grau, O	2003	Virtual Art: From Illusion to Immersion	MIT Press
0936756365	Baudrillard, J	2006	The Ecstasy of Communication	Semiotext(e)
0262232278	Wardrip, F Montfort, N	2003	The New Media Reader	MIT Press Cambridge & London
0262133741	Manovich, L	2005	The Language of New Media	MIT Press
0262041766	Spencer, H	1999	Arts Electronica: Facing the Future: A Survey of Two Decades (Electronic Culture, History, Theory and Practice)	MIT Press
	Druckley, T Stone, AR (intro)	1997	Electronic Culture	Aperture
988970658X	Cameron, A	2004	IDN Special 04:The Art of Experimental Interaction Design	Systems Design
Museum of web art http://www.mowa.org Nettime Archive www.nettime.org Mute Magazine online www.metamute.com www.linkdup.com				

COURSE SPECIFICATION

Code: DESI 1108

Course Title: Narrative & Sequence

Level: 2

Department: Design

July 2006

School: Architecture & Construction

Course Coordinator: Anastasios Maragiannis

Credit: 30

Pre-requisites:

Aims:

This course explores the process of creating animated sequences from the standpoints of history, theory and practice. It encourages students to engage with the possibilities of narrative and sequence and develops their technical expertise in this design specialism.

The course aims to:

- Study the history of moving image
- Familiarise students with design processes relevant to animation
- Develop a critical framework relevant to animation and moving image

Learning Outcomes:

On completing the course, students will be able to:

- Draw upon the history of the moving image;
- Criticise multimedia and animated productions;
- Demonstrate a range of animation and moving image techniques;
- Understand the characteristics of narrative and non-narrative structures in word and image;
- Relate animated sequence to the 4d world;
- Work individually and in a group.

Content:

Zoetropes and flicker books. Narrative structure and storyboards. Framing, timing and choreography. Silhouette animation and the use of two-dimensional and 3-dimensional form. Disney, Pixar, Ardman, Norman McKlaren. Cell animation, rostrum cameras, registration and the animation stand. Film loops. Relationships of moving image to other fields (graphic art, fine art, sculpture). Characterisation, Synchronisation. Computer animation.

Learning and Teaching Activities:

Lectures, workshops and demonstrations by tutors and professional artists/designers

Studio-based project work

Self-initiated research

Tutorials

Presentations and critiques

Assessment Details:

Methods of Assessment	LAST item of assessment	Grading Mode	Weighting %	Minimum Pass Mark	Word Length	Outline Details
Workbook		%	50%	40	N/A	Demonstrating technique and skill
Portfolio	Tick	%	50%	40	N/A	Final moving image sequence

Indicative Texts:

ISBN Number	Author	Date	Title	Publisher
0517886022	Laybourne, K	2000	The Animation Book: A Complete Guide to Animated Film Making From Flip-Books to Sound Cartoons to 3D Animation	Three Rivers Press (CA)
1584500239	Watkins, A	2000	3D Animation: From Models to Movies	Charles River Media
0941188256	Fraioli, J	2000	Storyboarding 101	Focal Press
0240803299	Hart, J	1998	Storyboarding for Film, TV and Animation	Focal Press
1864620382	Furniss, M	1998	Art in Motion: Animation Aesthetics	Indiana University Press
0714838128	McAlhore, B Stuart, D	2000	3D Human Modelling and Animation	John Wiley & Sons
0500281890	Bellantoni, J Woolman, M	2000	Type in Motion: Innovations in digital graphics	Thames & Hudson
0500510210	Woolman, M	2000	Sonic Graphics – Seeing Sound	Thames & Hudson
0500512434	Woolman, M	2005	Type in Motion 2	Thames & Hudson

