

**Course Code:**

PLEC229

**Session:**

2017/18

**1. Course Title:**

The Designer in Place: Experience-Based Research in inter-disciplinary context

**2. Date of production / revision:**

23 April 2014

**3. Level:**

PGT Level 11

**4. Credits:**

15

**5. Lead School/Board of Studies:**

School of Design

**6. Course Contact:**

Brian Dixon

**7. Course Aims:**

*Designer in Place* introduces students to a number of experience-based theoretical perspectives derived from mapping exercises in human geography and anthropology. In particular, it considers how these can be applied within an approach to creative practice and critical inter-disciplinary research that draws inspiration and insight from the surrounding environment. Here, the focus is directed toward conducting an 'embodied enquiry', whereby the student is encouraged to develop a reflexive awareness concerning their social, cultural and political experiences as they move through place.

The course aims to:

- Introduce experience-based theoretical perspectives drawn from the fields of human geography and anthropology within a critical framework.
- Communicate the value these experience-based perspectives as a creative practice.
- Highlight the possibilities of applying embodied understandings of place along social, cultural and political channels within creative and/or research practice.
- Explore the application of these perspectives within creative practice and inter-disciplinary research contexts.
- Instigate and develop the student's ability as a reflexive creative practitioner.

## **8. Intended Learning Outcomes of Course:**

By the end of this course it is intended that the students will have achieved the following learning outcomes:

### Knowledge and Understanding:

- Locate an understanding of experience-based theoretical perspectives in relation to creative practice and/or research and a body of literature
- Apply a critical understanding of experienced-based theoretical perspectives drawn from human geography and anthropology within creative practice and/or research contexts.

### Subject Specific Skills:

- Apply the practical skills required to utilise and implement a creative and/or research project concerned by applying embodied enquiry as a means of drawing inspiration and insight from the surrounding environment.
- Communicate the use of embodied enquiry as an instrument for data generation within social, cultural and political contexts.
- Recognise the role of reflexive awareness in relation to embodied and critical form of enquiry.
- Apply findings derived from such an enquiry within practice or project work and its communication to an audience.
- Communicate an original negotiation of embodied knowing and reflexive awareness within a creative and/or research project that is informed by techniques applied at forefront of embodied enquiry.

### Transferable skills:

- Apply reflexivity within a critical, creative and/or research context.

### **9. Indicative Content:**

The content of the course is structured so that the student first gains an insight into experience-based theories derived from human geography and anthropological traditions and their critique, and then, through practical exercises, is supported in formulating, asking and answering questions relating to the social, cultural, political aspects of place and embodied experience. There are no specific hardware requirements. Additionally, it should be noted that project work will be carried out in strict compliance with GSA's ethic policy, available at:

[http://www.gsa.ac.uk/media/497492/gsa\\_research\\_ethics\\_policy.pdf](http://www.gsa.ac.uk/media/497492/gsa_research_ethics_policy.pdf)

The course will cover:

- Experience-based theories drawn from human geography and anthropology, focusing in particular on a critical engagement with embodiment and reflexivity.
- Techniques which allow students to apply these theories as research tools in investigations relating to the social, cultural and political aspects of place and its inhabitation by diverse groups and individuals.
- Approaches that allow the findings derived from the application of these techniques to direct a creative outcome and critical reflection.
- The role of reflexivity as a general tool with which to critique an environment or situation's social, cultural or political dimensions.

### **10. Description of Summative Assessment:**

Students on this course will be assessed on their ability to:

- Produce a significant, original creative output resulting from the application of embodiment and reflexivity as inter-disciplinary research tools.
- Communicate verbally the results of applying experience-based theories within embodied enquiry as a research tool.
- Produce a high-quality documentary output, which provides a critical reflection on their process, engagement and learning through the course.

The percentage breakdown of the assessment will be as follows:

- Research project output with written reflective Project Process Journal (PPJ) 80%
- Final presentation 20%

**10.1 Please describe the Summative Assessment arrangements:**

Within this course, assessment of student work will consist of:

- An assessment of the depth, scope and strength of the exploration of embodiment and reflexivity as design research tools – evidenced through the PPJ (80%).
- An assessment of the verbal presentation itself (20%).

**11. Formative Assessment:**

Formative assessment and feedback will be provided through group tutorial discussion and feedback throughout the course duration.

**11.1 Please describe the Formative Assessment arrangements:**

- Students will receive supervisory support in the form of group and individual tutorials.
- Peer review and feedback during the presentations will be directed so as to provide additional formative feedback and to generate discussion focused on the ways in which students might ask and answer questions relating to the social, cultural, political aspects of place.
- A written formative assessment offering an overview of the student's progress against the intended learning outcomes marked at summative assessment.

**12. Collaborative:**

No

**12.1 Teaching Institutions:**

N/A

**13. Requirements of Entry:**

None

**14. Co-requisites:**

PGT Stage 2

**15. Associated Programmes:**

None

<b>16. When Taught:</b>
PGT Stage 2

<b>17. Timetable:</b>
Teaching sessions follow the pattern of one two-hour session weekly covering: <ul style="list-style-type: none"> <li>• Project definition (seminars, brief writing and tutorials)</li> <li>• Project enactment (Interim presentations and tutorials)</li> <li>• Project presentation (Tutor and peer feedback)</li> <li>• PPJ production (Tutorials)</li> </ul>

<b>18. Available to Visiting Students:</b>
Yes

<b>19. Distance Learning:</b>
No

<b>20. Placement:</b>
No

<b>21. Learning and Teaching Methods:</b>		
Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	1	1
Studio	5	40
Seminar/Presentation	4	4
Tutorial	5	15
Workshop		15
Laboratory work		
Project work		75
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>15</b>	<b>150</b>

**22. Description of "Other" Teaching and Learning Methods:**

None.

**23. Additional Relevant Information:**

An emphasis upon small-group working, peer-learning addressed through a combination of workshop/seminar rather than the traditional lecture mode of delivery.

**24. Indicative Bibliography:**

Bollnow, O. F., 2011 [1963], *Human Space*. London: Hyphen Press.  
Hassenzahl, M., 2010, *Experience Design*, Technology for all the Right Reasons. Morgan & Claypool.  
Ingold, T., 2000, *The Perception of the Environment*. Oxon: Routledge.  
Solnit, R., 2000, *Wanderlust: A History of Walking*. London: Viking.  
  
Tuan, Y., F., 1977, *Space and Place*. Minneapolis: University of Minnesota Press.