Programme Overview

The Masters in Design Innovation & Citizenship at The Glasgow School of Art explores the relationship between design practice and contemporary society by identifying ways in which a design-led critique of and response to the present creates opportunities to inform the future. This programme asks the design practitioner to step beyond their traditional professional and occupational role and to consider the broader application of design practices, methods and tools as a means of formulating and articulating social change.

This one-year taught postgraduate programme offers students the opportunity to address directly the prevailing social and economic production of interactions, interfaces, services and experiences and their impact upon lived experience. In challenging the methods, outcomes and context of current design practice students will identify new opportunities for design activity, pioneer innovative forms of engagement and develop original design solutions to emerging problems, issues and social phenomena.

Graduates will be able to demonstrate a research and action-led critical and collaborative design process capable of tackling the challenges of twenty-first century life; of exploring the transformative possibilities of new technology and data; of mapping the changing role of the public sector and its interventions in the lives of its citizens; of identifying and developing new social and economic models of design and production; of utilising the language and practice of design to formulate innovative approaches to complex problems and emerging social relationships.

Graduates of Design Innovation & Citizenship will extend their creative capacity beyond the world of consultancy or in-house design, embracing challenges within areas as diverse as public policy, private sector enterprise, citizen or social advocacy, public sector service provision, social enterprise and/or the voluntary sector. We believe the designer as citizen will become a reflective professional who is as intellectually adept at formulating a new design challenge as he or she is at creating an innovative response to such a challenge.

The programme will bring its focus to bear in these specific areas:

• Contemporary civil society and its engagement with the Social, Public, and Private Sectors

• Emerging issues in society – the challenges provoked by new scientific, technological, economic constructs and/or material possibilities

• Extending the epistemological framework of design practice and the engagement with contemporary culture and the lives of its inhabitants

It will further manifest itself in the following types of design activity:

• In the making of artefacts, services, systems and experiences, both tangible and intangible delivered by contemporary social relations

• Articulating a critique of the cultural conditions presently shaping citizenship and the effects upon these caused by scientific or technological advances

• The forms taken by the generation of new strategies, methods, tools and processes to contribute to social change prompted by economic, societal and ecological transformation

• Strategies and activities involving direct political and social action affecting issues of change encompassing governmental policy, health, wellbeing and the experienced environment
Gordon Hush studied Sociology at the University of Glasgow. He has worked for the Glasgow School of Art in a variety of roles and capacities, since 1997. Currently, he is Head of the Product Design department and charged with overseeing the academic development of Design Innovation at GSA. He also supervises Doctoral Research in the areas of design and culture.

His research interests include the relationship between social theory and design, particularly the interaction and 'consumption' of designed products in contemporary capitalist society, especially as these inform design practice. Current design projects include an new international collaboration between GSA, Chiba University (Tokyo), Parsons’ The New School for Design (New York) and Fujitsu Corporation exploring the future applications of technology; the development of web-based broadcast technology by local communities with M.I.T. (Boston); participating in a multi-institutional ESPRC-funded study 'Aging Population Attitudes to Sensor Controlled Home Energy'.

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After gaining a First Class Honours degree in 1984, as a mature student, in Industrial Design at Central School London, Ian designed products for companies in the UK, America, France and Australia, including BT, Plessey, Corning Medical and Heatrae Sadia.

Ian has been researching and teaching in the Product Design Department at The Glasgow School of Art for 14 years and has been a Visiting Professor at HDK, Design School, Göteborg, Sweden as well as travelling and teaching extensively throughout the departments International exchange network.

His current research activities concern the understanding of the changing nature of society, ecology and economy and how design and design education may be transformed to support a world that is in a period of significant change.
Iain’s lecturing post in GSA’s Design School primarily involves the studio delivery of the Masters programmes in Design Innovation. A graduate of The Product Design programme at GSA, his career to date has seen him work across a spread of design activity, ranging from brand direction, communication strategy and visualisation to product, service and experience design.

Consultancy projects have involved both private and public sector clients including Barnardos, Capita, Schuh, Scott & Fyfe, Cairngorm Mountain, Royal London, The Morris Inns Group and Nesta as well as several start-ups such as ethical fundraising enterprise, CharitAid. Iain has also presented design-led projects and related research on the wider socio-cultural impact of design, at international conferences and events, earning his PhD in 2010.
Irene Bell is the Programme Coordinator across the Design Innovation Masters programmes and subject leader in MDes Design Innovation & Environmental Design. She has 25 years experience as a lecturer and teacher across year groups and subjects, with particular specialism in Ceramics.

As a maker and a practitioner she has exhibited widely in Britain and abroad. Her work and working practice has been documented in books and publications and includes commissioned projects and work in collections from around the world, including Japan, Iceland and U.S.A.
Insight Gathering | “DISCOVER”

The first quarter of the double diamond model marks the start of the project. This begins with an initial brief or subject area, often sourced from a discovery phase in which user needs are identified. These include:

- Market research
- User engagement
- Managing information
- Design research groups & workshops

Opportunity Spotting | “DEFINE”

The second quarter of the double diamond model represents the definition stage, in which interpretation and alignment of these needs to project objectives is achieved. Key activities during the Define stage are:

- Research and insight analysis
- User mapping
- Identify unmet needs
- Brief refinement
Idea Exploration | “DEVELOP”

The third quarter marks a period of development where design-led solutions are developed, iterated and tested. This is often done with users both in the studio and in the contextual environment. Key activities and objectives during the Develop stage are:

- Multi-disciplinary working
- Visual management
- Co-Creation
- Prototyping & Testing

Idea Refinement | “DELIVER”

The final quarter of the double diamond model represents the delivery stage, where the resulting product or service is finalised and launched in the relevant market. The key activities and objectives during this stage are:

- Final testing & prototyping
- Approval & launch
- Targets, evaluation & feedback loops
Design Process

**Insight**
The exposure of a potentially valuable unmet need based on observation / primary sourcing and revealing the underlying 'truth' of an issue within a given context.

**Opportunity**
The circumstances that make action worthwhile and way of leveraging an element of insight for potential impact and / or value.

**Concept/Idea**
The proposal of a course or courses of action in response to the opportunity presented.
Throughout the year, project deliverables should adhere to the Design Innovation principles of being ‘solution-driven’, ‘user-centred’ and ‘co-creative’.

Design is what links creativity and innovation.
The Design Glossary presented here by the School of Design, The Glasgow School of Art, is intended to help both students and design practitioners navigate the increasingly complex vocabulary, diverse practices, approaches and disciplines that constitute design education and the design professions today. The challenges to traditional ways of designing for, making with and communicating to audiences, users, clients and stakeholders has led to a plethora of new terms, tools and practices on behalf of designers – engaging with these developments is that much easier if you can readily and simply access their definitions and see examples of their use. That is exactly what this Glossary seeks to do.
Recommended Resources

Reading List:
• Small Change, Nabeel Hamdi, 2004, Earthscan
• Earth in Mind, David W Orr, 1994, Island Press
• The Nature of Design, David W Orr
• Tools for Conviviality, Ivan Illich, 1973, Fontana
• The Human Condition, Hannah Arendt, 1958, Chicago
• Design Futuring, Tony Fry, 2009, Berg
• Design as Politics, Tony Fry, 2011, Berg
• Humanizing the Economy, John Restakis, 2010, NSP
• The Transition Handbook, Rob Hopkins, 2008, Green Books
• On Ethics and Economics, Amartya Sen, 1987, Blackwell
• Social Entrepreneurship – David Bornstein & Susan Davis
• David Bornstein, How to Change the World, 2004, Oxford University Press
• Social Entrepreneurship – Bornstein / Davis – Oxford 2010
• Transforming Work – Padmasuri – Windhorse – 2003
• Exploring Community Resilience – Wilding – Carnegie UK Trust – 2011
• Building the Mutual State, The New Economics Foundation / Muto, 2002

Web Links:
• GSA Design Glossary: www.gsadesignglossary.com
• The Young Foundation: http://www.youngfoundation.org
• A Bit Rich: Calculating the Real Value to Society of Different Professions, The New Economics Foundation, 2009:
  http://www.neweconomics.org/publications/bit-rich
• The Social Enterprise Academy: www.theacademy-seea.org
• Carnegie UK Trust: www.carnegieuktrust.org.uk
• Fiery Spirits: www.fieryspirits.com
• Common Cause: www.wwf.org.uk/wwf_articles.cfm?unewsid=4224
After full participation in and successful completion of the programme, students should be able to:

• Utilise the theory and language of design innovation within critique, debate and communication of design project work and its discussion.

• Apply the concepts and aesthetic criteria of design methodologies and theories of innovation to a discussion of contemporary design practice and its application within the field of socially-engaged practice or citizenship.

• Demonstrate an understanding of contemporary research methods, methodologies and practices through their application to project work within the field of design innovation.

• Extend the disciplinary debates and practices of design innovation through their application to project work, both individual and group, in the areas of service design, technological innovation, social/citizenl engagement or industrial practice.

• Deliver a design project that demonstrates an exploration of individual research, user-led co-creation and professional standards of resolution and communication.

• Communicate a personal design process within the context of contemporary professional practice through the delivery of a research/design project or thesis and its exploration of an area of design innovation (Citizenship).

**Knowledge and Understanding**

Plan and execute a significant research project that investigates either individual or group themes within the field of design innovation and its relation to a specific facet or form of contemporary culture.

**Applied Knowledge and Understanding**

Demonstrate and reflect upon the use of design led innovation through an elective Masters project. Demonstration of critical and analytical reflection on the Masters project through a written report.

**Professional Practice: Communication, Presentation, Working with Others**

Demonstrate to others a critical knowledge of key innovation processes used within the creative industries through the production of a Masters research project and thesis.

Communicate to a specialist audience a critical and reflective knowledge of the design innovation process within a particular design domain through the execution of a Masters research project.

Communicate to a specialist audience a critical and reflective knowledge of the design innovation process within a particular design domain through an analytical and reflective Masters report.

Demonstrate the ability to critically reflect on the role of group dynamics and interplay as part of the production of a Masters project.
MDes//
Design Innovation & Citizenship

Your introduction and guide to this Glasgow School of Art programme including:

- Your Time Table
- An Overview of the Programme
- Recommended Reading and Resources
- Your Lecturers and Tutors
- About Design Process
- Design Methodologies
- Programme Principles and Ethos