

<b>Module Title:</b>	International Design Movements
<b>Language of Instruction:</b>	English
<b>Credits:</b>	5
<b>NFQ Level:</b>	6
<b>Module Delivered In</b>	<a href="#">2 programme(s)</a>
<b>Teaching &amp; Learning Strategies:</b>	Learners will engage with content through an applied studio-based-learning (SBL) pedagogy, in individual/collaborative data collection to review, interpret and present output. Learning is supported through synchronous/asynchronous lecture and/or resource, facilitated micro-task actions and group discussion, tutor formative feedback, tutor-learner and peer-to-peer critique/review, e-learning/self-directed learning, and self/peer reflection on engagement/process/output toward strategy enhancement and further learning; using on-campus and/or blended and hybrid approaches.
<b>Module Aim:</b>	The aim of the module allows learners collaboratively explore the development of design philosophical thinking and design stylistic output in the 20th century. The learner will relate movements in and across design periods, and contextualise these within their social/cultural and associated political/economic context, to build a conceptual map of understanding around the forces which influence design theory and practice.

Learning Outcomes	
<i>On successful completion of this module the learner should be able to:</i>	
LO1	Identify influential individuals, artefacts, styles and periods; which have impact on contemporary Design.
LO2	List Design periods/movements from 1900-present in chronological or thematic order; for enhanced insight and understanding.
LO3	Relate Design within its cultural, social, political and economic context
LO4	Report on a Design artefact, designer, contexts and/or design trends, based on primary engagement.

Pre-requisite learning	
<b>Module Recommendations</b> <i>This is prior learning (or a practical skill) that is recommended before enrolment in this module.</i>	
No recommendations listed	
<b>Incompatible Modules</b> <i>These are modules which have learning outcomes that are too similar to the learning outcomes of this module.</i>	
No incompatible modules listed	
<b>Co-requisite Modules</b>	
No Co-requisite modules listed	
<b>Requirements</b> <i>This is prior learning (or a practical skill) that is mandatory before enrolment in this module is allowed.</i>	
No requirements listed	

**Module Content & Assessment**

**Indicative Content**

**ACQUISITION: (listening/reading/observing)**

Introduction to 20th century economics and production, late arts and crafts movement and Irish arts & crafts, art nouveau, modernism, werbund, futurism, dada, art deco, Russian constructivism, de-stijl, bauhaus, surrealism, streamlining, organic design movement, international style, memphis group, Scandinavian modern, contemporary, pop, American space age, minimalism, post-modernism, Papanek and social design, Scandinavian report & Kilkenny design, deconstructionism, ecogism and sustainability, 21st CENTURY: designing failure, the real thing, beauty is simplicity, DIY economy, reality-digital collision, experience culture, etc.

**COLLABORATION: (engaging/sharing/building)**

Data-collection, selection and ordering, time-lining, presentation planning, travel co-buddy support, H&S compliance.

**DISCUSSION: (tutoring/conversing/presenting)**

• Overview of key 20th century social, political, economic and technological markers c.1900-present; causation, development and impact. Framing of 100+ year timeline of international design movement, linking to historical and cultural precursor and successor contextual impacts. • Timeline sequencing. • Travel itinerary planning and budgeting, travel documentation preparation, roles and responsibilities, health and safety.

**INVESTIGATION: (searching/studying/evaluating)**

Library stack search, text and journal literature review, use of library online resources, online search resources, itinerary scoping, negotiation and pre-travel planning, budgeting, scheduling, primary observation.

**PRACTICE: (capturing/doing/communicating)**

information sourcing, data organisation and time-lining, group-working, primary data collection/observation, reflective practice, data collection and analysis, argument framing academic writing, academic referencing.

**PRODUCTION: (designing/writing/modelling)**

• digital timeline of design movements (1900-present), • written reflective piece on primary engagement with design, • written essay on design-related topic.

**Supports**

Itinerary scoping, negotiation and pre-travel planning, budgeting, scheduling and documentation. Background, question and topic framing, secondary research technique and sources, primary data-capture techniques including context scoping, note-taking, data/media capture, reflective observation writing etc.. Academic and reflective writing style, essay writing structure, techniques and style, presentation and layout, use of library facilities, referencing and bibliographies, summarise and evaluate selected design literature, communication skills

**Computers/Plotters/Printers (Resource)**

In this year each learner requires the use of a personal computer of suitable specification to run software used on the design programme. There should be access to printing and plotting facilities in order to complete final deliverables or Honours Degree Project.

**Assessment Breakdown**

%

Continuous Assessment

100.00%

**Continuous Assessment**

Assessment Type	Assessment Description	Outcome addressed	% of total	Assessment Date
Project	Class-group project collaboratively assemble international design movement timeline into chronological or thematic sequence, comprising textual, graphical, audio-visual and/or other multi-media digital components to identify, associate, and explore influence and impact of key designer protagonists, design output/artefacts with the precursor and prevailing cultural, socio, political and economic events of the time, in the development of international design movements; between year 1900-present (approx.).	1,2,3,4	30.00	Week 8
Reflective Journal	Textual, visual and/or digital-asset journal, reflecting on international academic trip to a location of historic and/or contemporary significance to the design industry and/or of significant cultural or commercial interest to the design sector.	2,4	10.00	Week 10
Essay	1,500 word essay (max.) of designer, design output/artefact etc., with the significance, contribution or impact on the evolution of contemporary Design process or thinking, based on primary engagement, reflective analysis, supported by both literary secondary researched and media sources.	1,3,4	50.00	Week 13
Other	Learner awareness, engagement and development of Graduate Attributes is captured on a five Likert Scale range; including module engagement, collaboration, contribution, professionalism, attitude & behaviours etc..		10.00	n/a

No Project

No Practical

No End of Module Formal Examination

**Module Workload**

<b>Workload: Full Time</b>		
<i>Workload Type</i>	<i>Frequency</i>	<i>Average Weekly Learner Workload</i>
Studio Based Learning	Every Week	3.00
Independent Learning Time	Every Week	6.00
Total Hours		9.00

**Module Delivered In**

Programme Code	Programme	Semester	Delivery
CW_DHPDI_B	<a href="#">Bachelor of Arts (Honours) in Product Design Innovation</a>	3	Mandatory
CW_DHIDE_D	<a href="#">Bachelor of Arts in Design</a>	3	Mandatory