

MVA507 - Design Management and Practices

Course Title	Design Management and Practices				
Course Code	MVA507				
Course Type	Required				
Level	Master (2nd Cycle)				
Year / Semester	1 (2 nd semester)				
Teacher's Name	Demetris Kokkinolambos				
ECTS	10	Lectures / week	6	Laboratories / week	-
Course Purpose and Objectives	<p>Aim of the course and core objectives are to develop :</p> <ul style="list-style-type: none"> • Ability to work in a multi-disciplinary design environment, support and convince their ideas in front of internal as well as external audience. • Ability to utilize knowledge and personal skills to communicate with experts in other fields both within as well as the Art and Design field. • Capacity for research skills within their respective design discipline. • Decision-making in the Art and Design processes and capacity for inspirational leadership within a creative environment. • Capacity to adapt to new situations and flexibility in applying what they have learnt for generating new and unique ideas. • Ability to work in a multi-disciplinary design environment, support and convince their ideas in front of internal as well as external audience. • Ability to utilize knowledge and personal skills to communicate with experts in other fields both within as well as the Art and Design field. • Capacity for research skills within their respective design discipline. • Decision-making in the Art and Design processes and capacity for inspirational leadership within a creative environment. 				

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<p>Learning Outcomes</p>	<p>Constraints as Openings</p> <ul style="list-style-type: none"> - Embrace constraints and limitations as a means to creativity rather than an inhibiting force. - learn to see through limitations and to sense when they are either invalid or purely artificial - Design benefits when we see limitations – to the extent they have been found reasonable – as possibilities rather than as hostile preventive forces to creativity which need some to be violated in order to express creativity. - Valid limitations can have positive potential within them. This attitude can be characterized as creative just because there is the choice to act upon limitations and to make something unique out of what is given. <p>Once constraints are understood as positive parameters, we are better prepared to make our own games with appropriate rules and structure or to deduce these from our intuitive actions.</p> <p>Challenge formidable obstacles with processes of intelligent and mind-expanding design solutions.</p> <p>Ideal and Real</p> <p>Understand the difference between the protected academic environment (ideal) and working in a creative and competitive environment (real).</p> <p>Gain a clear view and understanding as a designer about today’s industry and how it works, so that they can operate effectively.</p> <p>Imagine the potential of the real (the world of commerce) by building a sense of the ideal (the world of the exercise of the mind)</p> <p>Grasp the contemporary feeling of their future profession while at school.</p> <p>Design Research</p> <p>Studies involve different methods for gathering information and testing hypotheses above and beyond the traditional “identify, iterate, decide” design model. Students are asked to map the research process, and explore its integration into visual work. Expected outcomes include visual and/or written presentation of a hypothetical process which integrates research into the student’s working method.</p> <p>Working in a creative and competitive environment</p> <p>Formulate original ideas.</p> <p>Handle complex visual problems with far more understanding of the rapidly changing visual scene.</p> <p>Act with a level of professionalism, respect and attention to design detail and conceptual thinking.</p> <p>Manage their time and respect critical deadlines on major projects completion.</p>

	<p>Act in a professional manner as if in front of a real life client.</p> <p>Take part to major brainstorming sessions, initiate creative thinking and presentations to major clients of a challenging working environment.</p> <p>Handle the difficulties working in the industry by proving their abilities through their hard work in a very competitive environment.</p> <p>Get into today's industrial system and then try to change everything from the inside.</p> <p>Utilize critical judgement as vital for keeping up a high level of intellect in communication.</p> <p>Appreciation of diversity and multiculturalism both in cultural matters as well as in the Art and Design practise.</p> <p>Ability to work on different platforms within their design discipline keeping up with today's ever changing digital information era.</p> <p>Capacity for organization and planning in the art and design process.</p> <p>Case Studies</p> <p>Case studies in various design disciplines will be examined within the industry.</p> <p>Presentations by professionals and real life concepts, campaigns and realizations of creative ideas will benefit students as they will be exposed to a wide range of professional design methodologies.</p> <p>Design Methods:</p> <p>An in-depth inquiry of the design process and examination of classic and emerging models for design activities. Literature covers the past forty years, starting with the Design Methods movement, systems design and participatory design, and concludes with current design response strategies to contemporary challenges such as globalization, new technologies, and social networks. Expected outcomes include a written paper and presentation on a selected key concept, research line, and/or design case study.</p> <p>Encourages a critical dialog about design through applied studio projects—building a link between theory and practice. Students engage in design projects in a complex and rigorous way. Students from different design backgrounds and expertise include Information Design, Publication Design, Advanced Typography, Visualizations, Interaction Design, Industrial Design, Materials and Manufacture, Jewellery Design, Design Case Studies and Design Field Studies.</p> <p>Definition of Design Management</p> <ul style="list-style-type: none"> • Identify Design Management as a business discipline with reference to project management, design, strategy and market research • Describe the practises employed in managing the creative process • Examine the techniques used to cultivate a creative culture <p>Appraise the methodology in building a structure and organization for a design project</p> <p>Design as a Professional Service</p> <ul style="list-style-type: none"> • Identify the relationships between title, job description, and roles on projects • Examine the standing of the freelance designer within the industry • Investigate differences and implications between the freelance designer vs a designer within a firm / corporation
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	<ul style="list-style-type: none"> • Debate on the difference in design process and methodology in relation to marketing and/or business approach • Examine the relationship between design process and project planning • Examine the relation between client and designer: from idea to delivery • Discuss issues of design feedback • Investigate on issues of hiring, billing rates, contract development and copyrights <p>Analyse legal regulations in regard to design practices</p> <p>Organizational Structure and Corporate Culture</p> <ul style="list-style-type: none"> • Locate where and how Design practice is situated in an organization • Identify the managing system of form, function and process in relation to design practice • Outline a typical organization chart of a design firm and examine this in relation to a business firm • Practice writing a project brief and acting as creative director: providing vision and direction to a team • Manage the design process throughout a project • Recognize the impact of relationships within the industry <p style="padding-left: 40px;">Locate the relationship between financial resources, design ideas, and design implementation</p> <p>Design Management in the Industry</p> <ul style="list-style-type: none"> • Identify the different types of design management depending upon industry specialization: <ul style="list-style-type: none"> - Product Design Management - Brand Design Management - Service Design Management - Urban Design Management - Architectural Management 		
Prerequisites	-	Required	-
Course Content	<p>The course examines the business side of design practices and applications. Design management brings together the creative process with the business and marketing methodologies. The course examines the tactical aspects of managing the design process at a project level; the operational aspects of managing teams of designers within a company or a small agency. It also examines the creative approaches and business implications of a designer in the industry. Issues such as project planning and implementation, schedule management, financial and resources are being examines in the context of a proposed project.</p> <p>The course introduces students from diverse design disciplines to design practices from their area of specialization exposing them to actual situations of real life situations from the industry.</p> <p>The students also gain broad practical experience through close collaboration in cross-disciplinary projects drawn directly from industry.</p> <p>It allows students to further their development of formal and conceptual skills; it promotes personal investigation and research on an advanced level, and encourages students to experiment with media, form and messages. Students, as</p>		

	<p>they enter professional practice can also become researchers, or begin careers in design education.</p>
<p>Teaching Methodology</p>	<p>The course is delivered through a series of lectures and visual presentations on Design Practices and Management. A series of articles posted on the e-learning site of the course, will provide a theoretical framework for the class content. In-class discussions and short simulated projects will allow students for planning and application of the context. In addition industry speakers will be invited for presentations in assimilating design problems. Through formal project presentations, feedback and class discussions, students will have the opportunity to engage in further developing their skills and knowledge on the class material.</p> <p>Students begin to utilize their abilities through continuous experimentation that inevitably leads to discoveries. Teaching such students is to constantly being reminded to have faith in design process, both visual and theoretical, and to err in order to arrive to creative solutions.</p> <p>Students cultivate their own personality which gives them a sense of purpose and pride unsurpassed as working designers and researchers. They become more independent and begin to search for their own set of values and knowledge, to develop them and learn to apply them. They begin to believe about themselves and with their own self-confidence initiate ideas and concepts and begin to follow their own dreams in life.</p> <p>The approach to the design processes is much disciplined and their final design solutions can be characterized by excellent methodology and rational decision making with visually stimulating design solutions. Intuitive approaches and chance operations are encouraged and advanced students learn to handle them with a spirit for experimentation.</p> <p>Motivation with a high level of intellect and sense of humour are stressed to the extend of being essential elements of the design research process which is embedded in all design disciplines.</p> <p>Their conceptual abilities are strengthened from continuous research work, both visual and theoretical.</p> <p>Illustrated lectures and group discussions and critiques are utilized within the course delivery.</p> <p>Furthermore, real life situations from the industry are introduced in class by professionals or on sight whenever is possible.</p>
<p>Bibliography</p>	<ol style="list-style-type: none"> 1. <i>Talent Is Not Enough: Business Secrets For Designers</i>. Shel Perkins. Peachpit Press. 2006. ISBN: 978-0321278791 2. <i>Creating the Perfect Design Brief: How to Manage Design for Strategic Advantage</i>. Peter L. Phillips. Allworth Press. 2004. ISBN: 978-1581153248 3. <i>Creative Workshop: 80 Challenges to Sharpen Your Design Skills</i>. David Sherwin. How. 2010. ISBN: 978-1600617973 4. <i>How Firms Succeed: A Field Guide to Design Management</i>. James P. Cramer. Greenway Communications. 2004. ISBN: 978-0967547787

	<p>5. <i>The Fundamentals of Design Management</i>. Kathryn Best. Ava Publishing. 2010. ISBN: 978-2940411078</p> <p><i>Managing the Design Process-Implementing Design: An Essential Manual for the Working Designer</i>. Terry Lee Stone. Rockport Publishers. 2010. ISBN: 978-1592536191</p>
<p>Assessment</p>	<p>The Assessment methodology, which is mainly employed in this course and generally in the program is the one that is intended for learning. This is a continuous array of assessments used to help students learn. Additionally, periodic assessments is also used to verify that they did, in fact, meet prescribed academic achievement standards. Assessment, which is continuous and relies primarily in process is used far more than merely a source of evidence for grading, but also to build student confidence, motivation, and engagement in their learning. In other words, assessment isn't merely an index of the amount learned—it can also be the reason of that learning.</p> <ul style="list-style-type: none"> • Design Process Model Examination: 25% • Field specialization visual study – Research Project Methodology: 30% • Request for Proposal: 25% • Presentation/Implementation of study in real case scenario: 20% <p>Total: 100%</p>
<p>Language</p>	<p>ENGLISH</p>