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| Course Title | DESIGN METHODOLOGIES | | | | |
| Course Code | DSM 401 | | | | |
| Course Type | Compulsory | | | | |
| Level | Undergraduate | | | | |
| Year / Semester | Year 4 / Semester 7 | | | | |
| Teacher's Name | Dr. Riva Lava | | | | |
| ECTS | 6 | Lectures / week | 3 | Laboratories / week | |
| Course Purpose and Objectives | <p>This course is designed to provide students with the theoretical, practical and technical knowledge in order to identify, define, analyze and interpret data from a broad range of sources to support critical design decisions in a variety of contexts and using a range of methodologies.</p> <p>The students will gain technical skills in research methodology including the collection, analysis and interpretation of multiple data sets using narrative and predictive techniques and models.</p> <p>Learners will develop the capacity to critically assess and incorporate within their individual projects insights, methodologies and elements from referenced works and sources in an original and productive manner.</p> | | | | |
| Learning Outcomes | <p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> - Acquire a general overview of selected systems of thought, ideas and contributions to contemporary design thinking and practice stemming from a wide array of disciplines. - Conduct research in the fields of architecture and design, humanities, social theory, critical discourse and cultural studies, and extract meaningful insights that may productively inform the conception and development of a design project. - Understand and extract concepts, methodologies and structures of knowledge present in a wide array of sources. - Apply complex theories and practice of knowledge and intellectual design experimentations - Apply theories to a wide range of Design scenarios | | | | |

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| | <p>- Gain the ability to gather and interpret cultural elements to form critical views that include reflection on aesthetic, ideological, and social issues.</p> <p>- Formulate a framework for thinking about concepts such as space identity, situated knowledge and cultural labour.</p> <p>-Correlate further theoretical and methodological concepts to core issues and decisions of individual design projects.</p> | | |
| Prerequisites | - | Required | - |
| Course Content | <p>The course is based upon Case studies examples, providing different eras for:</p> <p>Search, analysis and synthesis of data and information, using the necessary technologies</p> <p>Work in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Definition of special cases appropriate methodology</p> <p>Creative and inductive thinking</p> | | |
| Teaching Methodology | <p>•Reading and resolving problems •Working on problem-solving •Attendance and participation in class •Monitor discussions •Writing and reply on objective type questions •Solving unstructured questions and case studies •Brief oral presentation before starting a new chapter and reply to queries from students •Homework for revision purposes •Interaction and collaborative learning •Simulation and role Playing •Video Watching</p> | | |
| Bibliography | <p>Auslander, P. (1999). <i>Liveness: Performance in a mediatized culture</i>. London: Routledge.</p> <p>Broadhurst, S. (2007). <i>Digital practices: aesthetic and neuroesthetic approaches to performance and technology</i>. Basingstoke [England]; New York: Palgrave Macmillan.</p> <p>Bruns, A. (2008). <i>Blogs, Wikipedia, Second Life, and beyond: from production to produsage</i>. New York: Peter Lang.</p> <p>Deleuze, G, (2006) "The Schizophrenic and Language: Surface and Depth in Lewis Carroll and Antonin Artaud." 1969. From <i>Textual Strategies</i>. Ed. Josué V. Harari. Ithaca: Cornell UP, 1979. 277-95. In <i>Structuralism: Critical Concepts in Literary and Cultural Studies</i>. Ed. Jonathan Culler. London: Routledge, Vol. 2.</p> | | |

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| | <p>Dewey, J., (2005) Art as Experience. New York: TarcherPerigee.</p> <p>Frampton, K., (2018) Álvaro Siza Viera: A Pool in the Sea: In conversation with Kenneth Frampton, Barcelona: Actar.</p> <p>Leon (de), M. P. (2020) Representation: Discourse, A Series on Architecture. New York: Princeton University Press.</p> <p>Lunenfeld, P. (1999). The digital dialectic: new essays on new media. Cambridge, Mass.: MIT Press.</p> <p>Manovich, L, (2001) The Language of New Media. Cambridge, MA: MIT Press.</p> <p>McLuhan, M. (2001). Understanding media: the extensions of man. London: Routledge.</p> <p>Murphy, R., Carlo Scarpa and Castelvechio Revisited. London: Breakfast Mission Publishing, 2017.</p> <p>Reaves, J. (1995). Theory and practice: the Gertrude Stein Repertory Theatre. CyberStage, 1(3).</p> <p>Ryan, M.-L. (1999a). Cyberspace textuality: computer technology and literary theory. Bloomington: Indiana University Press.</p> <p>Thomas, J, (2000) ed. Reading Images, Palgrave Macmillan.</p> <p>Zettle, H, (1999), Sight, Sound, Motion, Applied Media Aesthetics, Wadsworth Publishing Company USA.</p> | | | | | | | | |
| Assessment | <table> <tr> <td>Participation</td> <td>10%</td> </tr> <tr> <td>Midterm Exam</td> <td>30%</td> </tr> <tr> <td>Project</td> <td>20%</td> </tr> <tr> <td>Final Exam</td> <td>40%</td> </tr> </table> | Participation | 10% | Midterm Exam | 30% | Project | 20% | Final Exam | 40% |
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| Final Exam | 40% | | | | | | | | |
| Language | English | | | | | | | | |