

www.facebook.com/WSAmacd
www.facebook.com/WSAgmm

MA COMMUNICATION DESIGN
THE HANDBOOK

FINAL MAJOR PROJECT
2013

FMP

(FinalMajorProject)

Welcome to **YOUR FMP**

This Semester is where you bring together your reading, thinking, doodling and designing in a single, sustained project - something you will submit and display as your statement on communication design.

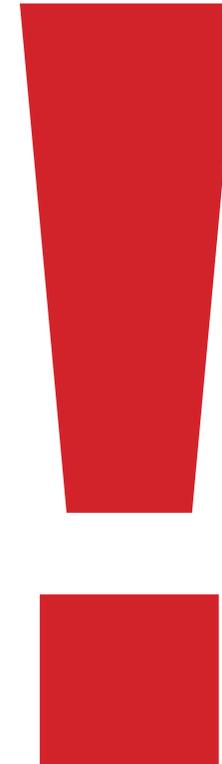
Yes this is big

This is your chance to say something, to make a splash, to rise above the crowd... to say: "Give me a job! Commission me! Fund me! Look at me!" In August you launch your Unique Design Proposition.

This Handbook includes more thoughts about the project and full details of what we are expecting. It also includes details of the supervision structures and how your staff will work with you. But remember...

This is **YOUR PROJECT... Enjoy.**

Paul Caplan
Pathway Leader #WSAmacd
p.caplan@soton.ac.uk



**Hand-in deadline:
23rd August**



This is your
opportunity to
immerse yourself
in sustained
independent study



Jackie's picture

"The FMP is about you. The FMP is about **rigour**. It is about remembering to apply those 4P's - being **proactive, productive, professional and passionate**. Decide what you are passionate about as a designer and why.

This is your opportunity to immerse yourself in sustained **independent** study and produce a creative showcase, central to assessment and your portfolio. This journey needs to be underpinned by a **critical** approach to your design work, through a cycle of exploration, judgement, analysis, synthesis and evaluation.

The FMP demonstrates how you have challenged design conventions through experimentation, strategic problem solving, **reflection** and insight. Research needs to be the starting point for all you do.

Interpret existing information, build and communicate a point of view and purpose with clarity. Show awareness of the relationship between your audience and the innovative concepts and experience communicated. The insight you gain from the research you do enriches ideas and helps get to the **core of the problem** you are trying to solve.

Go past the surface and dig deep to define your distinctive FMP experience where strategies, process and ideas are central to successful, **memorable** design practice.

What do creative directors look for in a portfolio? *'Great ideas... beautifully executed...'* Bruce Duckworth."

Naomi's picture

"The best shows are undoubtedly about **collaboration** and **expertise** – both in practice and reality. So now is your chance to demonstrate professionalism in action. The creative components that you have been refining throughout the year together with your existing skills, can now be employed and displayed.

Taking charge of how best to show off your erudition as creative directors will equip you to use the same tricks and techniques when you leave WSA. Remember: **communicating** what you want to achieve, to tutors and technicians, requires articulation, charm and **lateral thinking** when potential ideas change direction.

Strategically planning ahead, sticking to deadlines and maintaining a hard-working attitude right through to the glorious end, will ensure that we collectively produce a show of the highest calibre – peppered with a **great sense of humour**.

And don't forget to record the process – to retain a visual document of the learning process at this significant stage in your creative development as communication designers of the future."



The best shows
are undoubtedly about
collaboration and
expertise - both in
practice and reality





A great FMP
is not an object, it's an
experience. It shows
that the designer has
a passion



Paul's picture

"A great FMP has never been seen before. It **surprises**. It's a take on a design or communication problem or problematic that no-one's ever taken before.

But it's not just the object that surprises, it's the research. No-one has ever explored that problem in that way before. No-one has ever asked those **questions** or done that research. No-one has ever realised that to solve problem X you need to understand A, B and C.

A great FMP comes from an **intimate knowledge** of the 'people formerly known as the audience' and the **experience** they will have with the object. It knows that human being and her culture.

A great FMP is not an object, it's an experience. It creates a powerful, imaginative, impactful feeling and journey for its user. It touches her. It **delights** her. A great FMP shows that the designer has a **passion**.

A great FMP shows that the designer has a **Unique Design Proposition**. A great FMP goes beyond Paul's vision."

Jane's picture

"A great FMP should have the capacity to take your existing knowledge and push it in directions that you never expected it to go, because that's what good practice-based research does. You should be **meticulous in your research** — and research through making, because interrogating imagined outcomes is impossible. **Be honest with yourself** and be prepared to let things go — don't waste time with an idea when you know that it's second-rate. As Sol LeWitt states in his *Sentences on Conceptual Art (Art-Language: the Journal of Conceptual Art. May 1969, p.13)*,

**"32. Banal ideas cannot be rescued by beautiful execution.
33. It is difficult to bungle a good idea".**

Although there has to be a resolution to your FMP in the context of your MA, the project should leave you with as many questions as answers. It should inspire you to carry on addressing and expanding these questions long after the course has finished. Self-initiated projects are great for **keeping your portfolio alive**, whether you want to continue study or look for work.

A great FMP should leave you exhausted and exhilarated simultaneously.

*** Jane's first degree was in Fine Art. Whilst working as a painter, she undertook various jobs involving technical photography, before working more creatively with photography and design. Graduating from WSAmacd in 2010, she returned in 2011 to begin a practice-based PhD. She is researching descriptive image metadata — trying to understand the complex relationships that exist between text and image. She continues to work as a designer of exhibitions and publicity in Archives at the Hartley Library, University of Southampton.**



Don't waste time
with an idea
when you know
that it's
second-rate



Supervision

(Observation + direction)

The **ROLE** of the supervisor

What (s)he **IS** there for

- Advise
- Point in direction of ideas
- Crit work in progress

What (s)he **IS NOT** there for

- Do the project
- Manage time, resources etc.
- Liaise with techies et al.

Supervision Sessions

TUTOR Paul Caplan

DURATION 30 mins

WHERE 3051

TUTOR Naomi DePeza-Purvis

DURATION 30 mins

WHERE 3025

TUTOR Jacqueline Perkins

DURATION 30 mins

WHERE 3025

Supervision Focus

- Practice-research as methodology
- Target audience focus
- Cognitive connections
- Time-management + deadlines

Supervision Structure

2

meetings Semester 2

3

meetings Semester 3

3

workshops Semester 3

OUR AIM (is to keep you...)

- Calm
- Focussed
- Driven
- Motivated

FMP Supervision Timetable (PC)

SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6
<p>Week 30</p> <p>25/04/13</p> <p>1300-1700</p>	<p>Week 32</p> <p>07/05/13</p> <p>1300-1700</p>	<p>Week 38</p> <p>18/06/13</p> <p>1000-1300</p> <p>Workshop: Running a Practice- Research Project</p>	<p>Week 39</p> <p>26/06/13</p> <p>1100-1300</p> <p>1400-1600</p>	<p>Week 40</p> <p>03/07/13</p> <p>1100-1300</p> <p>1400-1600</p>	<p>Week 41</p> <p>03/07/13</p> <p>1100-1300</p> <p>1400-1600</p>

PLEASE NOTE: There are NO extra sessions

1 To maintain consistency and fairness: every student is given equal academic support.

2 As independent practitioners you must plan and manage your own time and schedules.

FMP Supervision Timetable (JP)

SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6
<p>Week 29 15/04/13 1400-1600</p> <p>Week 29 18/04/13 1400-1600</p> <p>Week 30 22/04/13 1300-1700</p> <p>Week 30 25/04/13 1100-1300 1400-1600</p>	<p>Week 31 02/05/13 1000-1200 1300-1500</p> <p>Week 32 09/05/13 1100-1300 1400-1500</p>	<p>Week 38 19/06/13 1000-1300 Workshop</p>	<p>Week 39 24/06/13 1000-1200 1300-1500</p> <p>Week 39 26/06/13 1000-1200 1300-1500</p> <p>Week 39 27/06/13 1000-1200 1300-1500</p>	<p>Week 40 01/07/13 1000-1200 1300-1500</p> <p>Week 40 03/07/13 1000-1200 1300-1500</p> <p>Week 40 04/07/13 1000-1200 1300-1500</p>	<p>Week 41 08/07/13 1000-1200 1300-1500</p> <p>Week 41 10/07/13 1000-1200 1300-1500</p> <p>Week 41 11/07/13 1000-1200 1300-1500</p>

FMP Supervision Timetable (NDP)

SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6
Week 30 25/04/13 1000-1200 1300-1500	Week 32 09/05/13 1000-1200 1300-1500	Week 38 17/06/13 1000-1300 Workshop	Week 39 24/06/13 1000-1200 1300-1500	Week 40 01/07/13 1000-1200 1300-1500	Week 41 08/07/13 1000-1200 1300-1500



**WHAT
YOU
MUST
DO...**

- 1. Turn up for every supervision session**
- 2. Start a project planning system**
 - Google doc
 - Calendar
 - Piece of paper
- 3. Research**
- 4. Keep and work with sketchbooks**

Final Major Project

Brief

Your task

To engage in a sustained practice-research communications design project and deliver a design object and display and supporting research material.

The project is in three phases:

- **Practice-research**
- **Design**
- **Display**

Phase I Practice-research is a design and research methodology using practice to do research, to find out the answers to particular research questions. Practice-research focuses on the process of research and design. While the final design object is important, it is the learning along the way that is key. Your practice-research starts from a single research question which you will agree with your supervisor and include with your practice-research. e.g. "To explore the potential of an ePublication as a medium for poetry"; "To investigate the power of open-source or Wiki-design"; "To examine how a brand identity can work on and offline". Note the active verbs.

Phase II Design. In the second phase your task is to take the practice-research learning and create your final design object. You are free to decide what that object or objects will be: a book, an identity, a piece of e-media or whatever. What is key is that this designed object arises from your practice-research. Phase I defines the shape, form and content of your object.

Phase III Display. Your task for the Final Show is to bring Phases I and II together. You need to display your object or objects, of course, but you also need to display – communicate – your practice-research. This should be integrated into your display rather than positioned as a supplement. Sketchbooks, research logs and prototypes are important of course but these need to be included and integrated in your display. Your space in the Final Show is yours to use to show off your object but also your Unique Design Proposition, your skill and perspective as a practice-research communications designer.

Assessed deliverables

1. A design object or design objects, produced and finished to a professional standard. This includes any copy – you should check any language used in the final objects for professional standards of English spelling and grammar.
2. A display as part of the WSAmacd Final Show. This area should be professionally designed and produced and serve to integrate your design object and your practice-research.
3. Body of practice-research – including your research question. This can include sketchbooks, research logs, prototypes as well as any the evidence of sustained practice-research. It must include a 500-word, fully referenced commentary on your project. This should critically reflect on your practice-research and your design. It should discuss how you have engaged with the themes, concepts and theories of the course within your practice-research.

Learning outcomes

Upon successful completion of this task, you will:

1. Be able to formulate a research question
2. Be able to develop and deliver a sustained piece of practice-research
3. Be able to deliver a piece of design to a professional standard
4. Be able to create a display that communicates the practice-research as well as display the design object
5. Be able to critically reflect on the process of practice-research within design in terms of key theories, themes and concepts developed and explored during the course.

Assessment criteria

Work will be assessed according to the standard WSA marking criteria:

- **Knowledge and understanding:** you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
- **Cognitive (thinking) skills:** you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
- **Key transferable skills:** you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:

- **Knowledge and understanding:** evidence of a practice-research engagement with the key themes and theories of the course as well as the professional and cultural contexts explored during Design 1 and Design Examples could include critical engagement with key texts, artists' and designers' work.
- **Cognitive (thinking) skills:** evidence of sustained critical reflection on and around your research question in the light of your knowledge and understanding. Examples could include evidence of critical reflection on the design process and problem solving.
- **Key transferable skills:** evidence of a high degree of practical design skill and strategic thinking. Examples could include high quality of finished objects and display as well as professional levels of project management.

Key references re 'practice-research'

- Sullivan, G., 2010, **Art Practice As Research: Inquiry In Visual Arts**, 2nd ed. Sage Publications, Thousand Oaks [Calif.]
- Barrett, E. & Bolt, B. (eds.), 2010, **Practice as Research: Approaches to Creative Arts Enquiry**, I. B. Taurus, London; New York
- Allegue, L., Jones, S., Kershaw, B. & Piccini, A. (eds.), 2009, **Practice-As-Research: In Performance And Screen**, Palgrave Macmillan, Basingstoke
- Smith, H. & Dean, R. (eds.), 2009, **Practice-Led Research, Research-Led Practice In The Creative Arts**, Edinburgh University Press, Edinburgh
- Schatzki, T.R., Knorr Cetina, K. & von Savigny, E. (eds.), 2001, **The Practice Turn In Contemporary Theory**, Routledge, London and New York
- Winter, R. & Burroughs, S., 1989, **Learning from experience: Principles and practice in action-research**, Falmer.
- Bell, D., 2004, **Practice makes perfect? Film and Media Studies and the challenge of creative practice**, *Media, Culture & Society*, 26(5), pp. 737-50
- Dronsfield, 2009, **Theory as art practice: Notes for discipline, ART & RESEARCH, A Journal of Ideas, Contexts and**, 2(2)
- **Journal of Media Practice**, particularly:
 - Burgin, V., 2006, **Thoughts on 'research' degrees in visual arts departments**, *Journal of Media Practice*, 7(2), pp. 101-8
 - Bell, D., 2008, **Is there a doctor in the house? A riposte to Victor Burgin on practice-based arts and audiovisual research**, *Journal of Media Practice*, 9(2), pp. 171-7



Clients are full
of surprises.
Design is
what you make
of the
surprises

DAN PHILLIPS





Ideas come
from many sources
in graphic design:
they recur,
regenerate, take new
forms and
mutate into
alternative forms...

WILLIAM DRENTTEL, DESIGN OBSERVER, 2005



Plagiarism and pla(y)giarism

In Stream 3 we looked at “pla(y)giarism” as a spur to creating new designs. The Stream looked at the legal and ethical issues around such appropriation, perhaps even ‘stealing’. While you may choose to engage in “pla(y)giarism” as part of your design work (with appropriate critical discussion in the written part of the assessment), your essays and written work must follow the University’s guidance on academic plagiarism:

“All written submitted work will be passed through plagiarism detection software. If plagiarism is detected in your work, your final grade will be penalized heavily or worse, you may fail the assignment altogether. You should submit only your own work and whenever you have engaged with someone else’s work, you should attribute clearly to the source. You can view the WSA Academic Integrity Handbook on the School’s Intranet via the SUSSED portal.”

In short, reference... everything. If you ‘appropriate’ material or even just take inspiration from other work online or off, include the full details and URL in your sketchbooks and research logs. Also note (and discuss) the licence the ‘original’ work was released under.

If in doubt, ask.



Inherent in
the modern definition
of originality,
is that ideas
are extended,
language expanded,
and syntax
redefined

WILLIAM DRENTTEL, DESIGN OBSERVER, 2005



Language Support

Adeline is available during Semester 2 to help you with your English. Remember as part of your project, your design object should be of a professional standard and that includes the English! Simply email her and book a one-to-one session.

ADELINE
X.Hoe@soton.ac.uk



A scrupulous writer,
in every sentence that he writes,
will ask himself at least
four questions, thus:

1. What am I trying to say?
2. What words will express it?
3. What image or idiom
will make it clearer?
4. Is this image fresh enough to
have an effect?

GEORGE ORWELL, POLITICS AND THE ENGLISH LANGUAGE, 1946



Health & Safety

As professional communications designers you are expected to practice, research and practice-research in a professional way. You may be asked to work with your supervisor on an Ethics and/or Risk Assessment form.

Research phase

- Primary research
- Working with vulnerable groups
- Data integrity

Production/show phase

- Planning
- Getting help

ETHICS in the creative arts seeks to address the individual and collective responsibilities of the artist or designer. It is not simply a bureaucratic endeavour but a consideration of how working practices should take into account any negative impact on, for example, other individuals or the environment.

It is difficult to argue with the notion that all individuals are entitled to be consulted if they are to be referenced in creative work or that vulnerable individuals, e.g. children, have the right to all due care and any necessary protection.

A core principle of ethical behaviour is the informed consent of all concerned. That said, ethical judgements are highly context sensitive and there are rarely simple right or wrong answers to the dilemmas faced by researchers.

The list of questions on the form aims to promote responsible thinking during the creative process and to initiate, if necessary, ways of working that might take better care of all our rights without delimiting imaginative endeavour.

In line with University guidance you must complete this form before carrying out any work to ensure that it is in line with regulations on ethical approval. This form when completed should be returned to your Programme Leader.

NOTE: If your work starts to change in nature so that your answers to one or more of the main questions changes you must fill out another of these forms and wait for the relevant permission.

RISK ASSESSMENTS are a fundamental part of managing health and safety in the University, helping us to organise and manage risks. Its clearest purpose is to protect the health and safety of people at risk.

Assessments will take into account risks created by the University which could affect people, property and in some circumstances data. The people who could be affected include

Staff
Students
Visitors
Contractors
Members of the public, and
Anyone who may be affected by University activities

Remember, risk assessments must be carried out - and the appropriate control measures put in place - before any new activity, task or process starts, and before any changes to existing working practices, equipment or personnel are implemented.

CHECK OUT
Sussed → School → Winchester School of Art →
Student Information → Useful WSA links and documents

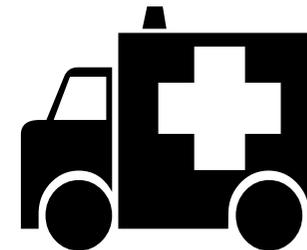
WHO? You! It's your responsibility to work in safe way and make sure your final display is safe for visitors.

WHERE? Wherever you are working - in the Studio, in the display space, out and about - you need to beware of safety. Is the ladder you are using secure? Are the wires tidy? Have the electronics been tested? Can anyone trip or break anything? Use your common sense and if in doubt, ask.

WHEN? All the time.

WHY? Because you are a professional.

HOW? Look. Think. Ask. Do it... don't wait for someone else to do it.



TECHNICAL SERVICES TEAM

WSA's technical services team supports

1600 students

over 120 staff, various computers, numerous and diverse pieces of equipment so sometimes you may have to be patient for your support, please check the support links for documents, guides or advice that might help you. Always ask your peers, Google it and check out the library books! If your stuck Adam and his team will answer it as best they can – they may even make a brand new guide for it to benefit others.

NAME	ROOM	EXPERTISE
Mark Adams	2113w	Fine Art & FTD Yr1 & Exhibitions
Andy Brook	1049e	Fine Art
Celeste Carleton	1071e	Digital Media
Chris Carter	1049e	Fine Art
Alick Cotterill	1197w	Photography & Media Stores
Adrian Baxter	1197w	Time Based Media & Media Stores
Jeff Pheglan	1009e	Print Making
Odina Keim	2021e	Digital Knit
Leesa Miller	3003a	Fashion
Claire Mantell	2031e	FTD Technician
Adam Procter	2067e	Digital Media
Jane Smith	2031e	Textile Printing
Alison Wescott	3003e	Fashion
Caroline Appleby	1009e	Digital Textiles
Natalie Thompson	1009e	Digital Textiles
Helga Matos	2021e	Weave
Rob Hames	1063e	Fine Art
Roel Paredaens	1195w	Photography
Lawrence Mutisya	1071e	Digital Media



Technical Services & Digital Resources

A dedicated specialist team of onsite technicians (**WSA Technical Services**) and Serviceline (**iSolutions**) the University's central support team support Winchester School of Art (**WSA**).

The WSA Technical Services team is on hand to help with the use of equipment, software and training. Throughout your course you will probably get to know all the technicians. Although each member of support has their specialised areas of knowledge, they have a broad understanding of many issues across the whole curriculum – if they cannot help then they know a (wo) man that can.

This introduction is designed to let you know whom we are, how to get support and some information to get you started.

We offer a large variety of specialist services for students

- University account and email
- Dedicated computer network storage for each student.
- Short-term loan of specialist equipment, ranging from welding equipment, digital audio recorders, cameras, tripods, lighting and much much more.
- On site digital colour printing facilities for all types of work from essays to large format artwork.
- Specialist onsite Flatbed Printing, 3d Printing, 3d Scanning.
- Apple Authorised Training Centre with NAS-based video edit suites.
- Photography Darkrooms and Studios.
- Screen Printing, Dyeing and Fabric workshops.
- Specialist on site Mimaki Digital Textile Printing.
- Specialist on site Mimaki Wallpaper Printing.

- Specialist on site Shima Seiki Digital Knitting.
- Specialist TShirt Printing.
- Dedicated fine art, design and fashion studios and workshops.

The first thing to understand is the distinct difference between Serviceline and WSA Technical Services. Serviceline provide support for WSA with regards to general IT and AV issues where as WSA Technical Services provide support for the curriculum and your creative activities.

A good example of this might be:

You cannot log into your University computer account - Serviceline
You need to adjust a digital photograph - WSA Technical Services

SERVICELINE

<http://www.soton.ac.uk/isolutions>

serviceline@soton.ac.uk

25656 (internal calls)

+44 (0)23 8059 5656 (external calls)

For all your general IT/AV related support students can contact Serviceline from the conveniently placed university phones or via email.

ServiceLine is open Monday to Friday from 8.30am to 6.00pm on each day that the University is open. Serviceline endeavour to answer queries immediately. If your query does require specialist WSA technical support, you will be pointed in the right direction for the best possible support.

Purchasing your own computer whilst at WSA

<http://www.southampton.ac.uk/iss/essentials/ownpc/agreements.html>

The University of Southampton has nationwide agreements for purchasing computers at WSA we would recommend that you purchase an Apple computer.

WSA TECHNICAL SERVICES - DIGITAL SUPPORT

<http://wsa.wikidot.com> & <http://edshare.soton.ac.uk>

WSA Technical Services offer on site support for digital resources in a broad range of hardware and software, specifically from a creative point of view. Throughout WSA you will find over 100 computers, numerous laser printers and other digital equipment for use by any WSA student. We have a number documents and guides online

The wiki and edshare contain access to online documentation specifically created for WSA students, students are also encouraged to contribute there own findings to the wiki.

WSA computer facilities are made of 2 distinct groups.

Learning Computing

The majority of our computers are Apple Macs situated in open access computer studios, your own design studios and teaching spaces and are for the creating digital work at WSA.

Specialist Computing

These machines are found in Studio locations connected to specialist equipment like our Shima Seiki knitting machine.

Your studio will be the first port of call for your computing needs however see the campus map for open access Computer Centres 1 & 2 and the Mac Suire 1 & 2 locations.

The following information relates to some of of our key digital resources at WSA. This is not an exhaustive list of our services.

DIGITAL PRINTING

<http://wsa.wikidot.com/printing>

Digital printing at WSA could not be easier. We have a number of services on site and have links to our own Southampton Print Centre and local

businesses. Printing is campus and university wide and so no matter what computer you log into you will always be able to print out that much needed essay or full colour poster.

LASER PRINTING (Self service)

Managed by iSolutions

<http://wsa.wikidot.com/print:basicprinting>

We have two virtual laser print queues 'WSA Colour' and 'WSA Black & White'. A well prepared PDF is the best way to print. All you need to do is send your PDF to the queue and log on to any of the numerous printers around campus and your file will be printed immediately. You have up to 4 hours to release the print, so you can send a number of files to print and pick them up later – very helpful for sending prints to the library for example. This service is designed for high end laser printing up to A3 for presentations of art work, colour proofs, essays and general day-to-day printing. There is a small charge per print. You can also use your own laser paper and laser acetate.

SPECIALIST PRINTING (Bureau)

Managed by WSA Technical Services

<http://wsa.wikidot.com/print:snowwhite>

We offer online submission of PDF files for either the WSA printing service 'Snowwhite' or the University Print Centre. Both systems are convenient and easy to use. These services are run as print bureau's and due to the high quality of these services all printing has a minimum turn-around time. These services are for high end ink jet printing, large format, specialist papers, ridged materials, wallpaper and other special items like business cards, books and more. This service is designed for high end finished products. There are varying costs depending on output.

LASER CUTTING AND 3D PRINTING (Bureau)

Managed by WSA Technical Services

We offer online submission of files for laser cutting and 3d printing using a variety of materials. There are varying costs depending on output.

MIMAKI DIGITAL TEXTILE PRINTING (Bureau)

Managed by WSA Technical Services

We offer online submission of PDF files for either the WSA printing service 'Snowwhite' This service is run as print bureau's and due to the high quality of the printing there is a minimum turn around time.

WINCHESTER PRINTING

<http://wsa.wikidot.com/external-printing>

We have student discount with various local printers in Winchester, so if you just require digital snaps from your digital camera perhaps visiting the local shops may be the best and most affordable solution.

CREATIVE SERVICES CENTRE

1071 Eastside

Opening Times: Mon - Friday 14:00 - 17:00

This the collection point for submitted specialist digital prints and laser cutting via either 'Snowwhite' or Southampton Print Centre. The CSC is open throughout the year offering support on all kinds of digital work.

MEDIA STORES

1195 Westside

Opening Times: See local notices.

Our Media Stores loan a vast array of IT media equipment and resources, from 35mm Cameras to HD Camcorders. Depending on your course of study and training received you will be able to loan equipment at no cost to use on your projects. Failure to return equipment on time will affect other students. Late returns of equipment will incur a penalty. You will also find the Media Stores open throughout the year to offer support on all kinds of digital work.

TIME-BASED MEDIA (Apple Authorised Training Studio)

The Graphics Building

Our official Apple Authorise Training Centre has dedicated SAN network editing Apple Mac Pro computers and Final Cut Studio, these cutting edge facilities are used both for open access and training sessions.

MIMAKI DIGITAL TEXTILE PRINTING

1019 Eastside

We have our own on-site state-of-the-art digital textile printing. Details above.

SHIMA SEIKI DIGITAL KNITTING

2025/2043 Eastside

Our state-of-the-art digital knitting machine allows trained students to take any number of digital designs onto knitted garments.

Module profile

ARTD6083

MODULE PROFILE

Module title **Final Project (Studio Pathway)**

Module code **ARTD6083**

Faculty	Business and Law
ECTS Points	30
Level (4,5,6,7 or 8 in the FHEQ)	7
Any pre-requisite and /or co-requisite modules	None
Programmes in which the module is core	MA Design: Fashion Design MA Design: Textile Design MA Design: Communication Design
Module co-ordinator	MA Design: TBC
Contact hours	10
Non-contact hours	590
Total study time	600
Date approved by Faculty Programmes Committee	28 February 2012

Aims and learning outcomes

The aims of this module are to:

- Promote a period of sustained independent work relevant to your discipline
- Promote an explorative approach to the resolution of your ideas and ambitions for your discipline-specific work
- Apply a critical understanding of your work and that of others towards the resolution and selection of work for final presentation

Objectives (planned learning outcomes)

Knowledge and understanding

Having successfully completed the module, you will be able to demonstrate knowledge and understanding of:

- To present your ideas in an appropriate discipline-specific professional manner
- How to solve problems in relation to your ideas when under pressure
- Demonstrating an informed and selected critical context to your work

Cognitive (thinking and creative) skills

Having successfully completed the module, you will be able to:

- Apply an understanding of methods relevant to the realisation of your work
- Analyse and apply judgements in relation to the creative realisation of your ideas
- Select and apply relevant concepts, materials and methods to advance your work
- Select and apply appropriate approaches to presentation

Key transferable skills

Having successfully completed the module, you will be able to:

- Communicate your ideas visually and in written form
- Work as part of a team to realise a major outcome
- Problem solve creatively and to deadlines

Summary of syllabus content

The aim of this module is to promote a concerted period of independent study which leads to the final resolution and presentation of your discipline-specific work for assessment. The module aims to bring together and utilise your learning and skills development in the previous modules. Through these modules you will have established and explored in increasingly ambitious ways, the scope and focus of your ideas allied to appropriate working methodologies. In this module you will independently put into practice ways of bringing a creative conclusion to your ambitions and establish the most appropriate way for the display of your work.

Summary of teaching and learning methods

Teaching and learning activities

Teaching methods include:

- Tutor guidance
- Seminars

Learning activities include:

- Tutor guidance
- Peer group learning
- Independent study

Relationship between the teaching, learning and assessment methods and the planned learning outcomes.

This module culminates with the final presentation of your selected work. The work which you select for assessment will bring together a wide range of skills and experiences developed throughout the programme.

The module emphasises your ability to demonstrate sustained independent study and synthesise your ideas and concepts into completed work. During this time of intense independent study the culture of peer group learning established in the previous modules will provide an invaluable environment of support and constructive criticism. Contact with staff during this time is minimal but occasional tutor guidance will be available to give some support and hone the focus of your ideas.

In the context of promoting interdisciplinarity the MA Fine Art and MA Design programmes share the Final Project module. You will work in a creative environment in which students from other programmes will be studying. You will work on your discipline-specific project set and be guided by staff specific to your programme. The work which you produce will be manifested through media appropriate to your discipline and you will experience workshops specific to your programme.

The final assessment will test your ability to produce to an appropriate professional level, work which creatively realises your ideas, the depth of your understanding and your presentation skills.

Summary of assessment methods

Formative on-module feedback

The purpose of formative feedback is to enhance your learning, help you understand how you are doing and how you can develop in the future. There are no marks attached and it will not count towards your final mark. There will be a variety of opportunities for formative feedback within the module dependent on your particular pathway, for example:

- Feedback from peer group
- Seminar discussions
- Tutorials

Summative Assessments

Assessment method	Number	% contribution to final mark
Presentation of selected work for exhibition and supporting portfolio and statement	1	100%

Special features of module

n/a

Resources

E;Learning

www.Blackboard.soton.ac.uk

Core Text

The core texts for your dissertation are:

Cottrell, S., (2005). Critical Thinking Skills: Developing Effective Analysis and Argument, Palgrave Macmillan

Noble, I. and Bestley, R., (2007) Visual Research: An Introduction to Research Methodologies in Graphic Design, AVA Publishing

Other key texts to consider are:

Hennessy, B., (2007) Writing an Essay: Simple Techniques to Transform Your Coursework and Examinations, 5th edition, How To Books Ltd

Baker M J (2003) Business and Management Research: How to Complete Your Research Project Successfully, Westburn Publishers Ltd, Helensburgh, Scotland

Saunders M, Lewis P and Thornhill A (2006) Research Methods for Business Studies (4thed.) Pearson Education, Harlow

Additional reading material will be used from the modules you attend and by recommendation of the supervision team

FMP Timetable: Semester 2 and 3

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
29	<p>10.00 -13.00 Stream I Brief 2 Crits</p> <p>13.00 -15.00 Stream I Bref 2 Crits</p> <p>14.00 -16.00 JP FMP 1 Nana, Wing, Jessie, Wendy</p>	<p>10.00 -12.00 Stream III App Progress Workshop</p>	<p>10.00 -12.00 Stream II Brief 2 Crits</p>	<p>10.00 -12.00 Stream III App Progress Workshop</p> <p>10.00 -13.00 Stream I Crits</p> <p>13.00-14.00 Studio 3025 Careers presentation: Winning CVs and Applications</p> <p>14.00-16.00 JP FMP 1 Tina, Pop, Grey, Eunice</p>	
30	<p>10.00 -12.00 Stream 1 Lecture by Andrew Foster: "Convincing the Client"</p> <p>13.00 -15.00 Discussion and Q&A</p> <p>13.00-17.00 JP FMP 1 Hilary, Care, Chloe, Sunny, Shirley, Matt, Linna, Sharon</p>	<p>Stream II Tate Modern</p>	<p>Stream III CSS recap</p> <p>13.00 -15.00 Lecture: Theory & Practice in an FMP JB</p>	<p>10.00 -11.00 Stream III Lecture: Visualisation</p> <p>11.00 -12.00 Stream III Group meetings</p> <p>11.00-13.00 JP FMP 1 Katrina, Saber, Mia, Janice</p> <p>14.00-16.00 JP FMP 1 Jennifer, Renata, Ashley,Yuli</p> <p>10.00 -12.00 NDP FMP 1 Carrie, Dan, Maggie, Lee</p> <p>13.00-15.00 NDP FMP 1 Rosie, Elisa, Matthew, Marko</p> <p>13.00-17.00 PC FMP 1 Daniel, Tawney, Bambi, Kim, Eva, Dooriya, Judy, Diane</p>	



1

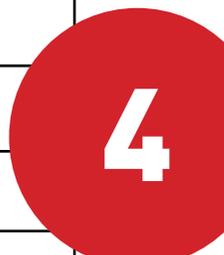
WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
31	Stream 1 Industry Visit Minale Tattersfield	10.00 - 11.00 Stream III App Progress workshop	10.00 - 12.00 Stream II The Portfolio	10.00 - 11.00 Stream III App Progress Workshop 10.00 - 12.00 JP FMP2 Nana, Wing, Jessie, Wendy 13.00-15.00 JP FMP2 Tina, Pop, Grey, Eunice	
32	Bank Holiday	10.00 - 12.00 Stream III Assessment Workshop 13.00-17.00 PC FMP 2 Daniel, Tawney, Bambi, Kim, Eva, Dooriya, Judy, Diane	Stream II Presentations	10.00 - 11.00 Stream III Lecture: Ethics 11.00-12.00 Stream III Group meetings 11.00 - 13.00 JP FMP2 Hilary, Care, Chloe, Sunny 12.30 - 16.30 Workshop JB Designing and staging a practice-research exhibition 14.00 - 16.00 JP FMP2 Shirley, Matt, Linna, Sharon 10.00 - 12.00 NDP FMP 2 Carrie, Dan, Maggie, Lee 13.00-15.00 NDP FMP 2 Rosie, Elisa, Matthew, Marko	
33	Stream 1 Final Crits	10.00 - 16.00 Stream III Presentations		10.00-12.00 Stream III Presentations 11.00 - 13.00 JP FMP2 Katrina, Saber, Mia, Janice 14.00-16.00 JP FMP2 Jennifer, Renata, Ashley, Yuli	



WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
34	Hand-In Semester 2	Assessment Weeks			
35	Bank Holiday				
36					
37					
38	10.00 -13.00 Half-Day Workshop: Brainstorming NDP	10.00 -13.00 Half-Day Workshop: Running a Practice-Research Project PC	10.00 -13.00 Half-Day Workshop: TBC JP		
39	10.00 -12.00 JP FMP 3 Nana, Wing, Jessie, Wendy 13.00-15.00 JP FMP 3 Tina, Pop, Grey, Eunice 10.00 -12.00 NDP FMP 3 Carrie, Dan, Maggie, Lee 13.00-15.00 NDP FMP 3 Rosie, Elisa, Matthew, Marko		10.00 -12.00 JP FMP 3 Hilary, Care, Chloe, Sunny 11.00 -13.00 PC FMP 3 Daniel, Tawney, Bambi, Kim 13.00 -15.00 JP FMP 3 Shirley, Matt, Linna, Sharon 14.00 -16.00 PC FMP 3 Eva, Dooriya, Judy, Diane	10.00 -12.00 JP FMP 3 Katrina, Saber, Mia, Janice 13.00-15.00 JP FMP 3 Jennifer, Renata, Ashley, Yuli	
40	10.00 -12.00 JP FMP 4 Nana, Wing, Jessie, Wendy 13.00-15.00 JP FMP 4 Tina, Pop, Grey, Eunice 10.00 -12.00 NDP FMP 4 Carrie, Dan, Maggie, Lee 13.00-15.00 NDP FMP 4 Rosie, Elisa, Matthew, Marko		10.00 -12.00 JP FMP 4 Hilary, Care, Chloe, Sunny 11.00-13.00 PC FMP 4 Daniel, Tawney, Bambi, Kim 13.00-15.00 JP FMP 4 Shirley, Matt, Linna, Sharon 14.00-16.00 PC FMP 4 Eva, Dooriya, Judy, Diane	10.00 -12.00 JP FMP 4 Katrina, Saber, Mia, Janice 13.00-15.00 JP FMP 4 Jennifer, Renata, Ashley, Yuli	



WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
41	10.00 -12.00 JP FMP 5 Nana, Wing, Jessie, Wendy 13.00-15.00 JP FMP 5 Tina, Pop, Grey, Eunice 10.00 -12.00 NDP FMP 5 Carrie, Dan, Maggie, Lee 13.00-15.00 NDP FMP 5 Rosie, Elisa, Matthew, Marko		10.00 -12.00 JP FMP 5 Hilary, Care, Chloe, Sunny 11.00 -13.00 PC FMP 5 Daniel, Tawney, Bambi, Kim 13.00 -15.00 JP FMP 5 Shirley, Matt, Linna, Sharon 14.00 -16.00 PC FMP 5 Eva, Dooriya, Judy, Diane	10.00 -12.00 JP FMP 5 Katrina, Saber, Mia, Janice 13.00-15.00 JP FMP 5 Jennifer, Renata, Ashley, Yuli	
42					
43					
44	Independent work on FMP				
45	Independent work on FMP				
46					
-5	Put up show				Submit FMP
-4	Bank Holiday	Final Show			





You have to roll up your sleeves to be a stone cutter, before you can become a sculptor.

The command of a craft always precedes art: apprentice, journeyman, master

PHILIP GERARD

