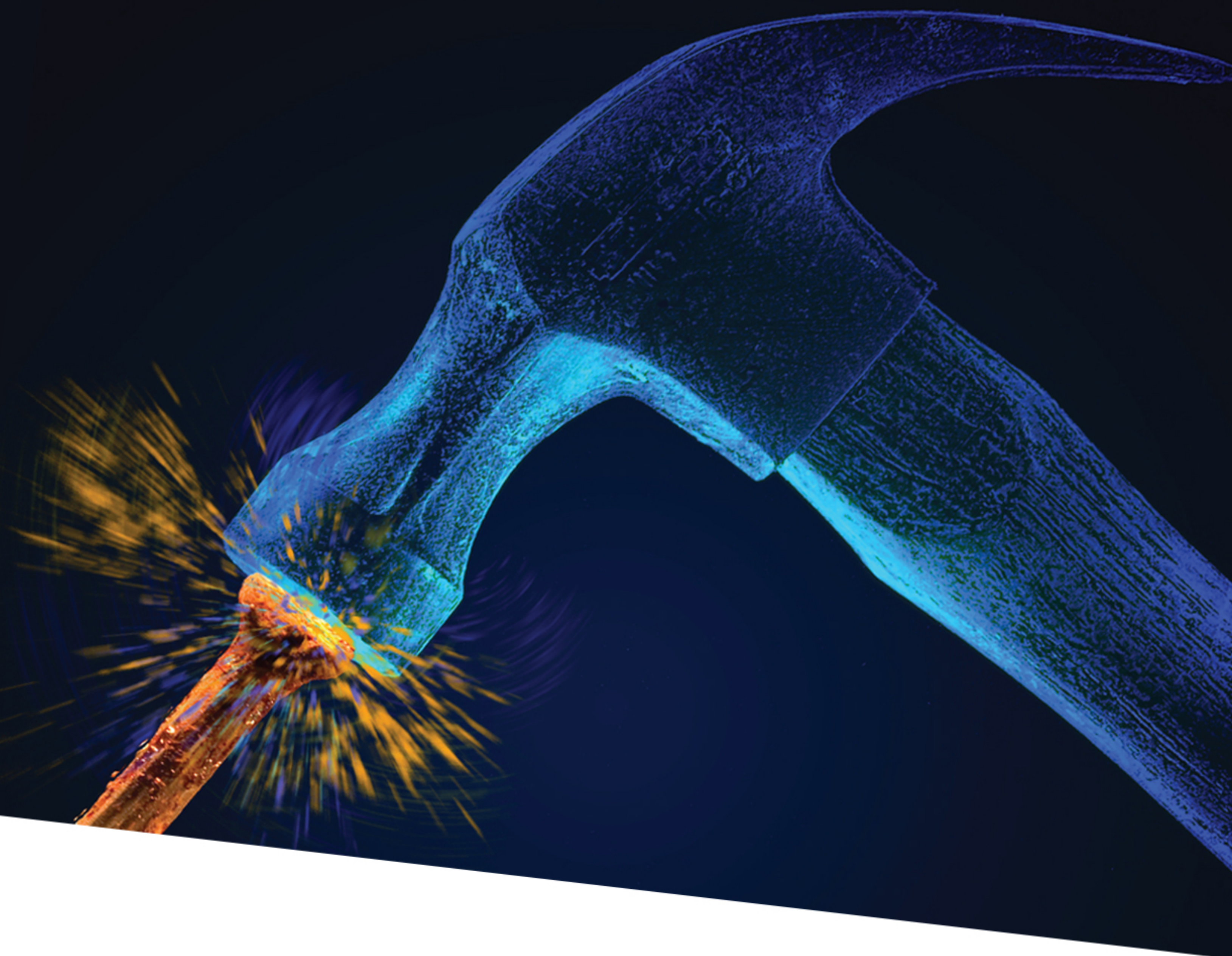


# SWICHING FROM LECTURES TO DESIGN WORKSHOP



## Abstract

Researches indicate that universities and higher education institutions are not preparing students for work. Many design graduates do not possess right employment skills & knowledge to enter the creative industries. Meanwhile industry itself do not have the right kinds of conversations with design schools, engaging future employees and the people who are training them in the best ways possible (It's Nice That, 2014).

Design education must change (Norman (2014). Norman suggested that the role of design and designer has changed since last several decades. The traditional design fields create artefacts, however new societal challenges, culture values & technological opportunities require new skills & knowledge. Design today is more human-centred and more social, more rooted in technology and science than ever before. Moreover, there is need for services & process that do not require the great craft skills that are the primary outcome of a design education (Norman and Klemmer, 2014). Educators need a dramatic rethinking, how to improve the quality of teaching and learning so that to satisfy the existing industry demands and its future expectation.

Employers expect a new form of design education, one with more rigors, more science, and more attention to the social and behavioural sciences, to modern technology, and to business. However, universities/HELs cannot copy the existing courses from those disciplines: educators have to establish new ones that are appropriate to the unique requirements of the applied requirements of design.

Design education, however must not lose the wonderful, delightful components of design. The artistic side of design is critical: to provide objects, interactions and services that delight as well as inform that are joyful. Designers do need to know more about science and engineering, but without becoming scientists or engineers. Design education must not lose the special talents of designers to make our lives more pleasurable (Norman, 2014).

The curriculum is divided into two sections of unequal lengths & assessments:

### 1) Product Semantics Study.

At week one, lecture delivered first to introduce the new knowledge and concepts to the students. Then an assignment (weekly based) was given to the students to research and analyse the knowledge/concepts learned from the lecture by finding or creating photographic images together with a brief description linked to the images. The assignment is to be exemplified on the following week.

From week two and the following weeks, the design workshop run before lecture, students are encouraged to present their assignments, whilst one student presenting his/her assignment, others will share the learning experience and to challenge/debate his/her perceptions/insight. Then the lecture followed after the design workshop to introduce the new knowledge/concepts.

### 2) Design Practice (Project).

This is a NPD project. Students are required to undertake a user-centred research, to identify problems in particular product semantics issues in both physical and psychological aspects of design, so that they need to either creating a new product or to improve an existing product.

A survey has conducted to collect participants' comments, learning experience and suggestions for the curriculum. The feedback was positive:

*"Not easy to understand (the theory) at the beginning, but felt very easy afterwards, as the design workshop & course-work helped a lot (on learning the knowledge)". (Peter McMullin, level 6)*

*"After the study, I realised how important the knowledge is for design". (Alex Campbell Brunton, level 6)*

*"The interactive teaching (method) is a very good feature of the module." (Philips Jones, level 6)*



The products have different aspects of product semantics in relation. It is very rare that a product of similar the use of single semantic signs, and designers are rarely always required to include a variety of new signs in the product design.

A number of products have been analysed in this manner and are presented on the following page.



Form follows Meaning

Some of products sometimes in some way with their own use, but they are not designed to be a product for human or animal use. Some should not have to be used in a way that is not intended by the designer. To avoid this, the designer should be aware of the product's use and the user's expectations.

