

MODULE HANDBOOK: 2026-2027

SEMESTER 1

MODULE: **Coexistent Perspectives**

MODULE CODE: **ADAA7000**

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Screen Melancholy | Li Yi-Fan | Taiwan Pavilion | Venice Biennale 2026

Module Rationale – Coexistent Perspectives

The **Coexistent Perspectives (ADAA7000)** module is a 20-credit module that provides an introduction to a broad range of complex theoretical and philosophical ideas with a focus on independent academic research supporting a praxis philosophy – where underlying theoretical ideas and research inform creative practice.

This module is primarily taught through four weekly lectures that take place at **10.00am and 1.30am on Thursdays and 9.00am and 13:30pm on Fridays**. Ideas introduced during lectures will be discussed in weekly seminars also held on Thursdays and Fridays. One-to-one tutorials are available to support academic research, writing skills and to further develop a contextual understanding of practice and theory.

The lecture programme will include a number of different voices and provides a perspectival approach to practice and theory.

To complete this module, you will need to **write an academically referenced 4000-word essay**, which should, where applicable, be supported by visual examples.

This **essay** will need to be submitted via Turnitin by **Friday 8th January 2027 (Friday 30th April 2027 for Part-Time students)**.

In order to complete this module, you will also be required to **produce and present a ‘poster’**.

The essay and ‘poster’ presentation combined will form 100% of the mark for this module. The research poster should visually identify the central concerns and arguments of the research undertaken for your essay.

The submission date for the **research poster** is by **Friday 8th January 2027 (Friday 30th April 2027 for Part-Time students)**.

COEXISTENT PERSPECTIVES LECTURE PROGRAMME

[Note all Lectures are held in the Reading Room unless specified]

Day/Date	Time	Staff	Lecture Title	Q. No.
WEEK 1 – The Contemporary Condition: Cracks and Crises				
Friday October 2nd	09.00 - 10.30	Rob/All	LECTURE 0: Coexistent Perspectives 101	
Friday October 2nd	13.30 - 15.00	Rob	LECTURE 1: The Contemporary Condition	Q1
WEEK 2 - De/constructing the Human: Self, Identity and Other				
Thursday October 8 th	10.00 - 11.30	Shellie	LECTURE 2: Poststructuralism	Q2
Thursday October 8 th	13.30 - 15.00	Shellie	LECTURE 3: Feminism and Gender	Q2
Friday October 9 th	09.00 - 10.30	Rob	LECTURE 4: Psychoanalysis – The Self, Identity and Difference	Q2
Friday October 9 th	13.30 - 15.00	Rob	LECTURE 5: Posthumanism	Q2
WEEK 3 – Between Space and Place: Landscapes and Liminality				
Thursday October 15 th	10.00 - 11.30	Rob	LECTURE 6: Place and Space	Q3
Thursday October 16 th	13.30 - 15.00	Rob	LECTURE 7: The Politics of Place and Postcolonial Spaces	Q3
Friday October 16 th	09.00 - 10.30	Rob	LECTURE 8: The Psychology of Place and Space – Weird Places and Uncanny Spaces	Q3
Friday October 16 th	13.30 - 15.00	Rob	LECTURE 9: The Sublime – A Contemporary Retrospective	Q3
WEEK 4 - Time, Memory and the Archive: In Search of Lost Time				
Thursday October 22nd	10.00 - 11.30	Rob	LECTURE 10: Sculpting in Time	Q4
Thursday October 22nd	13.30 - 15.00	Rob	LECTURE 11: Order within Chaos	Q4
Friday October 23rd	09.00 - 10.30	Hamish	LECTURE 12: Nostalgia & Melancholy	Q4
Friday October 23rd	13.30 - 15.00	Estefani	LECTURE 13: Memory and the Archive	Q4

WEEK 5 - Design Thinking and Material Practices				
Thursday October 29th	10.00 - 11.30	Rob	LECTURE 14: Materialism: Old and New	Q5
Thursday October 29th	13.30 - 15.00	Cath	LECTURE 15: Material Practices	Q5
Friday October 30th	09.00 - 10.30	Rob	LECTURE 16: Generative Design	Q5
Friday October 30th	14.00 - 15.00	Gav	LECTURE 17: Information Design and Semiotics	Q5
Thursday November 5th Friday November 6th	All Day		PECHA KUCHA	
WEEK 6 - The Politics of Desire – Postcapitalism and Platform Culture				
Thursday November 12 th	10.00 - 11.30	Rob	LECTURE 18: WRITING WORKSHOP	ALL
Thursday November 12 th	13.30 - 15.00	Gav	LECTURE 19: POSTER WORKSHOP	ALL
Friday November 13 th	09.00 - 10.30	Rob	LECTURE 20: The Politics of Desire	Q6
Friday November 13 th	13.30 - 15.00	Rob	LECTURE 21: AI, The Human and the Posthuman	Q6
SELF-DIRECTED WEEK AND 1-2-1 TUTORIALS				
Thursday November 19th	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday November 20th	All Day		[Collaborative Dialogues Day]	
Thursday November 26 th	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday November 27 th	All Day		[Collaborative Dialogues Day]	

SELF-DIRECTED WEEK AND 1-2-1 TUTORIALS				
Thursday December 3 rd	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday December 4 th	All Day		[Collaborative Dialogues Day]	
SELF-DIRECTED WEEK AND 1-2-1 TUTORIALS				
Thursday December 10 th	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday December 11 th	All Day		[Collaborative Dialogues Day]	
XMAS & NEW YEAR				
Friday January 8 th 2027			Essay/Poster 8th Jan Submission	

Guidance for Students in the Completion of Tasks

There will be a series of lectures and seminars that are designed to support you in your critical and analytical development. See the Module Handbook for details.

1. Research Essay (4000-words)

This assignment component will be assessed on the following grading criteria:

1. Engagement with Literature Skills
2. Knowledge and Understanding Skills
3. Cognitive and Intellectual Skill

2. Research Poster

This assignment component will be assessed on the following grading criteria:

3. Cognitive and Intellectual Skill
4. Practical Application Skills

Assignment Component 1:

Assignment Component 1: Write a 4000-word academically referenced essay.

For **component 1** of the Coexistent Perspectives module assignment, you are required to produce a 4000-word academically referenced research essay.

Select one of the following essay questions as the basis of your research essay. **Develop your own critical argument through the close analysis of one or two contemporary creative practitioners** (for example, artists, designers, filmmakers, or makers). Your discussion should demonstrate critical engagement with relevant theoretical perspectives and scholarly literature.

Question 1. The Contemporary Condition: *How do contemporary creative practices articulate or intervene in the complex conditions of late modernity, including ecological precarity, social fragmentation, and global uncertainty? What imaginative or critical strategies do they offer for navigating these crises?*

Question 2. De/constructing the Human: *In what ways do contemporary artists and designers challenge and reconfigure dominant constructions of the human subject through lenses such as feminist theory, posthumanism, queer critique, or psychoanalysis? How do such practices trouble the boundaries between self, other, and machine?*

Question 3. Space and Place: *How do contemporary creative practices engage with the politics and poetics of space, including questions of displacement, postcolonial geography, affective architectures, or the uncanny? What critical frameworks can be used to analyse these spatial imaginaries?*

Question 4. Time, Memory and the Archive: *In what ways do contemporary artists and designers reimagine time, memory, and archival practice, whether through repetition, rupture, slowness, or non-linear temporality? How do these temporal aesthetics intersect with cultural, technological, or historical concerns?*

Question 5. Design Thinking and Material Practices: *How are contemporary practices of design and making reshaping ideas of authorship, agency, and materiality in response to shifting technological, ecological, and philosophical paradigms? Consider how approaches such as speculative design, generative systems, or post-digital craft are contributing to these developments.*

Question 6. The Politics of Desire: *How do contemporary creative practices reflect, critique, or disrupt the politics of desire in late capitalist or postcapitalist society, particularly in relation to image culture, affective economies, algorithmic and AI-driven systems, and the commodification of identity, labour, or attention?*

Submission Guidance

In your essay, you must:

- Identify clearly which theme and question you are responding to.
- Focus on one or two contemporary practitioners.
- Apply appropriate theoretical frameworks and scholarly references.
- Produce a 200–250-word abstract. [Submitted with the poster]

Assignment Component 2: Research Poster and Presentation:

For **component 2** of the Coexistent Perspectives module assignment, you are required to produce a research poster.

Your **research poster** should act as a visual metaphor and conceptual distillation of your research essay. The poster is not simply an illustration of your essay content, but a critical and creative visual response to its core argument, research focus, and theoretical framework. It should demonstrate how visual communication, design thinking, or material choices can convey complex ideas.

You are also required to produce a **pre-recorded poster presentation (5-minutes)**, that should address the following points:

- Provides a concise verbal defense of your research essay's central argument or thesis.
- Highlights key theoretical concerns explored in your essay.
- Discuss how these theoretical perspectives relate to specific formal, aesthetic, or material qualities in the work of the artist(s)/designer(s) you have focused on.
- Provides an overview of the rationale behind your poster design — including how it connects conceptually and visually to your written research.

This component encourages you to articulate your thinking clearly and professionally, demonstrating both critical insight and the ability to synthesise your ideas across multiple modes of communication (visual, written, verbal).

Note: Further guidance on research poster and poster presentation formats will be provided in scheduled poster workshops and poster presentation support sessions.

Focussed Reading

- Agamben, G., 1999, *Potentialities*, [Trans. Daniel Heller-Roazen], California: Stanford University Press
- Barthes, R., 1977, *Death of the Author*, IN, *Image Music Text*, [Trans. Stephen Heath], London: Fontana Press
- Benjamin, W., 1999, *The Arcades Project*, Tiedemann, R., [Ed.], [Trans. Howard Eiland & Kevin McLaughlin], US: The Belknap Press of Harvard University Press
- Billing, J., Lind, M., Nilsson, L., [Eds.], 2007, *Taking Matters Into Common Hands*, London: Black Dog Publishing
- Bourriaud, N., 2002, *Postproduction*, New York: Lukas & Sternberg
- Butler, J., 1990, *Gender Trouble*, London: Routledge
- Butt, G., 2004, *After Criticism: New Responses to Art and Performance*, Oxford: Wiley-Blackwell
- Deleuze, G., Guattari, F., 2004, *A Thousand Plateaus: Capitalism and Schizophrenia*, [Trans. Brian Massumi], New York: Continuum International Publishing Group Ltd.
- Deleuze, G., Guattari, F., 1994, *What Is Philosophy?*, [Trans. Graham Burchell & Hugh Tomlinson], London & New York: Verso
- Deleuze, G., 2004, *Difference and Repetition*, [Trans. Paul Patton], London: Continuum International Publishing Group Ltd.
- Derrida, J., 1998, *Of Grammatology*, [Trans. Gayatri Spivak], Baltimore: Johns Hopkins University Press
- Evans, D., [Ed.], 2009, *Appropriation: Documents of Contemporary Art*, London: Whitechapel Art Gallery
- Foucault, M., 2002, *What is an Author?*, IN, Harrison, C., Wood, P., [Eds.], *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Oxford UK & Malden USA: Blackwell
- Iversen, M., [Ed.], 2010, *Chance: Documents of Contemporary Art*, London & Massachusetts: Whitechapel Gallery & MIT
- Jones, A., Stephenson, A., [Eds.], 1999, *Performing the Body Performing the Text*, London & New York: Routledge
- Kester, G., 2001, *The One and the Many: Contemporary Collaborative Art in a Global Context*, Durham, North Carolina: Duke University Press
- Pollock, G., 1999, *Differencing the Canon*, London: Routledge
- Lyotard, J., *The Postmodern Condition*, IN, Seidman, S., [Ed.], 1995, *The Postmodern Turn; New Perspectives on Social Theory*, Cambridge, UK: Cambridge University Press
- Lomax, Y., 2000, *Writing the Image: An Adventure with Art and Theory*, London: I.B.Tauris
- O'Sullivan, S., 2006, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, Hampshire UK: Palgrave Macmillan

Useful Theoretical Texts:

Barker, C., 2004, *The SAGE Dictionary of Cultural Studies*, London: SAGE Publications Ltd.

Costello, D., Vickery, J., [Eds.], 2007, *Art: Key Contemporary Thinkers*, Oxford: Berg Publishing

Harrison, C., & Wood, P., [Eds.], 2002, *Art in Theory 1900-2000*, United Kingdom: Blackwell Publishing

Lechte, J., 1994, *Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity*, London: Routledge

Maunter, T., [Ed.], 1997, *Dictionary of Philosophy*, London: Penguin Books

Parr, A., [Ed.], 2010, *The Deleuze Dictionary*, Edinburgh: Edinburgh University Press

Wortham, S. [Ed.], 2010, *The Derrida Dictionary*, London: Continuum International Publishing Group

Useful Web Links:

<http://scholar.google.co.uk>

<http://www.tate.org.uk/learn/online-resources/glossary>

<http://www.tate.org.uk/research/publications/tate-papers-issues>

<http://www.ubu.com>

MODULE CODE: ADCD7001
TITLE: Coexistent Perspectives
DATED: 17/07/2017

LEVEL: 7
CREDITS: 20

AIM(S)

- To provide the theoretical and practical knowledge of the Coexistent perspectives shaping the landscape of contemporary art and design theory and practice.
- To develop the student's ability to formulate well-informed research strategies and to critically evaluate and interpret theoretical principles and methods for creative research.
- To facilitate the development of the student's research practice and ability to communicate complex concepts effectively.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- critically evaluate and comment upon a range of approaches to creative research and practice;
- deploy systematic research methods appropriate to an organised and discipline specific inquiry;
- formulate and effectively communicate a creative proposition in an explicit and informative manner;

INDICATIVE CONTENT

- Varied historical and contemporary perspectives on Art & Design relevant to the range of disciplines across the portfolio.
- Research strategies, principles and approaches in the creative industries.
- Research ethics, paradigms and philosophies.
- Research and structure an academic argument in relation to visual art or design practice.
- Best practices for advanced 2D|3D visual communication and perception.
- Referencing protocols.

LEARNING AND TEACHING STRATEGY

The delivery of this module will be via formal lectures, seminars and tutorials. The students will be expected to develop individual strategies in response to their personal philosophy and project direction necessary to drive their research activities. A high priority will be placed on referencing skills throughout the module to emphasise the importance of producing evidence-based research. Students are expected to work autonomously to supplement the taught module through private study and reflective practice, encouraging them to manage their own learning activities. Students will be encouraged to make connections between the practice-based modules that run parallel this module.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percent age
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	-	-
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 100%

Coursework: Academic essay (4000 words) and ‘poster’ presentation (1000 word equivalent).

Exemplar

A discursive essay which may for example place the work of two artists or designers in a theoretical context, critically analysing their practice. Critical perspectives on contemporary practice and creative drivers within the field of choice should frame this work. The proposition will be delivered in the form of a written essay supported by a ‘poster’ presentation, which visually communicates the theories, context and creative research adopted within the academic writing.

Assessment Summary

Activity type	Percent age
Written exam	-
Coursework	100%
Practical	-
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module embeds “Future Fit Framework” (2012) and ‘UNESCO Five Essential Pedagogical Approaches’ in particular ‘Futures Thinking’ and ‘Critical and Creative Thinking’. This is achieved through the development of pedagogical approaches to teaching and learning and innovative teaching strategies. Students are encouraged to explore new ways of thinking and acting, make informed decisions and create alternative views and outcomes. Students are encouraged to imagine preferred visions for the future and take ownership and responsibility for more sustainable futures. Student mindsets will be challenged in a drive towards sustainable futures.	

BIBLIOGRAPHY

Essential

Collins, H. (2010)	<i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing
Csikszentmihaly, M. (2013)	<i>Creativity: The Psychology of Discovery and Invention</i> , New York, Harper Collins.
Robinson, K. (2011)	<i>Out of our minds: Learning to be Creative</i> , Capstone Publishing
Burke, C; Kindel, E & Walker, S. (eds)	<i>Isotype: design and contexts 1925-1971</i> . Hyphen.
Hemmings, J (Ed) (2013)	<i>The Textile Reader</i> . London: Berg
O'Sullivan, S. (2007)	<i>Art Encounters: Deleuze and Guattari – Thought beyond Representation</i> . New York: Palgrave Macmillan.

Recommended

Weinschenk, S. (2011)	<i>100 Things Every Designer Needs to Know About People: What Makes Them Tick? (Voices That Matter)</i> . New Riders, 1 st Edition.
McCandless, D., (2010)	<i>Information is Beautiful</i> . Collins.
Viscocky O'Grady, J & K (2009)	<i>A Designers Research Manual</i> . Rockport Publishing
MacFarlane, A & Martin, A (2003)	<i>The Glass Bathyscaphe: How Glass changed the world</i> . Profile Books
Sutton, D. (2009)	<i>Photography, Cinema, Memory</i> . Minneapolis: University of Minnesota Press.
Livingston, J (2007)	<i>The Objects of Labor: Art, Cloth and Cultural Production</i> . Harvard: MIT Press
Barbour, R. (2013)	<i>Introducing Qualitative Research: A Student's Guide</i> , Sage Publications

Background

Ziman, J. (ed) (2003)	<i>Technological Innovation as an Evolutionary Process</i> . Cambridge University Press.
Yau, Nathan. (2011)	<i>Visualize this: the flowing data guide to design, visualization, and statistics</i> . Indianapolis, IN: Wiley
Bentley, P. (2001)	<i>Digital Biology. How Nature is Transforming our Technology</i> , Headline Book Publishing
Norman, D. A. (2005)	<i>Emotional Design. Why We Love (or Hate) Everyday Things</i> , Basic Books.
Parker, R (2010)	<i>The Subversive Stitch</i> . London: Tauris.
Stracey, F. (2014)	<i>Constructed Situations</i> . London: Pluto Press.

Journals

CoDesign: International Journal of Co-creation in Design and the Arts

Multi: the RIT journal of plurality and diversity in design

Scope

Creative Quarterly

Creativity Research Journal

Websites

www.academia.edu

www.culturemachine.net

www.designingcollaboration.com

www.publicartonline.org