

**Course Code:**

PIND103

**Session:**

2017/18

**1. Course Title:**

Interface (Context and Cooperation)

**2. Version**

1.1

**Date of Production**

Session 2015/16

**Date of Approval**

16 September 2015 (PACAAG)

**3. Level:**

SCQF 11

**4. Credits:**

30

**5. Lead School/Board of Studies:**

School of Design

**6. Course Contact:**

Programme Leader

**7. Course Aims:**

The course aims are to:

- Introduce the principles and rationale for reappraisal of own work;
- Review previous works;
- Encourage students to critically evaluate their practice in relation to recent issues within historical, critical and theoretical fields of enquiry;
- Develop the students' ability to formulate and express critical positions in a variety of appropriate forms;
- Introduce students to fundamental principles of, and the rationale for, research in relation to studio practice;
- Allow students to understand the relevance of design in relation to historical, contemporary, socio-cultural and political contexts and discourse.

**8. Intended Learning Outcomes of Course:**

At the end of the course each student should have the ability to demonstrate and/or work with:

- A critical understanding of the principles and rationale for re-appraisal of previous work;
- A critical understanding of re-evaluation and iteration of existing design knowledge, skills and thinking.

Each student should have the ability to:

- Apply the outcomes of critical re-appraisal into the planning of new work;
- Relate critical issues in their work to wider historical, critical and theoretical discourses;
- Develop the beginnings of an articulation of design sensibilities in context;
- Communicate critical self-evaluation to peers using appropriate methods;
- Communicate with staff and specialists;
- Respond to the views and positions of others.

**9. Indicative Content:**

This course will cover issues including critical appraisal of design, reflections on the nature of interior design, place-making and interiority. The emphasis will be placed on contextual readings of the built environment as pertaining to the subject and user, exploring psychological issues alongside human geography. It will encourage declaration of a revised personal position, and provide the opportunity to define and redefine further directions of inquiry.

**10. Description of Summative Assessment:**

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Studio Based Project Participation	Portfolio Review	100%	End of Stage

**10.1 Please describe the Summative Assessment arrangements:**

Students on this course will be assessed against the following criteria:

- A knowledge of the contemporary context within which design practice occurs (aesthetic, theoretical, economic and technological).
- Demonstrate the capacity to produce preliminary investigations for the creation of an artefact or textual response to contemporary theoretical and technological debates.
- Display a critical understanding of relevant concepts, principles, research methods and methodologies, as applied to interior design, through project work and practice
- Communicate to others key principles of research methodologies and their application within the research process
- Develop skills to enable independent learning (self directed learning) of theoretical and practical processes.
- Completion of set practical project(s) that demonstrate an understanding of the contemporary context of interior design processes

<b>11. Formative Assessment:</b>
N/A
<b>11.1 Please describe the Formative Assessment arrangements:</b>
N/A

<b>12. Collaborative:</b>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
<b>12.1 Teaching Institutions:</b>	
N/A	

<b>13. Requirements of Entry:</b>
None

<b>14. Co-requisites:</b>
None

<b>15. Associated Programmes:</b>
MDes Interior Design

<b>16. When Taught:</b>
Stage 1

<b>17. Timetable:</b>
(Typically) Weekly Monday am (11:00–13:00) and Thursday (14:00–15:00)

<b>18. Available to Visiting Students:</b>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

<b>19. Distance Learning:</b>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

<b>20. Placement:</b>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

<b>21. Learning and Teaching Methods:</b>		
<b>Method</b>	<b>Formal Contact Hours</b>	<b>Notional Learning Hours</b> (Including formal contact hours)

Lecture		
Studio	30	300
Seminar/Presentation		
Tutorial		
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>30</b>	<b>300</b>

**22. Description of "Other" Teaching and Learning Methods:**

N/A

**23. Additional Relevant Information:**

This course provides students on the MDes programme in Interior Design with:

- an introduction to postgraduate study within their chosen field
- the context for critical analysis of previous output
- the opportunity to explore the interface between practice and research

**24. Indicative Bibliography:**

Students will draw variously from the following indicative list during this course and throughout each stage of the programme: -

- Gaston Bachelard, *The Poetics of Space*, New York: Beacon, 1992
- Aaron Betsky, K. Michael Hays, Laurie Anderson, *Scanning: The Aberrant Architectures of Diller + Scofidio*, Whitney Museum, 2003
- Kent J Bloomer & Charles W Moore, *Body Memory and Architecture*, Yale University Press, 1977
- Graeme Brooker, Sally Stone [2004] *Re-readings – Interior Architecture and the Design Principles of Re-modelling Existing Buildings*, London: RIBA Enterprises, 2004
- Anthony Dunne and Fiona Raby, *Design Noir: The Secret Life of Electronic Objects*, Birkhäuser, 2001
- Owen Hatherley, *A Guide to the New Ruins of Great Britain*, London, New York: Verso, 2010
- Grant Hildebrand, *Origins of Architectural Pleasure*, University of California Press, 1999

- Ed Hollis, *The Secret Lives of Buildings*, Portobello Books, London, 2009
- Naomi Klein, *No Logo*, Flamingo London, 2001
- Brenda Laurel (Ed), *Design Research-Methods and Perspectives* MIT Press, 2003
- Greil Marcus, *Lipstick Traces (A Secret History of the 20th Century)*, First Thus, 1990
- Juhani Pallasmaa, *The Eyes of the Skin*, Wiley, 2005
- Sadie Plant, *Zeroes and Ones, Digital Women and the new Technoculture*, Doubleday, 1997
- Colin Robson, *Real World Research*, Wiley 2002
- Esther Sternberg, *Healing Spaces*, Harvard University Press, 2009
- Junichiro Tanizaki, *In Praise of Shadows*, Vintage Classics 2001 (first published 1933, in English 1977)
- Mark Taylor and Julieanna Preston, *Intimus: Interior Design Theory Reader*, Wiley-Academy, 2006
- David Toop *Haunted Weather: Music, Silence and Memory*, Serpents Tail, 2004
- Paco Underhill, *Why We Buy*, Simon and Schuster, 1999