

Course Code:

UIND201

Session:

2017/2018

1. Course Title:

Studio 2

Version	2. Date of Production/ Revision:	Date of Approval
1.1	April 2017	19 April 2017 PACAAG

3. Level:
SCQF 8

4. Credits:
80

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

6. Course Contact:
Programme Leader Interior Design

7. Course Aims:
<p>Through a series of project based learning activities within the 'Specialist – Interior Design' core of Stage 2 students are exposed to the range of Interior Design fundamentals. Focussed on a particular concern per project, these would include planning, spatial relationships, circulation, materiality, detailing, workplace relationship, privacy, etc.</p> <p>An acknowledgement of, and engagement with, site specificity is introduced.</p> <p>Project focus is on understanding and exploration of design process.</p> <p>The contextualisation and consideration of pertinent theories of design and Interior Design are considered throughout.</p> <p>Final assessment of studio practice is facilitated through the presentation of a portfolio.</p> <p>Gain an understanding of the principles of Interior Design.</p>

8. Intended Learning Outcomes of Course:

By the end of this course students will be able to demonstrate:

- A working knowledge of the differing characteristics and practices associated with a range of Interior Design subject specialisms
- A broad knowledge of a range of design contexts associated with subject specialist Interior Design
- A range of skills, processes and materials associated with Interior Design subject specialisms
- Ability to undertake analysis, evaluation and synthesis of ideas and matters associated with the Interior Design subject specialisms
- Ability to use a range of approaches to create responses and solutions to defined project briefs
- Ability to evaluate responses and solutions Interior Design subject specialisms
- Ability to convey specialist information to a range of audiences for a range of purposes
- Ability to exercise initiative in carrying out and interpreting set project work

9. Indicative Content:

A series of project based learning activities including a range of set studio projects exploring the fundamental characteristics, creative and technical processes associated with the specialist discipline

10. Description of Summative Assessment:

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

10.1 Please describe the Summative Assessment arrangements:

Students are required to submit a portfolio of studio work summative assessment at the end of the course. This is compulsory and must be submitted for the credits to be attained. Coursework components will be assessed in an integrated manner against a common set of assessment criteria.

11. Formative Assessment:

Portfolio submission.

11.1 Please describe the Formative Assessment arrangements:

Studio project work (portfolio) will be subject to formative assessment delivered by way of face-to-face and group tutorials.

12. Collaborative:Yes No **12.1 Teaching Institutions:**

N/A

13. Requirements of Entry:

Successful completion of Stage 1 (or equivalent)

14. Co-requisites:

None

15. Associated Programmes:

BA (Hons) Interior Design

16. When Taught:

Semester 1+2

17. Timetable:

To be published on the virtual learning environment

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No

21. Learning and Teaching Methods:		
Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio	80	800
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)		
TOTAL	80	800

22. Description of "Other" Teaching and Learning Methods:
<p>Set projects, live Projects Seminar, group tutorial, one to one guidance. Web resources/custom web resources, VLE, video tutorials, wikis, ICT Library inductions. Self-directed study, directed study, group work, group guidance Reviews, formal presentations Group evaluation, self-evaluation, staff evaluation</p>

23. Additional Relevant Information:
N/A

24. Indicative Bibliography:

Students will draw variously from the following texts throughout the programme/course.

Hollis, Edward. *The Secret Lives of Buildings: From the Parthenon to the Vegas Strip in Thirteen Stories*. London: Portobello, 2009.

Hatherley, Owen. *A Guide to the New Ruins of Great Britain*. London: Verso, 2010.

Brooker, Graeme, and Sally Stone. *Re-readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. London: RIBA Enterprises, 2004.

Littlefield, David, and Lewis, Saskia. *Architectural Voices: Listening to Old Buildings*. Chichester: Wiley-Academy, 2007.

Sternberg, Esther M. *Healing Spaces: The Science of Place and Well-being*. Cambridge, MA: Belknap of Harvard UP, 2010.

Taylor, Mark, and Julieanna Preston. *Intimus: Interior Design Theory Reader*. Chichester: John Wiley, 2006.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Chichester: Wiley-Academy, 2005.

Edensor, Tim. *Industrial Ruins: Spaces, Aesthetics, and Materiality*. Oxford, UK: Berg, 2005.

Hudson, Jennifer. *Interior Architecture: From Brief to Build*. London: Laurence King, 2010.

Caan, Shashi. *Rethinking Design and Interiors: Human Beings in the Built Environment*. London: Laurence King Pub., 2011.

Dunne, Anthony. *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*. Cambridge, MA: MIT, 2008.

Blessner, Barry, and Linda-Ruth Salter. *Spaces Speak, Are You Listening?: Experiencing Aural Architecture*. Cambridge, MA: Mit, 2007.

Scott, Fred. *On Altering Architecture*. London: Routledge, 2008.

Muecke, Mikesch W., and Miriam Zach S. *Resonance, Essays on the Intersection of Music and Architecture*. Ames: Culicidae Architectural, 2007.

Toop, David. *Haunted Weather: Music, Silence and Memory*. London: Serpent's Tail, 2005.

Toop, David. *Sinister Resonance: The Mediumship of the Listener*. New York: Continuum, 2010.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. London: Routledge, 2002

Minton, Anna. *Ground Control: Fear and Happiness in the Twenty First Century City*.

Scott, Fred. *On Altering Architecture*. London: Routledge, 2008

Cairns, Stephen and Jacobs, Jane M. *Buildings Must Die*. MIT Press, 2014

Lynch, Kevin. *The Image of the City*. MIT Press, 1960

Glaeser, Edward. *Triumph of the City: How Urban Spaces make us Human*. MacMillan, 2011

Minton, Anna. *Ground Control: Fear and Happiness in the Twenty First Century City*. Penguin, 2009

Friedberg, Anne. *Window shopping: Cinema and the Postmodern*. University of California Press, 1993

Auge, Marc. *Non Places: introduction of the anthropology of Supermodernity*. Verso, 1995

Underhill, Paco. *Why We Buy*. Simon and Shuster, 1999

Bachelard, Gaston. *The Poetics of Space*. New York: Beacon, 1992

Hollis, Ed. *The Secret Lives of Buildings*. Portobello Books, London, 2009

Marcus, Greil. *Lipstick Traces (A Secret History of the 20th Century)*. First Thus, 1990

Plant, Sadie. *Zeros and Ones, Digital Women and the new Technoculture*. Doubleday, 1997

Tanizaki, Junichiro. *In Praise of Shadows*. Vintage Classics 2001 (first published 1933, in English 1977)