

Course Code:

UIND301

Session:

2017/18

1. Course Title:

Studio 3 - Interior Design

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

3. Level:
SCQF Level 9

4. Credits:
80

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

6. Course Contact:
Programme leader, Interior Design

7. Course Aims:
<p>Stage 3 offers students the opportunity to:</p> <ul style="list-style-type: none">• advance fundamental design skills through a project-based programme, centred around studio-practice• support the development of advanced practical and critical processes in the context of specialist study• enhance information gathering methods and interpretation skills, including the use of ICT• enhance communication skills - visual, verbal and written• exercise initiative in self-directed projects and manage time effectively <ul style="list-style-type: none">• understand key principles of professional practice within the specialist discipline and its related professional culture

8. Intended Learning Outcomes of Course:**Knowledge and Understanding**

After full participation in and successful completion of the course, students should be able to demonstrate:

- A broad knowledge of the scope and practice characteristics of Interior Design.
- An understanding of the design process specific to a subject specialism and how it can be applied to Interior Design.
- A broad knowledge of potential design contexts for subject specialist Interior Design.
- An understanding of selected theories, concepts and principles associated with Interior Design.

Applied Knowledge and Understanding

After full participation in and successful completion of the course, students should be able to work with:

- A selection of the key processes, materials, practical and technical skills associated with a particular Interior Design subject specialism.
- A range of subject specialist projects of research, exploration and outcomes.
- A range of subject specific Interior Design contexts.

Professional Practice: Communication , Presentation, Working with Others

After full participation in and successful completion of the course, students should be able to work with:

- The analysis, evaluation and synthesis of ideas, concepts and matters raised by the subject specialist Interior Design disciplines.
- A range of sources to make objective judgements.
- Formal and informal presentations to a range of audiences about specialist Interior Design matters.
- A range of IT applications to support and enhance work.
- Autonomy in carrying out and interpreting set project work.
- Management of time and resources in relation to set project briefs.
- Health and safety regulations in studio and workshop practices and adhere to safe working practices.
- Guidance from qualified and/or specialist practitioners.
- Others in developing a subject specialist understanding of Interior Design.
- Subject specialist matters including any ethical or professional issues raised by the discipline.

9. Indicative Content:

Project-based studio work.

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 2 (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:

N/A

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)