

**Course Code:**

UIND411

**Session:**

2017/18

**1. Course Title:**

Studio 4

<b>Version</b>	<b>2. Date of Production/ Revision:</b>	<b>Date of Approval</b>
1.3	April 2017	19 April 2017 PACAAG

<b>3. Level:</b>
SCQF Level 10

<b>4. Credits:</b>
80

<b>5. Lead School/Board of Studies:</b>
School of Design

<b>6. Course Contact:</b>
Programme leader, Interior Design

<b>7. Course Aims:</b>
Stage 4 (Expertise) offers students the opportunity to: <ul style="list-style-type: none"><li>• Self-select and self-generate project learning activities within the specialist Interior Design core of Stage 4.</li><li>• Define a field of interest within Interior Design and refine their personal stance.</li><li>• Demonstrate the conclusion of self-directed sustained inquiry, establish an individual position that can be defined within a field of Interior Design.</li><li>• Demonstrate contextualisation and consideration of pertinent theories to the students' own field of interests that are considered and refined.</li><li>• Communicate with, and make formal presentations to, informed and professional level audiences.</li><li>• Produce a portfolio of work suitable for use a tool to access professional graduate employment.</li><li>• Engage in the preparation and mounting of a Degree Show exhibition of professional standard interior design work.</li><li>• Understand the importance of public engagement with diverse audiences including industry professionals.</li></ul>

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

### **Knowledge and Understanding**

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

- Specific knowledge relating to the characteristics, terminology and practices of an Interior Design subject specialism.
- An informed understanding of the design process and Interior Design subject specialism by utilising a range of research, exploration and interpretation methodologies and approaches.
- An informed knowledge of design contexts for individual, subject specialist, Interior Design.
- Informed understanding of the theories, concepts and principles (including historical, cultural and contextual) associated with Interior Design interests.

### **Applied Knowledge and Understanding**

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

- Subject specialist processes, materials, practical and technical skills associated with individual Interior Design interests.
- A self defined subject specialist project of research, exploration and outcomes which reflects individual Interior Design interests.
- A defined, subject specialist, Interior Design context.

### **Professional Practice: Communication , Presentation, Working with Others**

After full participation in and successful completion of this Course, students should be able to:

- Identify, define, conceptualise and analyse individual, subject specialist, Interior Design interests.
- Offer insights and specialist interpretations and solutions to matters raised by individual Interior Design interests.
- Review and consolidate knowledge, skills, the practice and thinking associated with individual, subject specialist Interior Design interests.
- Demonstrate individuality and judgement in dealing with subject specialist Interior Design interests.
- Make formal presentations to informed audiences about specialist Interior Design matters.
- Communicate with professional level peers, senior colleagues and discipline specialists.
- Use a range of digital technologies appropriately to support and enhance specialist work.
- Exercise autonomy and initiative in undertaking self-directed project work.
- Manage time and resources effectively in relation to self directed project work.
- Continue to take account of health and safety regulations in studio and workshop practice and adhere to safe working practices.
- Work effectively under guidance in a peer relationship with qualified and/or specialist practitioners.
- Work with others in developing a critical position as an individual Interior Design practitioner and contribute to ongoing studio debate.
- Deal with complex subject specialist matters including any ethical or professional issues raised by the discipline.

**9. Indicative Content:**

A range of set studio and workshop 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	Portfolio Review	100	End of Academic 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 3

**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)		
<b>TOTAL</b>	<b>80</b>	<b>800</b>

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

Personal Projects  
 Seminar, group Tutorial, one to one guidance  
 Web resources, VLE, video tutorials, wikis  
 Group work, group guidance  
 Reviews, formal presentations  
 Group evaluation, self-evaluation, staff evaluation

**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)