

Course Code:

TBC

1. Course Title:

Critical Surveying (Scope and Intention)

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

45

5. Lead School/Board of Studies:

School of Design

6. Course Contact:

Patrick Macklin

7. Course Aims:

This course aims to:

- Further develop students' ability to critically evaluate their practice in relation to recent design issues within historical, critical and theoretical fields of enquiry within interior design contexts;
- Enable students to begin to resolve their practice on the basis of critical re-appraisal;
- Develop students' abilities to present their work to a professional standard;
- Promote a level of creativity, originality and initiative in response to critical, theoretical and historical issues surrounding the field of interior design;
- Develop the ability to identify and formulate new critical insights into established interior design practice;
- Foster further skills and confidence in the preparation and presentation, both written and oral, of research-based critical analysis.

8. Intended Learning Outcomes of Course:

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

- An understanding of the critical balance between research and practice in the planning of a significant project within design studio practice;
- The intellectual and creative abilities necessary to identify and characterise problems and issues arising from historical and theoretical aspects of practice.

Each student should have the ability to:

- Demonstrate a high level of originality and creativity in the development of knowledge and practice;
- Develop original and informed responses to problems and issues arising from critical analysis;
- Translate the principles of research to a written topic relevant to his/her own studio practice;
- Apply a significant range of the skills and techniques associated with current developments in design;
- Work constructively with others in a variety of educational, institutional and professional situations;
- Respond in an informed manner to the views and positions of others;
- Use a range of skills, techniques and media to communicate with peers and staff via seminar presentations.

9. Indicative Content:

This course will speculate on the nature of imagined, re-imagined, re-purposed and/or recycled space. Building on the contextual analysis undertaken at Stage 1, it will examine spatial concerns articulated via experiential dialogue, extended methods of representation and definitions of transience and longevity. It will combine technological analysis and description of place via digital means (including surveying and acoustic mapping) with analysis of phenomenological aspects linked to enclosed space and its uses, both actual and potential.

10. Description of Summative Assessment:

For this course, students must submit:

- A self-evaluation assessment in the form of an enhanced verbal presentation with supporting written commentary relating to the development and intended creative direction originating from their written proposal;
- Sketchbooks and evidence of extended research methods, demonstrating a visual reservoir of supporting contextual imagery for further advanced study and development.

10.1 Please describe the Summative Assessment arrangements:

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

- A detailed knowledge of appropriate processes applied to a written Interior Design research proposal.
- A significant range of core skills, techniques and practices associated with interior design techniques and strategies.
- Demonstrate an understanding of interior design through the presentation of suitable practical and theoretical project work.
- Further group working skills at a strategic level through the completion of practical projects

- Develop an in-depth knowledge of the social, technological and industrial drivers of design practices in contemporary culture.
- Recognise, understand and manage effectively different technical and creative approaches to the process of design.
- Apply a knowledge and understanding of design and creativity through the completion of set and elective projects

11. Formative Assessment:

N/A

11.1 Please describe the Formative Assessment arrangements:

N/A

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

N/A

13. Requirements of Entry:

Completion of Stage 1 of the MDes Interior Design

14. Co-requisites:

None

15. Associated Programmes:

MDes Interior Design

16. When Taught:

Stage 2

17. Timetable:

(Typically) Mondays (11:00–13:00) and Thursdays (15:00–16:00)

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	25	340
Seminar/Presentation	8	8
Tutorial		
Workshop	2	2
Laboratory work		
Project work	10	100
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	45	450

22. Description of “Other” Teaching and Learning Methods:
N/A

23. Additional Relevant Information:
<p>To enable MDes Interior Design students to produce design proposals/solutions in light of the personal reappraisal undertaken in Stage 1.</p> <p>To provide the opportunity to scope a project, exhibiting a revised individual stance informed via exposure to contemporary debates and the specific interdisciplinary context surrounding Interior Design, and formally explored through taught sessions.</p>

24. Indicative Bibliography:
<p>Students will draw variously from the following indicative list during this course and throughout each stage of the programme.</p> <p>Gaston Bachelard, <i>The Poetics of Space</i>, New York: Beacon, 1992</p> <p>Aaron Betsky, K. Michael Hays, Laurie Anderson, <i>Scanning: The Aberrant Architectures of Diller + Scofidio</i>, Whitney Museum, 2003</p> <p>Kent J Bloomer & Charles W Moore, <i>Body Memory and Architecture</i>, Yale University Press, 1977</p> <p>Graeme Brooker, Sally Stone[2004] <i>Re-readings – Interior Architecture and the Design Principles of Re-modelling Existing Buildings</i>, London: RIBA Enterprises, 2004</p>

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