

Course Code:

TBC

1. Course Title:

Research Project

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

60

5. Lead School/Board of Studies:

School of Design

6. Course Contact:

Patrick Macklin

7. Course Aims:

The aim of the course is to enable students to develop, manage and conduct an individual project of research in interior design; select and apply appropriate methods; analyse and evaluate outcomes; and articulate the process, choosing a suitable format.

8. Intended Learning Outcomes of Course:

By the end of the course, students should be able to demonstrate:

- an understanding of contemporary design theory and practice;
- independence and self-direction through the development and management of a project of research;
- knowledge and understanding of research methods specific to their individual project of research;
- high quality communication skills in tutorials and in project outcomes: in documents, artefacts and design work in appropriate visual, verbal, material and written formats.

9. Indicative Content:

Students will be conducting and managing individual projects of research under the guidance of their supervisors.

10. Description of Summative Assessment:

For the MDes stage, assessment of student work will consist of two elements:

- A 10 minute presentation reporting on their individual project of research;
- A submission, which will be negotiated with their individual supervisors. During the supervisory process, students will be asked to decide on and agree in writing to a submission weighting. This submission may be either (a) a research report of 5,000-6,000 words including illustrations, or (b) a research portfolio accompanied by a research report of 3,000 to 4,000 words. In either case, the submission must detail the conceptualization, management and findings of the project.

The percentage breakdown of the assessment will be as follows:

Presentation: 25%

Submission: 75%

Students must pass both components of the assessment.

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- conceptualise, manage and disseminate a project of research;
- demonstrate an understanding of the context in which their project takes place;
- demonstrate the appropriateness of the methods and modes of analysis and presentation selected to investigate and disseminate particular research projects;
- demonstrate good command of verbal, written, material and visual outcomes, where appropriate.

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 and 2 of the MDes Interior Design

14. Co-requisites:

None

15. Associated Programmes:

MDes Interior Design

16. When Taught:

Stage 3

17. Timetable:

N/A

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	54	540
Seminar/Presentation		
Tutorial	6	60
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	60	600

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

N/A

23. Additional Relevant Information:

This course is intended to provide students with practical skills of creating, developing, delivering and disseminating a project of research in interior design within a professional or academic context.

24. Indicative Bibliography:

Contingent on individual Research Proposal.

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