

University College
FALMOUTH

BA(Hons) Interior Design

Award document

4 / September 2012 / Textile Design



Award Map – BA(Hons) Interior Design

STAGE 1 (LEVEL 4)

Semester 1
<p>Space & User ID101 Core (40 credits)</p>
<p>Design Foundations ID102 Core (20 credits)</p>

Semester 2
<p>Place & Practice ID103 Core (40 credits)</p>
<p>Design Connections ID104 Core (20 credits)</p>

STAGE 2 (LEVEL 5)

Semester 1
<p>Design Identity ID201 Core (40 credits)</p>
<p>Professional Identity ID202 Core (20 credits)</p>

Semester 2
<p>Experimentation & Production ID203 Core (40 credits)</p>
<p>Critical Theory & Practice ID204 Core (20 credits)</p>

STAGE 3 (LEVEL 6)

Semester 1
<p>Exploratory Project ID304 Core (40 credits)</p>
<p>Dissertation 3D302 Core (20 credits)</p>

Semester 2
<p>Comprehensive Design Project ID306 Core (60 credits)</p>

Award Information Form (AIF)

The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a programme and is designed to meet the University College's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of programme specifications.

Please refer to the Guidance notes on completing Award Information Forms before completing the details below

SECTION 1 - General Award Information

Qualification (award type)	BA(Hons)
Award Title	Interior Design
Intermediate Qualification(s)	Cert HE, Dip HE
Awarding Institution	University College Falmouth
Location of Delivery	Tremough Campus
Duration of Award	3 years, full-time
Professional, Statutory and Regulatory Body accreditation	n/a
Accreditation Renewal Date (Month and Year)	n/a
Route Code (SITS)	BAIDESFF
UCAS Course Code	W252
Relevant External Benchmarking	Subject Benchmark Statement: <i>'Art and design'</i> QAA 238 03/08

SECTION 2 – Entry Requirements, Student Support and Further Opportunities

Entry requirements

Standard:

Standard entry requirements for UK students and students from the European Union – University College Falmouth recognises a wide variety of qualifications and/or relevant experience, and encourages applications from people of all ages, backgrounds and cultures, with a demonstrable interest in their subject. As well as the specific information listed on the individual course pages, please see the table of our entry requirements below.

This table refers to different 'level' qualifications e.g. A Levels are considered a 'Level 3' qualification. A BA(Hons) degree is a Level 6 qualification.

For entry to Year 1 of an undergraduate degree

Level 3 qualifications

Successful applicants to our undergraduate degree courses will have one of the following qualifications, depending on the course applied for and its recommended entry requirements:

- A levels (but not AS or A1 levels on their own)
- National Diploma
- Foundation Diploma
- 14-19 Advanced Diploma* (see below)
- International, French, European or Welsh Baccalaureate
- Scottish Highers
- Irish Leaving Certificate
- Access to HE Diploma
- Other appropriate qualifications evidenced through APL (Accreditation of Prior Learning) or other relevant experience evidenced through APEL (Accreditation of Prior Experiential Learning)

***14-19 Advanced Diploma**

Of the subjects currently available through the 14-19 Advanced Diploma, two are suitable for particular BA(Hons) degrees at Falmouth:

- Creative & Media**
BA(Hons) Photography, Dance, Theatre and all Media degrees
- Manufacturing & Product Design**
BA(Hons) 3D Design

For entry to Year 2 or 3 of an undergraduate degree

Level 5 qualifications

If you hold one of the following Level 5 qualifications, in a subject directly related to one of our BA(Hons) courses, you may apply to join Year 2 (or occasionally year 3) of that related degree:

- Foundation Degree
- Higher National Diploma
- Other relevant and equivalent Level 5 qualifications evidenced through APL (Accreditation of Prior Learning)

For more information on the National Qualifications Framework, please go to <http://www.qaa.ac.uk/academicinfrastructure/FHEQ/default.asp>

In addition to the qualifications listed above, there are also specific requirements for certain subject areas (see below).

Students from the European Union – If your first language is not English, it is really important that you have the necessary English language skills before commencing your studies at UCF. While there is support for you, it is required that you first have the basic requirements of IELTS (or a recognised equivalent testing system) level 5.5 for foundation studies and level 6.0 for undergraduate degrees. Please visit www.falmouth.ac.uk/international for further information.

International students – Academic qualifications are assessed on an individual basis by the International Office and equated to UK entry requirements using the UK NARIC qualifications database to ensure academic quality. Applicants also must meet the minimum English language requirement which is IELTS 5.5 for Foundation, IELTS 6.0 for undergraduate courses and IELTS 6.5 for postgraduate study. Other English language qualifications are accepted and assessed on an individual basis, but they must equate to the IELTS levels specified. International applicants are also required to submit a portfolio or examples of their work (where appropriate), along with two academic references and a personal statement

Additional:

You may be required to submit visual documentation of work to help us decide who to interview. This might be a portfolio or examples of other relevant practice.

Student Support

The grouping of Academic Learning Support staff within Academic Services, work closely together to provide a responsive and vibrant learning support environment for students. Support is delivered by a range of staff from within Learning Futures including the Careers Advisory Team, the Educational Development Lecturers, the ASK: Academic Skills and Dyslexia Unit teams, the College's IT Trainer and the Learning Technology Team, who collaborate together and with others in Academic Services including the Academic Liaison Librarians to develop and deliver best practice.

Academic Liaison Librarians provide support and guidance to students on accessing and evaluating information, information retrieval and research methods and referencing software, Refworks for UCF. They are the main point of contact for Academic staff on developing collections: books, e-books, journals both print and electronic, images, databases, music collections and for research and dissertation support. The Academic Liaison Librarians also work with the ASK team to provide dissertation support and can provide seminars, workshops and one to one support. The Archives and Special Collections Service work closely with the ALL team and can provide workshops on archival collections and methods.

The Careers Advisory Team provides strong support for students during their period of study and offers a service beyond graduation. Careers Advisors work closely with academic staff at award and department level to deliver a series of presentations and workshops as well as one to one support.

The Educational Development Lecturers work alongside specified departments to support the development of retention and enhancement initiatives. A number of important initiatives have been undertaken over the course of the academic year, often alongside academic and other academic support teams.

ASK: Academic Skills provide a range of services to enhance student learning. ASK Advisors deliver lectures, workshops or group tutorials at the request of Academic Staff to support students in writing essays, dissertations, reports and journals; reading and research skills; presentation skills; time management and organisation. There is also an individual tutorial service where students can seek

advice about their academic work or study skills.

ASK also provide subject specific in-session English Language classes during the autumn and the spring terms. Students can book individual tutorials, but ASK do not proof-read written work. ASK also run a Pre-Sessional English course each September for students who have already met the requirements of their offer.

ASK advisors work closely with Academic Staff, Learning and Teaching, Learning Technology, Academic Liaison Librarians and the **Dyslexia Unit** to provide feedback on issues affecting student work and to shape workshop delivery to best support student needs. In particular, ASK works alongside the Dyslexia Unit to support students who are being assessed for dyslexia and works extensively with those students who have literacy difficulties but who are without designated support.

The IT Trainer provides a framework of IT Training workshops, ranging from introductory sessions with the computer in the early first term for students new to IT, through structured courses open to all students in InDesign, Illustrator, Photoshop and Dreamweaver which can be followed through to ACA level qualifications. Further training courses are available in Flash, Powerpoint, Digitising Documentation and the ECDL qualification, as well as tailored courses to meet the needs of specific awards. A range of IT training resources supplements the training and is available on The Learning Space.

Finally, **Learning Technology Support** play a key role within Learning Futures working closely with academic and academic support staff to ensure that the work of learning support teams is accessible and available in innovative ways that students can easily access. Through this team the technology underpinning many of the learning enhancements and support initiatives is realised.

There are also a number of pastoral student support services provided by the **Accommodation & Welfare** service, including a student counselling service.

Students with disabilities

UCF is committed to supporting students with disabilities in accordance with requirements of the Disability Discrimination Act and the Equalities Act. Students with declared disabilities are invited to link with the Accessibility Service prior to commencing their academic course. UK and eligible EU students are supported via the Disabled Student Allowance. Students who are not eligible for DSA are supported via internal funding where possible.

The Accessibility Service works with the UCF Specialist Academic Skills unit (for learning difficulties) as well as internal support staff and external agencies to ensure that students with disabilities are supported as per need assessment recommendations.

Distinctive Features

BA(Hons) Interior Design is a major design discipline, third in size after graphic and communication design and fashion and textiles. It is a broad subject area offering opportunities for both diverse practice (often working in teams with other building design specialists) and specialisation (for example retail design, workplace design, experience design, exhibition design and service design).

Interior Designers work closely with their clients, interpreting and visualising for them often abstract notions of experience or brand. They marry these with consideration of the usability and functionality of space. Interior designers work both on new buildings (as part of a larger architectural design team)

and on the reuse of a 'host' building or space, the resultant interior is often remodelled and inserted into this volume.

The course at UCF is designed to prepare you for this breadth of professional opportunity. The course covers both domestic and commercial interiors and approaches from decorative to architectural intervention. The main focus, however, is on larger commercial spaces which require particular emphasis on developing site through insertion, installation or intervention using principles of architecture, fine art and corporate branding. The course has strong links with allied disciplines of graphic design and textile design, but also has close connections to the design of products, use of materials, digital technologies, landscape design and crafts.

The course also prides itself on a distinctiveness derived from a focus on user-centred design. This places people at the centre of a design vision and secures interior design as a critical facilitator of new spaces for people. Especially important is a focus on inclusive design, health and well-being.

The main focus on interior space in a business context where fashion, graphics, brand, and user experience are of high priority. Domestic interiors and stylistic approaches are covered, especially at Stage 1. You may choose to develop this area within the independent projects in Semester 2 of Stage 2 and at Stage 3.

Interior design has grown in stature over the last few decades and can be conceived as a design discipline that has a relationship with architecture, the retail and commercial sector as well as the community driven initiatives and the domestic realm. The course prepares you for practice, employment in related areas, and postgraduate research.

The course aims to expose you to the diversity of interior design and encourage them to explore both within and beyond the boundaries of the subject. To these ends it provides for an extensive range of discipline specific and transferable skills.

As the course develops through the three years, it offers flexibility and choice, encouraging you to identify and follow individual pathways. It does not discriminate or support conventional hierarchies or values; there is no house style; it looks instead for you to develop intellectual curiosity and aim to become agents of change and innovation. The parameters of interior design practice are broad, overlapping and cognate with other areas of communication such as textile design, graphic design, 3D design, landscape design, and spatial design. Where appropriate, the course encourages multi-tasking and the acquisition of transferable and trans-disciplinary skills.

Underpinning this diversity, flexibility and choice is an emphasis on professional practice and a recognition of the need for innovation to connect with career opportunities and post-course outcomes. The successful practitioner needs to be independently minded, able to connect and collaborate, and aware of the need to initiate or accommodate change, and the course aims to address all of these. To this end, along with the curricular emphasis on preparing for a wide range of career possibilities, it has extensive links with design practice, architectural practice and the creative industries in the UK, Europe and abroad. You are encouraged to contextualize their own ideas through field trips, and through work with live projects, especially at Stages 2 and 3.

Members of staff are practicing designers, writers and academics, including staff with national and international profiles. Staff, as practitioners, bring authority and credibility to the experience and knowledge they communicate to the student. They also ensure connection and interaction with the cutting edge of interior design practice.

Career/further study opportunities

Career:

Possible career destinations include:

- Freelance designer

- Interior Designer within a design practice (interior design, architectural practice)
- Writing
- Interior Design consultant
- Architectural technician
- Teaching

Employment markets:

- Corporate interiors
- Commercial interiors
- Retail interiors
- Hospitality design
- Interior architecture
- Transport/rail/luxury yacht interiors
- Conservation/historic buildings/restoration
- Writing/journalism
- Interior styling/decoration
- Design practice

Further study:

- Post Graduate Study (related creative subjects)
- Teaching Qualifications (PGCE / PGCHE)

SECTION 3 – Teaching, Learning and Assessment

Educational Aims

BA(Hons) Interior Design has the following educational aims:

1. to foster the creative and imaginative use and understanding of illustration to the best potential of each student;
2. to develop the strategies, techniques and understanding necessary for the creation of a body of work demonstrating effective creative and professional responses to site, user and environmental problems identified across a range of built environment contexts;
3. to promote an understanding of the social and environmental responsibilities that are integral to the practice of interior design;
4. to encourage an understanding of the practical, theoretical, historical and cultural contexts in which interior design operates;
5. to facilitate the development of co-operation, self-reliance and critical judgment;
6. to prepare students for lifelong learning and continued development within the world of work.

Learning Outcomes

Research

LO 1. Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research

methodologies.

Design Process

LO 2. Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study.

Communication

LO 3. Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society.

Materials & Technology

LO 4. Demonstrate a knowledge, understanding and command of materials and technologies appropriate to the subject discipline.

Production

LO 5. Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, range of markets, audiences and users.

Critical Position

LO 6. Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts.

Project Management

LO 7. Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines.

Personal Development

LO 8. Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations

Teaching Strategy

The learning and teaching strategies deployed within the award seek to reflect and apply the educational philosophy of the institution and the rationale, aims and learning outcomes of the course. The intention is to engage the active participation of a committed group of academic staff and students. The range of strategies aims to encourage the development of the professional designer and the production of a mature body of work.

Independent learning: The award aims to encourage student independence, self-reliance and group co-operation, addressing issues such as group dynamics, time management and independent study skills. You are encouraged to develop an understanding of your own learning abilities and needs and how these can be managed.

Opportunities are provided for you to take responsibility for the direction of your study and negotiate and determine project proposals. Your independent judgment is encouraged in the early modules of the course by the introduction of self- and peer- evaluation and assessment procedures. There is an overall increase in the proportion of student-managed work as the award unfolds, with a planned progression from tutor-led to student-led studies. By the middle of Stage Two you are encouraged to initiate, direct and monitor the progress of your own work. It becomes your responsibility to choose the issues that you wish to pursue and the most suitable method for doing so. In Stage Three you are required to make use of the skills and abilities acquired during the previous stages of

the award to plan, manage and produce your own individual work pattern.

Lectures and seminars allow key issues to be introduced and provide specialist input. Seminars promote dialogue and debate, and promote a flexible forum in which the linking of theory and practice can be explored.

Group and individual tutorials are an important point of ongoing contact between staff and students and peer debate, tutorials function as an intimate and supportive environment for providing critical feedback on your work.

Demonstrations and practice-based workshops provide the means of delivery of practical skills; demonstrations introduce you to equipment and techniques, and workshops allow you opportunities to learn and develop these skills.

Use of the Virtual Learning Environment supports a student-centred learning approach, enhancement for the diverse needs and learning preferences of different groups of students, and facilitates collaborative learning.

Group working – in line with the need for you to appreciate and develop industry practice, you will work together to share knowledge and develop understanding of co-operative practice and team work. Group work also provides you with the opportunity to engage with self, and peer, evaluation and assessment, enabling you to understand and share responsibility for the progress of your learning.

Field/Study Trips are used to increase exploration of elements of the course and to provide you with access to aspects of the creative industries. Typically these include site visits where detailed site surveys are carried out and use and user needs predicted; visits to Inspirational examples (including a foreign study visit), visits to galleries and museums.

Work placement and live projects provide opportunities for students to experience aspects of the career path they hope to pursue. This is a critical part of the course and allows students to develop and interrogate their ideas against a real world context. An important part of this is the work with external clients, agencies and communities.

Self and peer evaluation enables you to reflect critically on your work and learning, and develop responsibility for your progress, as the curriculum moves from staff-directed to student-directed study.

Assessment Strategy

Evaluation and assessment offer you...

- an active process which rewards learning.
- an integrated experience which itself contributes to learning.
- feedback on progress which identifies strengths and any weaknesses which may require remedial action.
- an evaluation or an assessment of their performance in defined situations.

Evaluation and assessment provide the award team with...

- a means of offering the students guidance in the evaluation of their progress.
- a means of offering the students advice and guidance on their work.
- a means of monitoring and evaluating the course.
- a basis for accreditation of units.
- a basis for progression from one level to the next.
- a basis for the conferring of an honours degree.

You undertake a programme of work as specified within the modules. Evaluation of your work is an ongoing process throughout the award. This will encourage you to value the learning process as well

as the work you produce. Each assignment/project is evaluated at the deadline given in the brief.

Review points provide the opportunity to provide individual feedback on progress and discuss pastoral issues as appropriate. It provides the opportunity to confirm expectations and for you to discuss your personal learning needs.

Your progress throughout the award is formally monitored at assessment points. There are two main assessment points during each stage. Both are conducted formally and assume an intensive review and evaluation of all work undertaken so far. The first assessment, at the end of the Semester 1 (between weeks 12-15) is summative. The second assessment, held at the end of the academic year, is also summative and determines progression to the next stage. Throughout all three stages there are regular formative reviews of work completed and work in progress, with evaluation and feedback facilitated by tutorial group work.

Types of evaluation/assessment:

Evaluation

Assignments may be evaluated by a combination of self, peer and tutor evaluation. You will develop work intended to meet the learning outcomes defined in the assignment briefs. Each student may present their work to a small group of peers who discuss and arrive at an evaluation, as does the individual. Tutors confirm the agreed evaluation and/or individually offer an evaluation.

This process provides feedback on the level of attainment that you have achieved against the set criteria; helps you understand how the value of your performance can be maintained and improved; fosters the awareness of the value of supportive rationale for your work; and enables the course team to detect any difficulties that you may have and offer advice, guidance or additional work where appropriate. Importantly the process puts the learning outcomes of the module into the context of the assigned work and familiarizes you with the criteria against which your performance is evaluated and assessed throughout the award.

Formative / Summative Assessment

On completion of a module the module leader responsible confirms that all assignments set have been completed and demonstrate the satisfactory attainment of module learning outcomes.

If you fail to meet the requirements of the module of study you will be set referral work to complete by an agreed date. If you fail to submit referral work by the agreed deadline you will not receive credits when the marks are forwarded to the Assessment Board and you will be offered the opportunity to retake the module at the next given opportunity.

Year tutors are responsible for monitoring your progress through the stages of the award and maintaining files of assessment decisions. Review points within the levels support the monitoring of progress and offer you formative feedback. Individual tutorials also take place, when required, to assess referral work; the timing of such will have been made clear when the work was set. Summative assessment takes place at the end of each module between weeks 12-15.

If you choose to exit from the award you will only be awarded the appropriate credits for the modules completed within the stage once ratified by the Assessment Board at the summative assessment point at the end of the stage.

The Assessment Board will discuss and confirm all summative assessment decisions for progression and agree final classifications. All marks and grades discussed with students at tutorials remain provisional and subject to confirmation by this Assessment Board.

If you leave during the year but have successfully completed one or more modules you will have any potential award of credit confirmed by the Assessment Board at the end of the stage.

Curriculum Structure, Assessment Methods and Learning Outcomes

Module code	Level	Module Name	Credit	Sem-ester	Core (C) Option (O)	Assessment methods	Contributing towards the Learning Outcomes (Taught (T), Practised (P) and/or Assessed (A))								
				1 / 2			1	2	3	4	5	6	7	8	
ID101	4	Space and User	40	1	C	SP		TPA	TPA		TPA			TPA	
ID102	4	Design Foundations	20	1	C	ES, PO	TPA	TPA	TPA		TPA		TPA	TPA	
ID103	4	Place and Practice	40	2	C	SP		TPA	TPA		TPA			TPA	
ID104	4	Design Connections	20	2	C	ES, SP	TPA	TPA	TPA	TPA	TPA		TPA	TPA	
ID201	5	Design Identity	40	1	C	SP	TPA	TPA	TPA	TPA	TPA	TPA	TPA	TPA	
ID202	5	Professional Identity	20	1	C	ES, PR, RE	TPA		TPA			TPA	TPA	TPA	
ID203	5	Experimentation and Production	40	2	C	SP, SP	TPA	TPA	TPA	TPA	TPA	TPA	TPA	TPA	
ID204	5	Critical Theory and Practice	20	2	C	CE, RE	TPA		TPA			TPA	TPA	TPA	
ID304	6	Personal Exploratory Design Project	40	1	C	SP, SP	TPA	TPA	TPA	TPA	TPA	TPA	TPA	TPA	
3D302	6	Dissertation	20	1	C	DI	TPA		TPA			TPA	TPA	TPA	
ID306	6	Comprehensive Design Project	60	2	C	SP	TPA	TPA	TPA	TPA	TPA	TPA	TPA	TPA	

*The following codes for assessment methods apply:-					
AR	artefact	GR	group report	PL	placement
CB	computer-based	IT	in-Module test	PO	portfolio
CE	critical evaluation	JL	journal/logbook	PR	presentation
CS	case study	LR	literature review	RE	individual report
DI	dissertation or project	OR	oral	SP	studio practice
ES	essay	PC	practical	OT	other
EX	exam	PF	performance		

SECTION 4 – Learning and Employability

Skills Development Strategies

The development of skills on the award fall broadly into two categories; *subject specific* i.e. those that have a direct bearing and correlation to the subject of interior design and *generic* i.e. those that may apply to a wide range of contexts potentially outside of the subject of Interior Design.

The progressive attainment of skills (both subject specific and generic) evolves from introductory levels through intermediate, to advanced levels as you move from one module to the next.

You will constantly be made aware of how these skills connect with future employment opportunities.

Subject Specific:

Strategies for the development of subject specific skills are integrated into the subject curriculum. These skills are specific to the subject of illustration but may have a relationship to a wider variety of contexts.

To help with the development of these skills, you will be required to engage (where appropriate to the module) in: *workshops* (printmaking, use of media, bookbinding, digital skills, colour theory etc.), *seminars and lectures* (an awareness of the subject's historical context, approaches to the generation of ideas, professional practice, marketing & self promotion etc.), *individual tutorials* (bookable), *independent study*.

Generic

Strategies for the development of generic skills are integrated into the subject curriculum. These skills are not unique to the subject Interior Design and have a relationship to a wide variety of contexts.

To help with the development of these skills you will be required to embed within relevant modules a consideration of: *self management* (independent study, time management), *critical engagement* (analysis of information, reasoned arguments through reflection), *research skills* (assimilating and articulating relevant findings), *group/ team work* (see below), *presentation* (articulate ideas and information coherently in oral and written forms), *Information skills* (select and employ appropriate communication and information technologies).

Team Working

Interior Design is a group activity. Some practitioners and designers may work alone, during the design phase, but all interior design work will involve others. Clients will initiate the work, contractors will build outcomes. Legal and financial matters will need to be addressed as well as, in many cases, statutory requirements. Artists, suppliers, manufacturers will nearly always be involved and most projects involve collaboration with other designers and consultants.

In order to fully prepare students for this type of collaborative working, the course creates many opportunities for group and team working. These happen mainly at Stage 1 and the first half of Stage 2. Team working and the ability to produce collaborative design responses is one of the key skills sought by employers.

Self and peer assessment and study groups that take place throughout the award also require degrees of teamwork. As part of Stages 2 and 3 you may on occasions as part of your *Negotiated* programme of study choose to collaborate on specific projects. This may also, if circumstances allow it, include collaboration with students from other awards (notably Textile Design, Contemporary Crafts, Graphic

Design and 3D design).

Improving Learning and Performance

Formative feedback is provided by tutors throughout your progression through the award in both written and oral form. This ongoing tutor-led evaluation underpins student-led reflective analysis. This relationship between formative evaluation and reflective analysis encourages students to recognise strengths in their working processes/methodologies that can be nurtured and amplified in future projects. Similarly, weaknesses can either be improved upon or dismissed as each student progresses.

Early phases of the award centre on projects that are more prescriptive in nature. The intention of this is to provide students with the core knowledge and skills with which to enter into the three *negotiation* modules that comprise the second half of the award. Student performance in the negotiated phase of the course can to an extent also be driven by feedback from industry through professional practice, placements etc.

The development of study skills is an important aspect of the Historical & Cultural Studies component of the award, but has relevance to all aspects of the award and is embedded within the delivery of all projects.

Career Management Skills

Approaches to the management of career skills on the award are wide ranging and focus on one of the award's main imperatives: to produce graduates that are employable within the built environment and construction industries upon completion of the course.

In Stage One you are introduced to the range of possible career opportunities that can arise from a degree in interior design through a series of focused and themed projects. These are accompanied by lectures and work with external agencies.

Formal professional practice lectures begin during Stage Two, providing you with core knowledge of how to approach self promotion, marketing, business skills, how to approach clients, design collaboration, planning law and building regulations, contract law, costing and specification, Health and Safety matters, tendering and fees. The second half of Stage 2 allows you to develop a personal approach to marketing yourself through the development of a CV and digital portfolio.

Stage Three requires you to clarify areas of the industry that both inspire you while at the same time provide the strongest connection with the body of work that is in development. This body of work will form a professional portfolio – the creation of this becomes the focus of the academic year.

HEAR / Progress Files

All students are entitled to a transcript detailing the modules they have studied and the results given for those modules. The transcript is normally issued on completion of studies at the University College. A more detailed Higher Education Achievement Record (HEAR) is under development in the sector and expected to apply for students enrolling into level 4 from September 2012 forwards.

Professional Standards

We expect all students to adopt professional standards. This includes, but is not limited to:

- arriving punctually and attending all scheduled sessions properly equipped and prepared
- organising your time and commitments in order to meet all deadlines
- communicating with us in an appropriate manner in all cases of inability to attend or meet a deadline, explaining causes such as illness or other mitigating circumstances
- regularly checking College emails and the Learning Space to ensure you are aware of any updates that affect you
- updating us if you change your mobile number or term-time or home address
- taking the initiative and being proactive in the face of problems that arise
- respecting the studio environment and the working space of others by keeping it clean, dealing with materials and equipment appropriately, not playing music out loud during the working day or allowing mobile phones to ring unattended
- respecting other people's work, and resource booking schedules which allow you and others to complete work
- being fully aware of correct workshop practice and health and safety guidelines and adhering to them
- promptly reporting breakdowns and problems with machinery and equipment
- developing professional level presentation and communication skills
- maintaining an up-to-date knowledge of contemporary practice and design issues
- developing an understanding of intellectual property rights and issues surrounding it such as plagiarism, respecting the intellectual property of others at all times

Assessment Criteria

	1 (1st) 70+	2 (2:1) 60-69%	3 (2:2) 50-59%	4 (3rd) 40-49%	Fail Below 39%
Research	The level of research and/or research methodologies that inform the project is of an excellent standard, demonstrating strong critical analysis of source material.	The level of research and/or research methodologies that inform the project is of a high standard, demonstrating good critical analysis of source material.	The level of research and/or research methodologies that inform the project is of a competent standard, demonstrating evidence of critical analysis of source material.	The level of research and/or research methodologies that inform the project is of a satisfactory standard, however, critical analysis of source material demonstrates strengths and weakness in using reason and evidence.	The level of research and/or research methodologies that inform the project is of an unsatisfactory standard,
Design Process	The student demonstrates an innovative approach to the design process. The student is able to generate and test a comprehensive range of ideas and concepts where creative risk and uncertainty is evident, conventions are challenged and positively embraced.	The student demonstrates a proficient approach to the design process. The student is able to generate and test a coherent and broad range of ideas and concepts. Creative risk is evident.	The student demonstrates a competent approach to the design process. The student is able to generate and test a range of ideas and concepts. There is some evidence of challenging accepted practices and norms	The student demonstrates a satisfactory approach to the design process. With guidance, the student is able to generate and test ideas and concepts within the parameters of the brief.	The student is able to generate and test a limited range of ideas and concepts. There is insufficient evidence that demonstrates an understanding of the design process.
Communication	<p><i>Design Communication</i> An outstanding use of visual language leads to a visually rich and sophisticated outcome. A professional level of design skill and attention to detail is evident.</p> <p><i>Oral & Written Communication</i> The essay/report/presentation is persuasive and articulate, an illuminating critique of the subject, comparing and contrasting the various positions adopted by other commentators. Rigorous contextual understanding underpins the work, resulting in a highly proficient text/presentation and compelling argument – thoroughly articulated and imaginatively composed. The student's perspective is re-defined, altering the broader world view.</p>	<p><i>Design Communication</i> A confident application of visual language that results in a coherent outcome. A proficient application of design skills and attention to detail is evident.</p> <p><i>Oral & Written Communication</i> The essay/report/presentation is focused and well-structured, a coherent analysis of the subject and attempts to explain the relationship between relevant concepts and views. Relative factual understanding underpins the work, and a competent appreciation of relevant theory is evident. Resulting in a coherent argument – clearly articulated and effectively composed. The student's perspective is enhanced, offering further lines of future enquiry.</p>	<p><i>Design Communication</i> Visual language/s are selected appropriately and used successfully. A competent application of design skills and some attention to detail is evident.</p> <p><i>Oral & Written Communication</i> The essay/report/presentation is descriptive and identifies a range of existing views and opinions on the subject. Considered facts underpin the work, and some understanding of relevant theory is evident, resulting in a satisfactory argument – appropriately articulated and composed. The student's perspective is modified, supporting a stronger foundation for learning.</p>	<p><i>Design Communication</i> An understanding of visual language skills and design skills are demonstrated.</p> <p><i>Oral & Written Communication</i> The subject of the essay/report/presentation is celebrated utilizing existing knowledge, Basic fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument. The student's perspective is confirmed, reinforcing an existing point of view.</p>	<p><i>Design Communication</i> An unsatisfactory comprehension of visual language and design skills</p> <p><i>Oral & Written Communication</i> The subject of the essay/report/presentation is uninformed and/or existing knowledge misinterpreted. Inadequate understanding of fact and theory result in an unfocused argument. The student's perspective is limited.</p>

Assessment Criteria	1 (1st) 70+	2 (2:1) 60-69%	3 (2:2) 50-59%	4 (3rd) 40-49%	Fail Below 39%
Materials & Technologies	A sophisticated understanding of hand and/or machine/digital production skills is demonstrated. Rigorous care and control has been appropriately applied.	Proficiency in the hand making and/or machine/digital production skills is demonstrated. Considerable care and control is applied.	Competency in hand making and/or machine/digital production skills are demonstrated. Work shows an appropriate degree of care and control.	Basic hand and/or machine/digital production skills are demonstrated. Work shows an appropriate degree of care and control	Hand and/or machine /digital production skills are inadequate. Poor care and/or control.
Production	The production of an outstanding body or collection of work that leads to an imaginative and creative solution/s to the design problem and demonstrates a sophisticated and detailed knowledge and understanding of the market, audience and user,	The production of an confident and coherent body or collection of work that leads to a confident and effective solution/s to the design problem and demonstrates a detailed knowledge and understanding of the market, audience and user,	The production of a competent body or collection of work that leads to a solution/s to the design problem and demonstrates an informed knowledge and understanding of the market, audience and user,	The production of a satisfactory body or collection of work that leads to a solution/s to the design problem and demonstrates some knowledge and understanding of the market, audience and user,	Unsatisfactory production of a body or collection work that leads to a limited solution/s to the design problem with little or no understanding of the market, audience and user.
Critical Position	An insightful and sophisticated articulation of the student's personal and professional identity as a practitioner in the context of the wider world is clearly articulated.	A confident articulation of the student's personal and professional identity as a practitioner is evident.	An appropriate understanding of the student's personal and professional identity is established.	A personal and professional identity is established.	There is no personal and identity established.
Project Management	Rigorous independent or group learning is both initiated and successfully managed. Outstanding planning and organizational skills are embedded in the personal study. Highly efficient and productive use of time and resources deliver enhanced outcomes on time. Process is non-linear and a highly detailed and focused record of the journey is evident.	There is sufficient self-confidence in the management of independent study or team working to seek guidance as appropriate. Effective planning and organizational skills result in an efficient and productive use of time and resources. Coherent outcomes are submitted on time. Process is internalized and a proficient record of the journey is evident.	With regular guidance, independent study or team working has progressed. Competent planning and organizational skills result in an appropriate and effective use of time and resources. Required outcomes are submitted on time. Process is considered and relevant, and an appropriate record of the journey is evident.	Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.	Irrespective of available guidance and support, disorganized planning has severely impacted upon this timely and/or satisfactory completion of tasks. Process is disjointed, or there is insufficient record of the journey.
Personal Development	Ongoing and rigorous critical reflection is evident. The student is able to respond positively to the critical judgment of others. The student is able to accommodate change and challenge conventional thinking and approaches to problem solving.	Consistent critical reflection is evident. The student is able to respond positively to the critical judgment of others. The student is able to accommodate change and	Critical reflection is evident. The student is able to respond to the critical judgement of others, accommodate change and progress personal development independently.	Ability to reflect on work and respond satisfactorily to the critical judgment of other. With guidance, the student is able to accommodate change and move forward with their personal development.	Unable to adequately reflect on work. Considerable difficulty in responding the critical judgment of others and lacks ability to move forward and accommodate change in.

Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Space and User
Module Code <i>SRIT to establish coding protocol</i>	ID101
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
Credit Value	40
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	Jean Whitehead
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 1 Indicatively, this module will comprise:</p> <p>A series of lectures on the principles of interior design; and a series of lectures on technical skills supported by studio practice and regular presentations. 20hrs Independent study per week expected Weeks 14 & 15 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>Along with 102, the module attempts to establish the framework of integrated design practice. It introduces students to the critical and theoretical processes and visual language of Interior Design as a holistic process, encouraging the development and application of parallel critical, conceptual and creative skills.</p> <p>This module introduces students to the language and principles of working with interior space from a user perspective through exploratory design projects. These encourage the formation of considered judgements about the spatial, aesthetic, technical and social qualities of a design within the scope and scale of a wider environment.</p> <p>The use of visual, verbal and written communication methods and appropriate media (including sketching and life drawing, modelling, digital and electronic techniques) to clearly and effectively convey and critically appraise design ideas and proposals are developed during the 13 week period.</p>

	<p>The conventions of architectural and interior forms of representation, from two-dimensional and three-dimensional drawings and graphics to computer generated and physical models, are introduced and developed alongside conceptual design skills</p> <p>This module contains an introduction to Health and Safety and workshop practices when students are inducted into Design Centre resources. Exploration with materials and testing ideas at larger scale through prototypes and experimentation is encouraged.</p> <p>Students are introduced to the reflective process of design and personal development. This develops student ability to manage and appraise their working practices, whether working independently or collaboratively.</p>	
Aims <i>Maximum of 3</i>	<p>This unit aims to support students in:</p> <ul style="list-style-type: none"> To introduce students to the core values of Interior Design: its language, design process, skills and contexts. 	
Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
2	Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study	Demonstrate a satisfactory approach to the design process. With guidance, you can demonstrate an ability to generate and test ideas and concepts within the parameters of a series of set briefs.
3	Communication Communicate ideas in visual, oral and written (drawing annotation) forms,	<i>Design Communication</i> Demonstrate an understanding of visual language skills and design skills are demonstrated.
5	Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, audiences and users	Produce a satisfactory body or collection of work that leads to a solution/s to the design problem.

8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. With guidance, you are able to accommodate change and move forward with your personal development.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Introduce students to the range of communication techniques used by Interior Designers: Sketchbooks, sample/mood boards, simple models, sketch drawings and scale drawings. • Introduce students to ideas of space making, locality, sense of place, use and users. • Introduce design language and visual research. • Introduce the range of markets: Domestic through commercial and approaches: decorative through architectural. • Introduce basic IT communication skills in use of PowerPoint, Adobe Creative Suite including Photoshop, Illustrator and InDesign and specialist software AutoCAD. • Introduce the relationship between generating ideas that lead to a proposal against a set brief. • Introduce basic surveying techniques, forms of 2D and 3D communication, site, user and contextual analysis <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Verbal presentation skills • Effective use of communication and information technologies • Critical engagement with information and experiences and ability to formulate independent judgements • Group/team working and social skills • Personal qualities, specifically, study motivation, development of enthusiasm for enquiry into discipline
Assessment Strategy	<p>Formative assessment by tutors will take place through the presentation of interim stages for each 2 week design 'primer' with the use of IT, pin-up displays and models.</p> <p>Formative assessment and feedback will be given on a regular basis through group and individual tutorials.</p> <p>Group work projects will be assessed through peer assessment, co-ordinated by the module leader.</p> <p>The presentation of project work, through a portfolio submission, demonstrates a developing portfolio of interior design work covering research, idea generation and realising final designs.</p>

	Summative assessment will take place in weeks 13 and 14 with formal written feedback in week 15.
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Submission week (assignments) or length (exam)	
				2	3	5	8			
1	SP	A body of studio work to include design primers 1-5 and a team project	100	•	•	•	•			Week 12

*The following codes for assessment methods apply:-			
AR	artefact	OR	Oral
CB	computer-based	PC	Practical
CE	critical evaluation	PF	Performance
CS	case study	PL	Placement
DI	dissertation or project	PO	Portfolio
ES	essay	PR	Presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook		
LR	literature review	OT	Other

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio</p> <p>Reference Literature Adler, David (1999) <i>Metric Handbook: 2nd Edition Planning and Design Data</i> Heinemann-Butterworth Baden-Powell, Charlotte (2004) <i>Architect's Pocket Book</i>. Oxford: Architectural Press Brooker, Graeme & Stone, Sally (2007) <i>Form + Structure, Basics Interior Architecture</i>. Ava Publishing Calvino, Italo (1972) <i>Invisible Cities</i>. Ching, Francis (1996) <i>Architecture: Form, Space and Order</i>. London: Wiley Ching, Francis D.K. (2005) <i>Interior Design Illustrated</i>, 2nd ed. Wiley De Oliveira, Nicolas (1996) <i>Installation Art</i> Thames & Hudson Guthrie, Pat (2004) <i>Interior Designer's Portable Handbook, First Step Rules of Thumb for the Design of Interiors</i>. McGraw Hill Itten, J. (1975) <i>Design & Form</i>. London: Thames & Hudson</p>

Klee, P. (1968) *A Pedagogical Sketchbook*. Faber
 Mills, Criss B. (2005) *Designing With Models*. Wiley
 Neufert, Ernst (1986) *Architects' Data: A handbook of building types*. Blackwell
 Riemschneider, B (ed) (1999) *Art at the Turn of The Millenium* Taschen
 Schilling, Alexander (2006) *Modelbuilding*. Birkhauser
 The Building Regulations - www.planningportal.gov.uk/england/professionals/en/

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Art and Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)

BA(Hons) Interior Design	Mandatory
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Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Design Foundations
Module Code <i>SRIT to establish coding protocol</i>	ID102
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
Credit Value	20
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	Jean Whitehead
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 1 Indicatively, this module will comprise:</p> <p>A maximum of 12 x 1.5 hour workshops in digital drawing/model making/presentation (skills), supported by up to 5 1.5 hour workshops in technical drawing 3 x 1 hour lecture (HAT) 3 x 1 hour seminar (HAT) 10hrs Independent study per week expected Weeks 14 & 15 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>Along with ID101, the module attempts to establish the framework of integrated design practice. It introduces students to the critical and theoretical processes and visual language of design as a holistic process, encouraging the development and application of parallel critical, conceptual and creative skills.</p> <p>1. HAT (Histories and Theories)</p> <p>HAT provides a series of lectures and seminars that introduce students to selected issues and debates in design. The relationship between theory and practice is emphasised and will be explored in collaboration with studio projects. Topics for discussion may include: ideas about form, function and space with specific reference to the language and principles of design from a user perspective, knowledge and understanding of a selected range of social, economic and cultural influences that have contributed to the development of design. These sessions will</p>

	<p>encourage students to make considered judgements about the qualities and attributes of design.</p> <p>HAT introduces skills in basic research and writing techniques.</p> <p>2. Technical and Professional Skills (Observation and Communication)</p> <p>Technical and Professional Skills focuses on the development of 2D and 3D drawing techniques as well as IT skills that may include: expressive and technical drawing techniques, model making techniques – concept, sketch and final presentation models and the appropriate use of materials in communicating design outcomes. Technical workshops and studio sessions in communication skills available. Students are also inducted into the various processes and equipment of the relevant Design Centre workshops. Exploration with materials and testing ideas at larger scale through prototypes and experimentation is encouraged to support studio practice.</p>	
<p>Aims <i>Maximum of 3</i></p>	<p>This unit aims to support students in:</p> <ul style="list-style-type: none"> To introduce students to a history of culture and design as well as study, research, oral and visual communication skills. 	
<p>Core Learning Outcomes</p>		
LO	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
1	<p>Research Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies</p>	<p>Demonstrate that the level of research and/or research methodologies that inform the project is of a satisfactory standard. Some flaws in critical analysis of source material is allowed.</p>
2	<p>Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study</p>	<p>Demonstrate a satisfactory approach to the design process. With guidance, you are able to generate and test ideas and concepts within the parameters of a set brief.</p>

3	<p>Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society</p>	<p><i>Design Communication</i> Demonstrate an understanding of visual language skills and design skills</p> <p><i>Oral & Written Communication</i> Demonstrate ability in essay writing and presentation of outcomes based upon existing knowledge, Basic fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument. Your perspective is confirmed, reinforcing an existing point of view.</p>
5	<p>Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry.</p>	<p>Demonstrate the production of a satisfactory body or collection of work that leads to a solution/s to the design problem.</p>
7	<p>Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p>	<p>Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.</p>
8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. With guidance, you are able to accommodate change and move forward with their personal development.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

<p>Skills Development</p>	<p>Subject Specific</p> <ul style="list-style-type: none"> • Introduce both divergent and convergent thinking to processes of investigation • Introduce the nature of critical, contextual, historical, conceptual and ethical debates. • Develop ideas through to outcomes e.g. Introduce the nature of an argument in essay writing and oral presentation skills, enabling students to reflect on issues relevant to Interior Design. • Introduction to graphic communication and IT skills, including technical drawing conventions, scale and orthographic drawings, layout, use of text, use of precedent images, sourcing and referencing. <p>Generic</p> <ul style="list-style-type: none"> • Graphical communication in both digital (website, electronic
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	<p>documents) and printed formats (reports)</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Introduction to the use of communication and information technologies • Introduction to written communication skills • Introduction to the process of formulating independent judgements • Development of personal qualities, specifically study motivation, development of enthusiasm for enquiry into discipline
Assessment Strategy	<p>Formative assessment occurs at review points within the module facilitating individual and/or group feedback and evaluation of your work. Self and peer evaluation mechanisms are used to encourage students to reflect on learning and rehearse the process of giving and receiving feedback. Learning outcomes are assessed against that criteria and written feedback is provided in week 15. Summative assessment occurs from week 12 (HAT) and from week 13 (studio) of the module. Group or individual feedback is delivered in week 15.</p> <p>The two assignments (essay and skills file) provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>The essay will demonstrate your level of knowledge and understanding of some theories, debates and contexts, and ability to present this information clearly and appropriately, with supporting research and references. This essay will be assessed formally by a tutor with written feedback.</p> <p>The skills file/portfolio will establish your level of skills in drawing and/or graphical communication demonstrating an understanding of industry conventions and ability to produce work that effectively communicates ideas and intentions. This work will be assessed formally by a tutor with individual feedback alongside work from module 101.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Submission week (assignments) or length (exam)
				1	2	3	5	7	8	
1	ES	1. HAT (Histories and Theories) A written and illustrated 1000 word essay (or equivalent) will explore a selected range of histories and theories issues and debates.	50	•		•		•	•	Week 12
2	PO	2. Technical & Professional Skills (Observation and Communication)	50	•	•	•	•	•	•	Week 13

		A series of assignments that develop exploratory 2D, and 3D skills using traditional and digital media, providing a thorough grounding in the language of describing and communicating space and occupation.									
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*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook		
LR	literature review	OT	other

Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio</p> <p>Reference Literature</p> <p>Adler, David (1999) <i>Metric Handbook: 2nd Edition Planning and Design Data</i> Heinemann-Butterworth</p> <p>Baden-Powell, Charlotte (2004) <i>Architect's Pocket Book</i>. Oxford: Architectural Press</p> <p>Brooker, Graeme & Stone, Sally. (2007) <i>Form + Structure, Basics Interior Architecture</i>. Ava Publishing</p> <p>Ching, Francis (1996) <i>Architecture: Form, Space and Order</i>. London: Wiley</p> <p>Ching, Francis D.K. (2005) <i>Interior Design Illustrated, 2nd ed.</i> Wiley</p> <p>Dodsworth, Simon (2009) <i>The Fundamentals of Interior Design</i>. AVA Publishing</p> <p>Guthrie, Pat (2004) <i>Interior Designer's Portable Handbook, First Step Rules of Thumb for the Design of Interiors</i>. McGraw Hill</p> <p>Mills, Criss B. (2005) <i>Designing With Models</i>. Wiley</p>

Pile, John (3rd edition) (2009) *History of Interior Design*. Laurence King

Plunkett, Drew (2001) *Drawing for Interior Design*. Laurence King

Porter, Tom & Goodman, Sue (1993) *Manual of Graphic Techniques 4*, Butterworth Architecture

The Building Regulations - www.planningportal.gov.uk/england/professionals/en/

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)

BA(Hons) Interior Design	Mandatory
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Module Information Form (MIF)

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Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Place and Practice
Module Code <i>SRIT to establish coding protocol</i>	ID103
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
Credit Value	40
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	Jean Whitehead
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 2 Indicatively, this module will comprise:</p> <p>A series of lectures on the principles of interior design plus a series of lectures on technical skills supported by studio practice and regular presentations.</p> <p>3 x 3 hour workshops, weekly for 13 weeks including 5 x 6 hour presentations 20hrs Independent study per week expected Weeks 27-30 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>The module allows for the development of a clearer understanding of site-specific skills and begins to introduce and define the design, skill based and intellectual processes relevant to the specialism of Interior Design.</p> <p>Students are introduced to the specific design languages, conceptual and contextual processes of Interior Design. This is supported by lectures in appropriate regulations and their impact upon the design process.</p> <p>Specific skills include; site analysis, further developed skills in surveying and recording of interior spaces, and conceptual design development. Students are further introduced to the user through the introduction of consultation processes</p> <p>The concepts of inclusive and sensory design will be introduced, as well as legislation and design approaches that</p>

	<p>respond to the needs of, and benefit all users of a site. This encourages a wider interpretation of the notion of sustainability within Design.</p> <p>The concept of 'Genius loci', sense of place, is introduced to link the integration of theoretical and wider contextual knowledge to the design processes of site analysis and research. Key issues relevant to how we make and respond to place will be addressed through both design project work and critical and professional practice skills running in parallel in ID104 – Design Connections.</p> <p>Students are introduced to key skills to develop confidence in oral and visual communication, the formal visual language of construction, including constructed perspectives, and exploration of other forms of 2D and 3D representation including relevant tools, materials and IT skills</p> <p>The process of developing a personal critical and reflective record of their work is continued with the use of the PDP file.</p>	
Aims <i>Maximum of 3</i>	<p>This unit aims to support students in:</p> <p>To develop student understanding of Interior Design: the importance of location and context, regulations and controls.</p>	
Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
2	<p>Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study</p>	Demonstrate a satisfactory approach to the design process. With guidance, you can demonstrate an ability to generate and test ideas and concepts within the parameters of a series of set briefs.
3	<p>Communication Communicate ideas in visual, oral and written (drawing annotation) forms,</p>	<i>Design Communication</i> Demonstrate an understanding of visual language skills and design skills are demonstrated.
5	<p>Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, audiences and users</p>	Produce a satisfactory body or collection of work that leads to a solution/s to the design problem.

8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. With guidance, you are able to accommodate change and move forward with your personal development.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Develop the range of communication techniques introduced in 101: (Sketchbooks, sample/mood boards, simple models, sketch drawings and scale drawings) linking these more specifically to a longer 5/6 week project. • Introduce students to three strategies of interior design: Intervention, Installation and Insertion. • Develop design language and visual research. • Introduce design strategies aimed at specific users and communities • Develop IT communication skills in use of Powerpoint, InDesign and AutoCAD. • Develop the relationship between generating ideas which lead to a proposal against a set brief. • Develop basic surveying techniques, forms of 2D and 3D communication, site, user and contextual analysis <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Verbal presentation skills • Critical engagement with information and experiences and ability to formulate independent judgements • Group/team working and social skills • Personal qualities, specifically, study motivation, development of enthusiasm for enquiry into discipline
Assessment Strategy	<p>Formative assessment by tutors will take place through the presentation of interim stages for each 6 week project with the use of IT, pin-up displays and models. Final presentation for each project requires a comprehensive review of the project process and outcome and may be delivered to an external 'client' or agency.</p> <p>Formative assessment and feedback will be given on a regular basis through group and individual tutorials.</p> <p>The presentation of project work, through a portfolio submission, demonstrates a developing portfolio of interior design work covering research, idea generation and realising final designs.</p> <p>Summative assessment will take place in week 28 and 29 with formal written feedback in week 30.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed				Submission week (assignments) or length (exam)
				2	3	5	8	
1	SP	Design projects driven by a given brief located at a given site that enables students to develop an understanding of the principles of site analysis, design for a specific context and its users. Students are expected to explore idea generation from initial site visits, user responses and other research material. Outcomes will include a design for a particular function within the space presented in both 2D and 3D formats supported by records of developmental work.	100	•	•	•	•	Week 27

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook		
LR	literature review	OT	other

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio
Reference Literature Brooker, Graeme & Stone, Sally (2008) Context and Environment, Basics Interior Architecture. Ava Publishing Booker, Graeme & Stone, Sally (2005) Re-Readings, Interior architecture and the principles of

remodelling existing buildings. London: RIBA

Baden-Powell, Charlotte (2004) Architect's Pocket Book. Oxford: Architectural Press

Coles, John & House, Naomi (2007) The Fundamentals of Interior Architecture. Ava Publishing.

Dean, Yvonne & Rich, Peter (2004) Principles of Element Design

Dresner, Simon (2002) The principles of Sustainability, Earthscan

Hudson, Jennifer (2007) Interior Architecture Now. 32BNY/Pamphlet Architecture

Klanten, K. & Feireiss, L. (2009) Build-on: Converted architecture and transformed buildings. Die Gestalten Verlag

McGrath, Brian & Gardner, Jean. C. (2007) inometrics: Architectural Drawing Today. Wiley

Mitton, M. I. (2003) Interior Design Visual Presentation: a guide to graphics, models and presentation techniques. Chichester: John Wiley & Sons

Richardson, Phyllis (2001) XS: Big Ideas in Small-Scale Building. London : Thames & Hudson

Richardson, Phyllis (2007) XS: Green Big Ideas in Small-Scale Building. London :Thames & Hudson

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)

BA(Hons) Interior Design	Mandatory
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Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Design Connections
Module Code <i>SRIT to establish coding protocol</i>	ID104
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
Credit Value	20
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 2 Indicatively, this module will comprise:</p> <p>a short lecture series on materials and structure in interior design explored through studio projects and presentations 3 x 1 hour lecture (HAT) 3 x 1 hour seminar (HAT) 10hrs Independent study per week expected Weeks 26-30 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>This unit introduces students to developing a clearer personal understanding and articulation of Interior Design and provides a structure for the development of technical skills in parallel to design exploration. As per previous units the interrelationships between theoretical, critical, professional and design skills are made explicit to develop a clear understanding and application of the design process.</p> <p>1. HAT (Histories and Theories)</p> <p>HAT provides a series of lectures and seminars that develop student awareness and understanding of the specialisms associated with the discipline of Interior Design. Topics for discussion may include: exploration of the concepts of 'Genius Loci' - sense of place - as a way of integrating theoretical concepts to the design processes of site analysis and research, a range of case studies will be explored in relation to historical and contemporary practice in Architecture, Interior and</p>

	<p>Landscape design. Students will cultivate skills in the use of research databases, comparative and critical analysis of design, articulating the conceptual nature of these disciplines.</p> <p>2. Technical and Professional Skills (Material Thinking)</p> <p>Students will explore colour, materiality and construction through workshop and studio based activities to develop an understanding of materials and finishes and their application in, and contribution to, making space and place. It is an introduction to the vocabulary, communication and principles of colour, materials and their uses. Students will be encouraged to explore ideas through direct engagement with processes of experimentation, basic analysis and application of materials and samples at a variety of appropriate scales. Building knowledge of design principles introduced in ID101, students may be expected to explore the physical qualities of their chosen materials.</p> <p>The technical and regulatory issues involved in detail design may be explored through seminars and lectures. IT sessions in developing 2D and 3D skills will be used to help with the communication of project outcomes. Submissions will include appropriate scale drawings, diagrams, sketchbooks, research files and models.</p> <p>Submissions will typically include appropriate scale drawings, sketchbooks, research files and models.</p>	
<p>Aims <i>Maximum of 3</i></p>	<p>This unit aims to support students in:</p> <p>To develop student awareness of theoretical concepts, design, function and materials.</p>	
<p>Core Learning Outcomes</p>		
LO	On completion of this Module you should be able to:	<p><u>Assessment Criteria</u></p> <p>To achieve the learning outcome you must demonstrate the ability to:</p>
1	<p>Research</p> <p>Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies</p>	<p>Demonstrate that the level of research and/or research methodologies that inform the project is of a satisfactory standard. Some flaws in critical analysis of source material are allowed.</p>

2	<p>Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study</p>	<p>Demonstrate a satisfactory approach to the design process. With guidance, you are able to generate and test ideas and concepts within the parameters of a set brief.</p>
3	<p>Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society</p>	<p><i>Design Communication</i> Demonstrate an understanding of visual language skills and design skills</p> <p><i>Oral & Written Communication</i> Demonstrate ability in essay writing and presentation of outcomes based upon existing knowledge, Basic fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument. Your perspective is confirmed, reinforcing an existing point of view.</p>
4	<p>Materials & Technology Demonstrate a knowledge, understanding and command of materials and technologies appropriate to the subject discipline</p>	<p>Basic production skills are demonstrated. Work shows an appropriate degree of care and control. An understanding of material and construction techniques is demonstrated.</p>
5	<p>Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry.</p>	<p>Demonstrate the production of a satisfactory body or collection of work that leads to a solution/s to the design problem.,</p>
7	<p>Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p>	<p>Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.</p>
8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. With guidance, you are able to accommodate change and move forward with their personal development.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

<p>Skills Development</p>	<p>Subject Specific</p> <ul style="list-style-type: none"> • Develop both divergent and convergent thinking to processes of investigation • Develop an understanding of the nature of critical, contextual, historical, conceptual and ethical debates. • Develop ideas through to outcomes e.g. Introduce the nature of an argument in essay writing and oral presentation skills, enabling students to reflect on issues relevant to Interior Design. • Develop graphic communication and IT skills, including technical drawing conventions, scale and orthographic drawings, layout, use of text, use of precedent images, sourcing and referencing. • Introduce materials and technologies commonly found in Interior Design. • Introduce aspects of environmental responsibility and sustainability. • Work with making skills in the production of prototypes. • Introduction to the use of workshops and tools, including digital outputs. <p>Generic</p> <ul style="list-style-type: none"> • Graphical communication in both digital (website, electronic documents) and printed formats (reports) • The management and application of research skills and information from a variety of sources • Introduction to the use of communication and information technologies • Introduction to written communication skills • Introduction to the process of formulating independent judgements • Development of personal qualities, specifically study motivation, development of enthusiasm for enquiry into discipline
<p>Assessment Strategy</p>	<p>Formative assessment occurs at review points within the module facilitating individual feedback and evaluation of your work. Self and peer evaluation mechanisms are used to encourage students to reflect on learning and rehearse the process of giving and receiving feedback. Learning outcomes are assessed against that criteria and written feedback is provided. Summative assessment occurs from week 26 (HAT) and 27 (Studio) of the module. Formal written feedback is provided in week 30.</p> <p>The two assignments provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <ol style="list-style-type: none"> a) demonstrate your level of knowledge and understanding of some theories, debates and contexts, and ability to present this information clearly and appropriately, with supporting research and references. This will be formally assessed by tutor with feedback. b) Establish skills in making models which have a close relationship to materials, structural design principles and aesthetics.

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed								Submission week (assignments) or length (exam)
				1	2	3	4	5	7	8		
1	ES	<i>HAT (Histories and Theories)</i> A written and illustrated 1500 word essay (or equivalent) will explore a selected range of histories and theories on a specialism specific aspect of Interior Design	50	•		•				•	•	Week 26
2	SP	Material Thinking A project that explores an element of design unit ID103 in greater detail. The aim is to develop an understanding of the selection and use of specialism specific materials, technologies and their application to design solutions.	50	•	•	•	•	•	•	•	•	Week 27

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook		
LR	literature review	OT	other

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources

Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio

Reference Literature

Binggeli, Corky (2007) *Materials for Interior Environments*. Wiley

Brady, G.S. Clauser, H.R. Vaccari, J.A. (2002) *Materials Handbook*, McGraw Hill

Blackmore, Robbie G. (2008) *History of Interior Design and Furniture, from Ancient Egypt to Nineteenth Century Europe*. John Wiley

Dawson, Susan *Architect's Working Details* (series) BRE Varies

Day, Christopher (2003) *Places of the Soul: Architecture and Environment Design as a Healing Art*

Fletcher, Alan (2001) *The Art of Looking Sideways*, Phaidon Press

Godsey, Lisa (2008) *Interior Design Materials & Specifications*. Fairchild's Books

Jencks, Charles (1996) *What is post-modernism?* Academy Editions

Julier, Guy (2007) *The Culture of Design*; Sage

Preston, Julieanna & Taylor, Mark (2006) *Intimus: Interior Design Theory Reader*

Silver, Peter (2006) *Fabrication - the Designer's Guide*

Thallon, Rob (2003) *Graphic Guide to Frame Construction*

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)

BA(Hons) Interior Design	Mandatory
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Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Design Identity
Module Code <i>SRIT to establish coding protocol</i>	ID201
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
Credit Value	40
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough Campus
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 1 Indicatively, this module will comprise:</p> <p>13 weeks of studio practice usually comprising 1.5 days per week supported by studio staff, typically including lectures, presentations, group tutorials, seminars and site visits. Plus 2 x full day site visits, 2 x 3 hour presentations. 20hrs Independent study per week expected Weeks 14 & 15 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>This module introduces students to design opportunities and constraints within Interior Design. It allows the opportunity to test and evaluate the relevant required skill-sets and issues required for each design process</p> <p>The first ten weeks of the module will further explore Interior Design practice through user-led design, investigation of interior brands and community initiatives. Additionally 3 pathways will be investigated: interior decoration and styling; interior architecture; and commercial interiors. Specific content and delivery (where possible) is through set external briefs, with a live client.</p> <p><i>Weeks 11- 13 - Collaborative Design</i> Live projects, where possible, which allow students to further explore their interests in specific pathways may also allow for collaboration across the specialisms and with other academic courses in the Design. This aims to encourage students to</p>

	<p>critically reflect upon their individual design practice with their discipline and wider global and design audiences.</p> <p>Students will be expected to show design development through the production of; sketchbooks, concept models, sketch development models, and final models. 2D work will be expected to use exploratory forms of visual communication as well as standard 'architectural' conventions and forms of representation to clearly and effectively convey and critically appraise design ideas and proposals.</p> <p>The resolution of interior design schemes will need to be increased to show a consideration of interior ambience through the specification of materials, colour and finishes.</p> <p>Where appropriate live clients will be used to provide critical feedback upon design development and outcomes.</p> <p>Independent Peer Group critiques aim to help the individual development of projects, an ethos of team working and a studio culture.</p> <p>Outcomes will be presented through formal critiques</p>	
<p>Aims <i>Maximum of 3</i></p>	<p>This unit aims to support students in:</p> <p>To develop confidence in subject specialism through set project briefs and collaborate across other design courses.</p>	
<p>Core Learning Outcomes</p>		
LO	On completion of this Module you should be able to:	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
1	<p>Research Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies</p>	<p>The level of research and/or research methodologies that inform the project is of a satisfactory standard.</p>
2	<p>Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study</p>	<p>You can demonstrate a satisfactory approach to the design process. With guidance, you are able to generate and test ideas and concepts within the parameters of the brief.</p>

3	<p>Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society and their application to design project work.</p>	<p><i>Design Communication</i> An understanding of visual language skills and design skills are demonstrated.</p>
4	<p>Materials & Technology Demonstrate a knowledge, understanding and command of materials and technologies appropriate to the subject discipline</p>	<p>Demonstrate the appropriate selection of materials. Further demonstrate the effective use and application of these materials within the project and be able to explain your selections and test these against aesthetic, technical, user and environmental factors.</p>
5	<p>Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, range of markets, audiences and users</p>	<p>Demonstrate the production of a satisfactory body of work that leads to a solution/s to the design problems and demonstrates knowledge and understanding of audiences and user,</p>
6	<p>Critical Position Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts</p>	<p>Demonstrate how the project work has developed your personal and professional identity.</p>
7	<p>Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p>	<p>Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.</p>
8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate how you have reflected on your work and responded satisfactorily to the critical judgment of others. With guidance, you are able to accommodate change and move forward with your personal development.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

<p>Skills Development</p>	<p>Subject Specific</p> <ul style="list-style-type: none"> • Generate ideas, proposals and solutions to a set brief • Surveying techniques, forms of 2D and 3D communication, site, user and contextual analysis • production of; sketchbooks, concept models, sketch development models, and final models. 2D work will be expected to use
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	<p>'architectural' conventions and forms of representation to clearly and effectively convey and critically appraise design ideas and proposals</p> <ul style="list-style-type: none"> • Employ both divergent and convergent thinking to processes of investigation, visualisation and making • Demonstrate the testing of ideas, theories and use of materials, processes and environments • Develop ideas through to outcomes e.g. design concepts, design boards, model making, exhibition, design report • Forge relationships with audiences, clients, markets, users • Demonstrate resourcefulness and entrepreneurialism <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Critical engagement with information and experiences and ability to formulate independent judgements • Self-management skills to sustain independent study, set goals, manage workload and meet deadlines. • Group/team working and social skills • Personal qualities, specifically, study motivation, development of enthusiasm for enquiry into discipline
Assessment Strategy	<p>Formative assessment by tutors will take place through the presentation of interim stages and completed projects at group critiques with the use of IT, pin-up displays and models.</p> <p>Formative assessment and feedback will be given on a regular basis through group and individual tutorials.</p> <p>The presentation of project work, through a portfolio submission, demonstrates a developing portfolio of interior design work covering research, idea generation and realising final designs.</p> <p>You will also be assessed on the production of supporting documentation which provides you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>Summative assessment takes place in weeks 13 and 14 with formal written feedback in week 15.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed								Submission week (assignments) or length (exam)
				1	2	3	4	5	6	7	8	
1	SP	A body of work which will include projects 1,2 & 3	100	•	•	•	•	•	•	•	•	Week 13

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook		
LR	literature review	OT	other

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio</p> <p>Reference Literature</p> <p>Carter, David.E. (2007) <i>Big Book of Colour in Design</i>. Collins Design</p> <p>Din, Rasshied (2000) <i>New Retail</i>. London: Conran</p> <p>Duffy, F. (1997) <i>The New Office</i>, Conran Octopus</p> <p>Duffy, F. et al. (1993) <i>The Responsible Workplace: The Redesign of Work and Offices</i></p> <p>Edwards, B. (2001) <i>Rough Guide to Sustainability</i>. RIBA Publications.</p> <p>Falsitta, M. (ed.) (2002) <i>Exhibition Design</i>. Te Neues</p> <p>Fielder & Jones (2001) <i>Lit Interiors</i>, Butterworth-Heinemann</p> <p>Jopling, John (2002) <i>Specialisms to the Future</i></p> <p>Meyhofer, Dirk (2007) <i>In Full Colour, Recent Buildings & Interiors</i>. Verlagshaus Braun</p> <p>Stewart, Matt (2004) <i>The Other Office, creative workplace design</i>. Frame & Birkhausen</p> <p>Ryder, Bethan (2007) <i>New Restaurant Design</i>. Laurence King</p> <p>Schittich, C. (2002) <i>In Detail: Interior Spaces: Space, Light, Materials</i>. Birkhauser</p> <p>Meshner, Lynne (2010) <i>Basics Interior Design: Retail Design</i>. AVA Publishing</p>

Section 4 – Administrative Information

School	Art & Design
Programme	Three Dimensional Design
Department	Design
Version	4
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
BA(Hons) Interior Design	Mandatory

Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Professional Identity
Module Code <i>SRIT to establish coding protocol</i>	ID202
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Stage 2
Credit Value	20
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	N/A
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 1 Indicatively, this module will comprise:</p> <p>One week intensive block (to create eportfolio) supported by a series of lectures and seminars prior to the event. 8 x 1 hour lecture (HAT) 8 x 1 hour seminar (HAT) 10hrs Independent study per week expected Weeks 14 & 15 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>Students are encouraged to develop a critical understanding of their possible identity and role within the specialism of Interior Design. There is emphasis upon the production of a professional identity & knowledge base from a historical and critical perspective of recent practice and wider social, economic and political issues.</p> <p>Histories & Theories This unit provides a series of lectures, seminars and student presentations that focus on the wider discourse of design histories and theories. Topics for discussion may include: aesthetic theory, debates on postmodernism and globalisation in the context of critical regionalism. Histories & Theories seeks to develop skills in research techniques, developing an argument in essay writing and oral presentation skills, enabling students to reflect on issues relevant to Interior Design.</p> <p>Technical and Professional Skills Students develop a critical understanding and awareness of</p>

	<p>their design identity through critical reflection of design portfolios. Specific IT skills are developed through specialist IT workshops. Areas covered may include: graphical communication in both digital (website, electronic documents) and printed formats (reports) or other appropriate media relevant to current trends within design practice.</p> <p>There will also be an introduction to the industry mentor scheme.</p>
<p>Aims Maximum of 3</p>	<p>This unit aims to support students in:</p> <ul style="list-style-type: none"> To make informed decisions about personal directions of study, locating this in the context of professional practice.
Core Learning Outcomes	
LO	<p>On completion of this Module you should be able to:</p> <p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
1	<p>Research Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies</p> <p>The level of research and/or research methodologies that inform the project is of a satisfactory standard.</p>
3	<p>Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society</p> <p><i>Oral & Written Communication</i> The subject of the essay/report/presentation is celebrated utilizing existing knowledge. Basic fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument. Your perspective is confirmed, reinforcing an existing point of view.</p>
6	<p>Critical Position Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts</p> <p>A personal and professional identity is demonstrated and topics are chosen which reflect individual interests and goals and an ability to review these against external contexts.</p>
7	<p>Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p> <p>Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.</p>

8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. Increasingly independently, you are able to accommodate change and move forward with your personal development.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Employ both divergent and convergent thinking to processes of investigation • Engage in critical, contextual, historical, conceptual and ethical debates that informs professional practice • Develop ideas through to outcomes e.g. developing an argument in essay writing and oral presentation skills, enabling students to reflect on issues relevant to Interior Design. • The application of graphic communication and IT skills with connections to an emerging post-programme career direction <p>Generic</p> <ul style="list-style-type: none"> • Graphical communication in both digital (website, electronic documents) and printed formats (reports) • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Development of structured written communication skills • Critical engagement with information and experiences and the ability to formulate independent judgements • Personal qualities, specifically study motivation, development of enthusiasm for enquiry into discipline
Assessment Strategy	<p>Formative assessment occurs at review points within the module facilitating individual feedback and evaluation of your work. Self and peer evaluation mechanisms are used to encourage students to reflect on learning and rehearse the process of giving and receiving feedback. Learning outcomes are assessed against that criteria and written feedback is provided. Summative assessment occurs from week 13 of the module. Further individual feedback is delivered at this stage</p> <p>The two assignments provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Submission week (assignments) or length (exam)
				1	3	6	7	8	
1	ES	2000 word essay	40	•	•	•			Week 12
2	PR	Oral presentation	10	•	•	•	•		Week 5,6,7,8,9
3	RE	Logbook which charts individual engagement with the industry mentor scheme, supported by eportfolio, CV etc as appropriate.	50	•	•	•	•	•	13

*The following codes for assessment methods apply:-			
AR	Artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	Exam	RE	Individual report
GR	group report	SP	Studio practice
IT	in-Module test		
JL	Journal/logbook		
LR	literature review	OT	other

Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Bachelard, Gaston. <i>Poetics of Space</i>. Beacon Press. 1959</p> <p>Barthes, Roland. <i>Empire of Signs</i> New York: Hill and Wang. 1982</p> <p>Brauer, Gernot. <i>Architecture as Brand Communication: Dynaform + Cube</i>. Birkhauser 2002</p> <p>Bright, J. and Earl, J. <i>Brilliant CV: what employers want to see and how to say it</i>. London: Prentice Hall. 2001</p> <p>Brown, Stephen A. <i>Communication in the Design Process</i> Spon Press. 2001</p> <p>Cottrell, S. <i>The study skills handbook</i>. Basingstoke: Palgrave. 2003</p> <p>Dean, Andrea Oppenheimer. <i>Rural Studio: Samuel Mockbee and an Architecture of Decency</i>. New York: Princeton Architectural Press, 2002.</p> <p>Drew, S. and Bingham, R. <i>The student skills guide</i>. Aldershot: Gower Press. 2001</p> <p>Financial Times, <i>Killer cv's & hidden approaches</i>. London: Prentice Hall. 2000</p> <p>Garreau, Joel. <i>Edge City</i>, Anchor Books. 1991</p> <p>Harbison, Robert. <i>Thirteen Ways, Theoretical Investigations in Architecture</i>. Cambridge, Mass: MIT Press, 1997.</p> <p>Harbison, Robert. <i>The built, the un-built, and the unbuildable</i>. Cambridge, Mass: MIT Press, 1991.</p>

Haupt, Edgar., Kubitz, Manuel. *Marketing and Communication for Architects* Birkhauser 2002

Jencks, Charles- Kropf, Karl (ed.) *Theories and Manifestoes of Contemporary Architecture*. London: Academy Editions, 1997

Kogan, A Barker. *Improve Your Communication Skills* Page 2006

Koolhaas, Rem and Mau, Bruce. *S,M,L,XL*. New York: Monacelli Press. 1998.

McLuhan, Marshall. *The Medium is the Message*, Penguin 1969

Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture* 1990

Payne, E. *Developing essential study skills*. London: Prentice-Hall 2000

Price, Cedric. *Re:CP*, Basel: Birkhauser. 2003.

Roebuck, C. *Effective communication*. London: Marshall 1998

Rowe, Colin. & Koetter, Fred. *Collage City*. Cambridge, Mass.: MIT Press, 1978

Taylor, Mark & Preston, Juileanna. *Intimus: Interior Design Theory Reader*. Wiley. 2006

Tschumi, Bernard. *Questions of Space, Lectures on Architecture*, London: Architectural Association. 1995

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)

BA(Hons) Interior Design	Mandatory
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Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Experimentation and Production
Module Code <i>SRIT to establish coding protocol</i>	ID203
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
Credit Value	40
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 2 Indicatively, this module will comprise:</p> <p>13 weeks x 6 hours in 2 x 3 hour half day delivery blocks, Plus 3 x 3 hour presentations and 2 x 1 day site visits. 20hrs Independent study per week expected Weeks 27-30 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>This module allows students to develop concepts in parallel with technical and practical competencies.</p> <p>Weeks 1-5 see the continued development of a personal design language, developed in both ID201 and ID202, through the application of concepts to a chosen site. Having identified their chosen pathway, students write their own brief. Where possible the projects will be chosen from 'live' proposed external projects; client-led, regional or competition focused locations. This aims to develop the processes of negotiated study, through independent brief writing and concept generation. It is within the remit of the project for students to negotiate a site outside of this framework in the initial stage of the project if they provide a strong rationale and adequate research.</p> <p>The processes of designing for 'production', the physical realisation of a design project, develops the awareness of material and constructional detail, production information and specification from the application of taught workshops, seminars and independently researched processes to design projects.</p>

	<p>Students engage in design projects that develop their understanding of materials and technologies through physical and conceptual experimentation to a given large scale design project. Building upon experience and skills in previous units, workshop practice will enable students to prototype their ideas at larger scales. If possible these samples will then be tested within the actual design context of the live site.</p> <p>The development of a negotiated area of the design scheme to a high resolution of technical detail is an essential step in the progression from purely conceptual designs to designs relevant for post-programme contexts. This utilises the language of technical production information that is delivered through seminars and workshops, supported by group and individual tutorials.</p> <p>In weeks 6-10 students work on a choice of projects that relate to their individual pathway or area of interest. This is followed by an introduction to the third year of study and the production of a powerpoint pitch to test proposals for the Personal Exploratory Project which will be undertaken in ID304.</p> <p>Work is presented and assessed in formal critiques as well as independent peer reviews.</p>	
Aims <i>Maximum of 3</i>	<p>This unit aims to support students in:</p> <p>To encourage students to negotiate their own design briefs and consider the importance of detailed design</p>	
Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Research Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies	The level of research and/or research methodologies that inform the project is of a satisfactory standard.
2	Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study	You can demonstrate a satisfactory approach to the design process. With guidance, you are able to generate and test ideas and concepts within the parameters of the brief.

3	<p>Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society and their application to design project work.</p>	<p><i>Design Communication</i> An understanding of visual language skills and design skills are demonstrated.</p>
4	<p>Materials & Technology Demonstrate a knowledge, understanding and command of materials and technologies appropriate to the subject discipline</p>	<p>Demonstrate the appropriate selection of materials. Further demonstrate the effective use and application of these materials within the project and be able to explain your selections and test these against aesthetic, technical, user and environmental factors.</p>
5	<p>Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, range of markets, audiences and users</p>	<p>Demonstrate the production of a satisfactory body of work that leads to a solution/s to the design problems and demonstrates knowledge and understanding of audiences and user,</p>
6	<p>Critical Position Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts</p>	<p>Demonstrate how the project work has developed your personal and professional identity.</p>
7	<p>Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p>	<p>Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.</p>
8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate how you have reflected on your work and responded satisfactorily to the critical judgment of others. With guidance, you are able to accommodate change and move forward with your personal development.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Generate ideas, proposals and solutions to a brief which is negotiated and developed through close consultation with tutors. • Surveying techniques, forms of 2D and 3D communication, site, user
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	<p>and contextual analysis which is developed into a Design Report.</p> <ul style="list-style-type: none"> • This module requires you to prototype their ideas at larger scales. If possible these samples will then be tested within the actual design context of the live site and will include aspects of detailed design, materials technology and communication through the use of construction drawings. • The project will involve production of; sketchbooks, concept models, sketch development models, and final models. 2D work will be expected to use 'architectural' conventions and forms of representation to clearly and effectively convey and critically appraise design ideas and proposals • Employ both divergent and convergent thinking to processes of investigation, visualisation and making • Demonstrate the testing of ideas, theories and use of materials, processes and environments • Develop ideas through to outcomes e.g. design concepts, design boards, model making, exhibition, design report • Forge relationships with audiences, clients, markets, users • Demonstrate resourcefulness and entrepreneurialism <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Critical engagement with information and experiences and ability to formulate independent judgements • Self-management skills to sustain independent study, set goals, manage workload and meet deadlines. • Group/team working and social skills • Personal qualities, specifically, study motivation, development of enthusiasm for enquiry into discipline
<p>Assessment Strategy</p>	<p>Formative assessment takes place during the module until week 25 (Design Report) and week 27 (Project Work). Feedback will be given on a regular basis through informal and formal group and individual tutorials. Students will also be given the opportunity to present their work at interim stages of the project using pin-up displays and models.</p> <p>The presentation of project work, through a portfolio submission in week 27, demonstrates a developing portfolio of interior design work including research, ideas generation and final designs. Students will also be assessed on the production of a design report that includes supporting documentation of relevant theories, debates and contexts connected to the project. This information should be presented clearly and appropriately, with supporting research and references.</p> <p>Summative assessment by tutors will take place in weeks 28 and 29 with written feedback to students in week 30.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed								Submission week (assignments) or length (exam)
				1	2	3	4	5	6	7	8	

1	SP	Project 1	50	•	•	•	•	•	•	•	•	•	•	•	•	Weeks 25
2	SP	Project 2	50	•	•	•	•	•	•	•	•	•	•	•	•	Weeks 27

*The following codes for assessment methods apply:-				
AR	artefact		OR	oral
CB	computer-based		PC	practical
CE	critical evaluation		PF	performance
CS	case study		PL	placement
DI	dissertation or project		PO	portfolio
ES	essay		PR	presentation
EX	exam		RE	individual report
GR	group report		SP	studio practice
IT	in-Module test			
JL	journal/logbook			
LR	literature review		OT	other

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio</p> <p>Reference Literature</p> <p>Bell, David., Jayne, Mark (2006) <i>Small Cities. Urban Experience Beyond the Metropolis</i>. Routledge</p> <p>Beazley, Elisabeth and Pinder (1990) <i>A. Design and Detail of the Space Between Buildings</i></p> <p>Brooker, G & Stone, S. (2004) <i>Re-readings: The Principles of Interior Architecture and the Re-use of existing buildings</i>, RIBA London</p> <p>Dawson, Susan <i>Architect’s Working Details</i> (series) BRE Varies</p> <p>Dernie, David (2006) <i>Exhibition Design</i> London: Laurence King</p> <p>Juracek, Judy A. (2006) <i>Architectural Surfaces Details for Architects, Designers and Artists</i> Thames and Hudson</p> <p>Niesew, Nonie and Michael Beazley (2006) <i>Contemporary Details: The Definitive Interior Design Sourcebook</i></p> <p>Pawley, M. (1993) <i>Future systems: The story of tomorrow</i>. London: Phaidon</p> <p>Riewoldt, O (ed) (2002) <i>Brandscaping: Worlds of experience in retail design</i>, Birkhauser Verlag AG</p> <p>Schittich, Christian (2006) <i>In Detail: Building Skin</i> Basel: Birkhauser</p> <p>Schittich, Christian (2003) <i>In Detail: Building in Existing Fabric: Refurbishment, Extensions, New Designs</i>, Munchen : Edition Detail-Institut fur internationale Architektur-Dokumentation GmbH; Basel: Birkhauser</p> <p>Thomas, Katie Lloyd (2007) <i>Material Matters, architecture and material practice</i>. Routledge</p>

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
BA(Hons) Interior Design	Mandatory

Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Critical Theory and Practice
Module Code <i>SRIT to establish coding protocol</i>	ID204
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
Credit Value	20
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 2 Indicatively, this module will comprise:</p> <p>a series of 2 hour workshops in professional practice 8 x 1 hour lecture (HAT) 8 x 1 hour seminar (HAT) 10hrs Independent study per week expected Weeks 26-30 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>This module develops key practice skills through the positioning of the individual students theoretical position and design identity within the context of professional practice in parallel to Design Module ID203</p> <p><i>Delivery for both elements include:</i></p> <p>Lectures from course staff and visiting lecturers covering both critical theory and business practice will be supported by workshops in research methods and the key stages of business development. Seminars encourage students to position and communicate their individual research, analysis and ideologies within their peer group and in a wider context. These aim to encourage a close personal identification with appropriate methodologies and processes of conceptual, critical and post programme applications.</p> <p>This module develops key practice skills through the positioning of the individual students theoretical position and design identity within the context of professional practice in parallel to Design Module ID203. Lectures from course staff and visiting lecturers</p>

	<p>covering both critical theory and business practice will be supported by workshops in research methods and the key stages of business development. Seminars encourage students to position and communicate their individual research, analysis and ideologies within their peer group and in a wider context. These aim to encourage a close personal identification with appropriate methodologies and processes of conceptual, critical and post programme applications.</p> <p>1. HAT (Histories & Theories)</p> <p>HAT provides a forum for a series of seminar discussion groups that explore cultural theory in relation to specific theoretical and conceptual practices in Interior Design. Topics for discussion may include the work of Gehl, Bennett & Watson, De Certeau, Foucault, Baudrillard and Bourdieu and their application within an Interior Design context. The module seeks to synthesise skills in research and writing practices. This will culminate in the presentation of a dissertation proposal that prepares students for Level 3 modules ID302 and ID303.</p> <p>2. Technical and Professional Skills (Professional Practice - Identity and Direction)</p> <p>Students are encouraged to develop a professional communication of their design identity through the production of a digital portfolio and design report that displays their work and skills. Supporting seminars and workshops may include: professional communication skills in Interior Design, marketing and personal professional identity. In certain circumstances students can negotiate outcomes to be carried out in work placement. Lectures and seminars will focus on: marketing, legislative and contractual aspects of Interior Design practice and financial aspects of establishing and running a small design practice.</p>	
<p>Aims <i>Maximum of 3</i></p>	<p>This unit aims to support students in:</p> <ul style="list-style-type: none"> To develop proposals that explores specific historical, theoretical and professional issues relevant to the student's own personal interests in design. 	
Core Learning Outcomes		
<p>LO</p>	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>

1	Research Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies	The level of research and/or research methodologies that inform the project is of a satisfactory standard.
3	Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society	<i>Oral & Written Communication</i> The subject of the essay/report/presentation is celebrated utilizing existing knowledge. Basic fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument. Your perspective is confirmed, reinforcing an existing point of view.
6	Critical Position Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts	A personal and professional identity is demonstrated, leading to the emergence of a career plan.
7	Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines	Independent study or team working has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.
8	Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations	Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. Increasingly independently, you are able to accommodate change and move forward with your personal development.

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Employ both divergent and convergent thinking to processes of investigation • Engage in critical, contextual, historical, conceptual and ethical debates that informs professional practice • Develop ideas through to outcomes e.g. developing an argument in essay writing and oral presentation skills, enabling students to reflect on issues relevant to Interior Design. • The application of graphic communication and IT skills with connections to an emerging post-programme career direction. • The production of a digital portfolio and CV
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	<ul style="list-style-type: none"> Professional communication skills in Interior Design including marketing strategies and the promotion of a personal professional identity. Legislative and contractual aspects of Interior Design practice and financial aspects of establishing and running a small design practice. <p>Generic</p> <ul style="list-style-type: none"> Graphical communication in both digital (website, electronic documents) and printed formats (reports) The management and application of research skills and information from a variety of sources Effective use of communication and information technologies Development of structured written communication skills Critical engagement with information and experiences and the ability to formulate independent judgements Personal qualities, specifically study motivation, development of enthusiasm for enquiry into discipline.
Assessment Strategy	<p>Formative assessment occurs at review points within the module facilitating individual feedback and evaluation of your work. Self and peer evaluation mechanisms are used to encourage students to reflect on learning and rehearse the process of giving and receiving feedback. Learning outcomes are assessed against that criteria and written feedback is provided. Summative assessment occurs from week 27 of the module. Further individual feedback is delivered in week 30.</p> <p>The two assignments provide you with an opportunity to</p> <ul style="list-style-type: none"> c) Demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references. This culminates in the production of a Dissertation Proposal, which will be negotiated and tutored and formally assessed by tutor with feedback. d) Develop a personal position within the field of Interior Design and establish skills in marketing and the legal and professional context within which you will operate. Assessment will be based upon the clarity of understanding of Interior Design as a discipline, its professional and legislative framework, understanding of the roles and ethics of acting as a professional designer and the creation of a body of work suitable for self-promotion.

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Submission week (assignments) or length (exam)
				1	3	6	7	8	
1	CE	2500 word dissertation proposal	50	•	•	•	•	•	Week 25
2	RE	Design report	50	•	•	•	•	•	Week 27

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook		
LR	literature review	OT	other

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio</p> <p>Reference Literature</p> <p>Borden, Iain & Ruedi, Katerina (2006) <i>Dissertation: An Architectural Student's Handbook</i>. Architectural Press</p> <p>Borden, Iain & Rendell, Jane (2000) <i>Intersections – Architectural Histories and Critical Theories</i>. Routledge</p> <p>Davidson Cragoe, Carol (2008) <i>How to Read Buildings: A Crash Course in Architecture</i></p> <p>Emmison, M and Smith, P. (2000) <i>Researching the Visual: image, object, contexts and interactions in social and cultural enquiry</i>. London: Sage</p> <p>Frampton, Kenneth (1992) <i>Modern Architecture, a Critical History</i>. London: Thames & Hudson</p> <p>Gobe, M. (2001) <i>Emotional Branding: The New Paradigm for Connecting Brands to People Oxford: Windsor</i></p> <p>Glancey, Jonathan (2010) <i>The Story of Architecture</i>. DK</p> <p>Laurel, B. (ed.) (2000) <i>Design Research: Methods and Perspectives</i>. MIT Press</p> <p>Levin, P. (2005) <i>Excellent Dissertations! : planning, managing and writing a dissertation</i>. OUP: Maidenhead</p> <p>Taylor, Mark & Preston, Juileanna (2006) <i>Intimus: Interior Design Theory Reader</i>, Wiley</p> <p>Wang, David. & Groat, Linda (2002) <i>Architectural Research Methods</i>. London: Wiley</p> <p>ARB Code of Conduct and Practice www.arb.org.uk</p> <p>Royal Institute of British Architects (RIBA) - www.riba.org</p> <p>Chartered Society of Designers – www.csd.org.uk</p>

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
BA(Hons) Interior Design	Mandatory

Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Personal Exploratory Design Project
Module Code <i>SRIT to establish coding protocol</i>	ID304
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
Credit Value	40
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	ID203 (Introduction to module 304)
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 1 Indicatively, this module will comprise: Taking place in weeks 1 – 12 this module consolidates practice-led learning and is focussed on individual work. It is fully supported by tutorials, design workshops and presentations.</p> <p>individual and group tutorials, running for 12 weeks. A series of Professional Practice lectures. 20hrs Independent study per week expected Weeks 14 & 15 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>This module allows students to independently develop two key areas of Interior Design practice:</p> <p>1) Exploratory project - The testing of an independently identified and researched critical position through the application of research methodologies to innovative design practice.</p> <p>The project is introduced at the end of Level 2 encouraging students to develop and negotiate their proposal and engage in appropriate research over the summer period. Students are expected to concentrate on the processes of exploring design within their chosen critical context.</p> <p>The brief can be derived from a wide range of sources; national competitions such as the RSA Design Directions, D&AD, a brief set by an agreed commercial manufacturer or client, local council, or in an analytical response to a particular site or user group.</p>

	<p>2) Design proposal research - The production of a study that identifies, analyses and communicates historical, contextual, critical, and design practice related issues, resulting in a highly developed rationale and design brief for their Comprehensive Design Project.</p> <p>This project allows for the production of a professional 'report' which can be communicated in an appropriate negotiated format. The report will allow for the collation and communication of all research, using previously developed research methodologies, into their chosen site(s) for ID303, the Comprehensive Design Project. It allows for a critical reflection upon key factors that will influence design decisions as well as contextualising these factors within established design precedents or examples of innovative practice.</p> <p>A synopsis will be submitted in the first week of term. Seminars and workshops delivered in Weeks 1-10 and continuing until week 12.</p> <p>Students are supported by evaluative tutorials where they are encouraged to chart their development against final assessment criteria. Students should actively engage in a dialogue about their design process with staff, their peers and representative samples of their contextual user groups.</p> <p>Formative assessment occurs at the project mid-point, in terms of a critique or draft submission, during which the work is presented and evaluated against the final assessment criteria, and after which the students receive detailed written and verbal feedback. At each review point appropriate supporting research and development work should be presented alongside the most current design outcomes.</p> <p>Students will be expected to produce evidence of development through; sketchbooks, concept models and prototypes, final models, draft and final drawings and presentation material that communicates the design outcomes in a variety of media.</p>
<p>Aims <i>Maximum of 3</i></p>	<p>To develop a personal design project that tests established and experimental design methodologies in order to generate innovative design solutions.</p>

Core Learning Outcomes		
	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Research LO 1. Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies	The level of research and/or research methodologies that inform the project is of a satisfactory standard.
2	Design Process LO 2. Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study	You are able to demonstrate a satisfactory approach to the design process. Independently, but with some guidance, you are able to generate and test ideas and concepts within the parameters of an individually set brief and research question.
3	Communication LO 3. Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society	<i>Design Communication</i> An understanding of visual language skills and design skills are demonstrated. <i>Oral & Written Communication</i> The subject of the Design Report demonstrates the collection of existing knowledge. Fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument revealed through design outcomes. The student's perspective is confirmed, reinforcing an existing point of view.
4	Materials & Technology LO 4. Demonstrate a knowledge, understanding and command of materials and technologies appropriate to the subject discipline	Demonstrate the appropriate selection of materials. Further demonstrate the effective use and application of these materials within the project and be able to explain your selections and test these against aesthetic, technical, user and environmental factors.
5	Production LO 5. Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, range of markets, audiences and users	The production of a satisfactory body or collection of work that leads to a solution/s to the research question and design problem and demonstrates knowledge and understanding of the market, audience and user,

6	<p>Critical Position LO 6. Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts</p>	A personal and professional identity is established.
7	<p>Project Management LO 7. Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p>	Independent study has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.
8	<p>Personal Development LO 8. Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. Independently, but with some guidance, you are able to accommodate change and move forward with your personal development.

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

<p>Skills Development</p>	<p>Subject Specific</p> <ul style="list-style-type: none"> • Generate ideas, proposals and solutions to a self-initiated project or set brief • Employ both divergent and convergent thinking to processes of investigation, visualisation and making • Demonstrate the testing of ideas, theories and use of materials, processes and environments • Develop ideas through to outcomes e.g. design concepts, design boards, model making, exhibition, design report • Forge relationships with audiences, clients, markets, users • Demonstrate resourcefulness and entrepreneurialism <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Critical engagement with information and experiences and ability to formulate independent judgements • Self-management skills to sustain independent study, set goals, manage workload and meet deadlines. • Group/team working and social skills • Personal qualities, specifically, study motivation, development of enthusiasm for enquiry into discipline
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Assessment Strategy	<p>Assignments provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts in design and to present this information clearly and appropriately, with supporting research and references.</p> <p>Two components are required for assessment:</p> <ol style="list-style-type: none"> Exploratory Project - You will be assessed on the research, development and resolution of your project work and your creative response to the brief. All project work contributes to assessment. Design Report – You will be assessed on your professional practice skills in researching, planning and producing a report and associated supporting research file which will act as a brief for the Comprehensive Design Project. <p>Learning outcomes are assessed against criteria and written feedback is provided. Summative assessment occurs at the end of the module and further individual feedback is given at this stage.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed								Submission week (assignments) or length (exam)	
				1	2	3	4	5	6	7	8		
1	SP	<i>Exploratory Project</i> An experimental interior design project that allows the testing of theories and concepts developed from the analysis and reflection upon an individually chosen location through their application to a design	80	•	•	•	•	•	•	•	•	•	Week 12
2	SP	Design report The production of a research 'report' and supporting research file, to allow for the production of a fully developed professional brief for ID303 – Comprehensive Design Project.	20	•	•	•	•			•	•	•	Week 15

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral

CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources

Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio

Reference Literature

Brauer, Gernot (2002) *Architecture as Brand Communication*. Dynaform+ Cube, Birkhauser

Hill, Jonathan (1998) *Occupying Architecture*

Hill, Jonathan (2006) *Immaterial Architecture*. Routledge

Koolhaas, Rem, Mau, Bruce & Werlemann, Hans (1998) *S, M, L, XL*. Monacelli Press

Massey, Anne (2001) *Interior Design in the Twentieth Century*. Thames and Hudson

Melet, E. (2002) *The Architectural Detail*, Nai

Monice, Malnar. (2004) *Sensory Design*. University of Minnesota Press.

Pilatowicz, Grazyna. (1995) *Eco Interiors – A guide to environmentally conscious Interior Design*. John Wiley & Sons.

Preston, Julieanna & Taylor, Mark. (2006) *Intimus: Interior Design Theory Reader*.

Riewoldt, O.(ed.) (2005) *Brandscaping: worlds of experience in retail design*. Birkhauser.

Sparke, Penny. (2009) *The Modern Interior*. Reaktion Books.

Strike, J (1991) *Construction into Design: the influence of new methods of construction on architectural design 1690 - 1990* Butterworth.

Zumthor, P. (1998) *A Way of Looking at Things*, A&U.

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
BA(Hons) Interior Design	Mandatory

Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Dissertation
Module Code <i>SRIT to establish coding protocol</i>	3D302
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
Credit Value	20 credits
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	n/a
Named Module Leader	Caroline Pullee
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 1 Indicatively, this module will comprise:</p> <p>1 x group meeting to introduce the dissertation module, 4 x 30 minute tutorials including feedback on a first draft dissertation, 1 group meeting to advice on the presentation of the dissertation.</p> <p>20hrs Independent study per week expected</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>The content of the dissertation is self-initiated and determined through negotiation with a personal dissertation tutor. A dissertation handbook is provided to ensure that subject mater for the investigation is appropriate to the programme area of study and that consistency is achieved.</p> <p>The personal dissertation tutor reviews a synopsis and a first draft, providing critical feedback by means of regular tutorials where the on-going development of work is discussed. The synopsis is handed in at the end of week 3 and the first draft in week 8. The dissertation is normally presented as a written submission of 5-7,000 words, supported by relevant imagery and illustration plus a full bibliography.</p>
Aims <i>Maximum of 3</i>	To plan, research and demonstrate a command of selected histories and theories related to a major piece of individual research appropriate to the programme area.

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:
LO 1	Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies.	The level of research and/or use of research methodologies that inform the project is of a satisfactory standard, however, critical analysis of source material demonstrates both strengths and weakness in using reason and evidence.
LO 3	Communicate and debate ideas in visual, oral & written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society.	The subject of the essay is celebrated, utilising existing knowledge. Basic fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument. The student's perspective is confirmed, reinforcing an existing point of view.
LO 6	Critically position personal identity as an artist/designer within an appreciation of professional practice of professional practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts.	A personal, contextual and professional identity is established. The student demonstrates a satisfactory understanding of historical, cultural, social and political contexts relevant to the topic of investigation.

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Generate project proposal, design ideas and solutions to self-initiated project • Employ both divergent and convergent thinking to processes of investigation • Engage in critical, contextual, historical, conceptual and ethical debates that informs professional practice • Develop ideas through to outcomes e.g. synopsis draft, final dissertation • Forge relationships with audiences, clients, markets, users <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Development of structured written communication skills • Critical engagement with information and experiences and the ability to formulate independent judgements • Self-management skills to sustain independent study, set goals, manage workload and meet deadlines.
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	<ul style="list-style-type: none"> • Group/team working and social skills • Personal qualities, specifically study motivation, development of enthusiasm for enquiry into discipline
Assessment Strategy	<p>The dissertation provides you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts in art & design and to present this information clearly and appropriately, with supporting research and references.</p> <p>Learning outcomes are assessed against the criteria. Assessment is by 100% coursework submission.</p> <p>There are three key stages of formative and summative assessment: 1 - requires students to submit a synopsis (research outline) of the dissertation in week 3. 2 - the submission of a first draft in week 8. 3 - the summative assessment of the complete dissertation.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed			Submission week (assignments) or length (exam)
				1	3	6	
1	DI	Dissertation (5-7,000 words)	100	•	•	•	Week 15

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Suggested Reading:</p> <p><i>Documenting your Dissertation: Guidelines for the Harvard Style and Final Year Long-Essay Guidelines</i> are available on The Learning Space</p> <p>Ben Carver, et al. (2005) <i>The Essay Guide</i>, was produced for UCF and University of Exeter and is</p>

available at the Library & ASK, Learning Space.

Barnes, R (1995) *Successful Study for Degrees*. Routledge.

Bell, J (1999) *Doing Your Research Project*. London: Sage.

Berry, R (2000) *The Research Project: How to Write It*. Routledge.

Buzan, T & B (2002) *The Mind Map Book*, London BBC

Cottrell, S (1999) *The Study Skills Handbook*. Palgrave.

Clarke, M. (2007) *Verbalising the visual: translating art & design into words*, , AVA Publishing

Greetham, B (2001) *How to Write Better Essays*. Palgrave.

Students are advised to consult specific books, journals, databases and archives that relate to individual project requirements. To be defined by students in negotiation with tutors.

Section 4 – Administrative Information

School	Art & Design
Programme	Three Dimensional Design
Department	Design
Version	2
Date of production of MIF (dd/mm/yyyy)	16/07/2012

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
BA(Hons) Interior Design	Mandatory
BA(Hons) 3D Design	Mandatory
BA(Hons) Contemporary Crafts	Mandatory

Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice

Module Name	Comprehensive Design Project
Module Code <i>SRIT to establish coding protocol</i>	ID306
Level (FHEQ) and Stage <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
Credit Value	60
Pre and Co-requisites <i>Indicate module name, codes will be inserted later</i>	ID304
Named Module Leader	David Losasso
Location of Delivery <i>eg Tremough or Woodlane</i>	Tremough
Mode(s) of Delivery <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Semester 2 Indicatively, this module will comprise:</p> <p>This module consolidates practice-led learning and is focussed on individual work. It is fully supported by tutorials, design workshops and presentations..</p> <p>2 x 3 hour individual and group tutorials, running for 13 weeks. 10 x 2 hour Professional Practice lectures. 30hrs Independent study per week expected Weeks 27-30 are dedicated to assessment and feedback</p>
Summary Module Description <i>(100 – 150 words)</i>	<p>The culmination of three years of study this module allows students to produce a body of work that will be the main showcase for their skills upon graduation.</p> <p>Projects may cover a range of issues within the realms of Interior Design and provide the opportunity to define the student's personal direction within the discipline.</p> <p>The foundation for this project will be made in module ID304 through the production of a study that identifies and communicates historical, contextual, critical, and design practice related issues. The developed design brief is also produced at that stage.</p>

	<p>The designs should be developed within a professional context, including the production of a detail design and specification package.</p> <p>Final presentations should also display a clear personal design identity through various forms of graphical communication, ranging from Design Boards to a business card.</p> <p>Students are supported by evaluative tutorials where they are encouraged to chart their development against final assessment criteria.</p> <p>Formative assessment occurs at the project mid-point, during which the work is presented and evaluated in critiques against the final assessment criteria, and after which the students receive detailed written and verbal feedback. Students should actively engage in a dialogue about their design process.</p> <p>At each review point appropriate supporting research and development work should be presented alongside the most current design outcomes.</p> <p>Students will be expected to produce evidence of development through:</p> <ul style="list-style-type: none"> Sketchbooks Concept models and prototypes Final Models Appropriate two dimensional drawings Presentation material that communicates the design outcomes in a variety of media. A detail pack which outlines the professional outcomes of the project. 	
<p>Aims <i>Maximum of 3</i></p>	<p>To consolidate learning each student has experienced during the course and prepare students for professional practice or postgraduate study</p>	
<p>Core Learning Outcomes</p>		
	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>

1	<p>Research Select, retrieve and critically analyse research information from a variety of sources that informs the rationale and direction of an investigation as well as the use of appropriate research methodologies</p>	The level of research and/or research methodologies that inform the project is of a satisfactory standard.
2	<p>Design Process Understand the principles of the design process by generating and testing a range of ideas and concepts in response to the identified needs of a brief or self-initiated study</p>	You are able to demonstrate a satisfactory approach to the design process. Independently, but with some guidance, you are able to generate and test ideas and concepts within the parameters of an individually set brief and research question.
3	<p>Communication Communicate and debate ideas in visual, oral and written forms, demonstrating analysis, critical judgement and awareness of historical, cultural and contemporary issues in design and society</p>	<p><i>Design Communication</i> An understanding of visual language skills and design skills are demonstrated.</p> <p><i>Oral & Written Communication</i> The subject of the Technical Report demonstrates the collection of existing knowledge. Fact and theory are evident and a single underlying view has been adopted. This has been articulated sufficiently to evidence an emerging argument revealed through design outcomes. The student's perspective is confirmed, reinforcing an existing point of view.</p>
4	<p>Materials & Technology Demonstrate a knowledge, understanding and command of materials and technologies appropriate to the subject discipline</p>	Demonstrate the appropriate selection of materials. Further demonstrate the effective use and application of these materials within the project and be able to explain your selections and test these against aesthetic, technical, user and environmental factors.
5	<p>Production Design and produce a body or collection of work that use appropriate visual language and demonstrates effective creative outcomes relevant to the design industry, range of markets, audiences and users</p>	The production of a satisfactory body or collection of work that leads to a solution/s to the research question and design problem and demonstrates knowledge and understanding of the market, audience and user,
6	<p>Critical Position Critically position personal identity as an artist/designer within an appreciation of professional and business practices, sustainability, legal and ethical issues, historical, cultural, social, economic, political and technological contexts</p>	A personal and professional identity is established.

7	<p>Project Management Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team in order to meet deadlines</p>	<p>Independent study has been sufficiently evidenced. Planning and organizational skills are adequate and named outcomes are submitted on time. A procedural understanding of process and a basic record of the journey is evident.</p>
8	<p>Personal Development Respond to the critical judgement of others, accommodate change and effectively present ideas in a variety of situations</p>	<p>Demonstrate an ability to reflect on work and respond satisfactorily to the critical judgment of others. Independently, but with some guidance, you are able to accommodate change and move forward with your personal development.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval

Skills Development	<p>Subject Specific Generate project proposal, design ideas and solutions to self-initiated project</p> <ul style="list-style-type: none"> • Employ both divergent and convergent thinking to processes of investigation, visualisation and making • Select and make use of materials, processes and environments • Develop ideas through to comprehensive outcomes e.g. design boards, model making, detailed design package • Forge relationships with audiences, clients, markets, users • Demonstrate resourcefulness and entrepreneurialism <p>Generic</p> <ul style="list-style-type: none"> • The management and application of research skills and information from a variety of sources • Effective use of communication and information technologies • Critical engagement with information and experiences and ability to formulate independent judgements • Self-management skills to sustain independent study, set goals, manage workload and meet deadlines. • Group/team working and social skills • Personal qualities, specifically, study motivation, development of enthusiasm for enquiry in to discipline
Assessment Strategy	<p>Assignments provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts in design and to present this information clearly and appropriately, with supporting research and references.</p> <p>Two components are required for assessment:</p> <p>1. Portfolio: Project Development. You will be assessed on the research, development and resolution of your project work</p>

	<p>and your creative response to project briefs. All project work contributes to assessment.</p> <p>2. Portfolio: Final Resolution – you will be assessed on your professional skills of compiling and communicating your work in a portfolio format and detail pack and critically positioning the professional context of your work.</p> <p>Learning outcomes are assessed against criteria. Summative assessment occurs at the end of the module.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed								Submission week (assignments) or length (exam)	
				1	2	3	4	5	6	7	8		
1	SP	The production of a self directed and negotiated complex design project that encompasses the complete design process; from research and concept development to the final production and communication of a design solution supported by a package of detailed design drawings and a clear interior specification strategy	100	•	•	•	•	•	•	•	•	•	Week 27

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

Section 3 – Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation

Indicative list of Resources
<p>Design Centre Workshops, Design Centre IT Suite (Adobe Creative Suite, AutoCAD, 3ds Max), Interior Design Studio</p> <p>Reference Literature Students are advised to consult specific books, journals, databases and archives that relate to individual project requirements.</p>

Section 4 – Administrative Information

School	Art & Design
Programme	Three-Dimensional Design
Department	Design
Version	3
Date of production of MIF (dd/mm/yyyy)	24/01/2013

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
BA(Hons) Interior Design	Mandatory