

MODULE SPECIFICATION FORM

Module Title: Research and Analysis	Level: 7	Credit Value: 20
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Module code: ARA704	Cost Centre: GAAA	JACS3 code W250
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Trimester(s) in which to be offered: 1 & 2	With effect from: October 2014
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Office use only: To be completed by AQSU:	Date approved: October 2014 Date revised: - Version no: 1
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Existing/New: New	Title of module being replaced (if any):
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Originating Academic Department: Creative Industries	Module Leader: Andrew Duff
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Module duration (total hours) 200 Scheduled learning & teaching hours 60 Independent study hours 140 Placement hours	Status: core/option/elective Core (identify programme where appropriate):
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Programme(s) in which to be offered: MA Architectural Interior Design	Pre-requisites per programme (between levels): None
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<p>Module Aims:</p> <p>To introduce a series of philosophical theories and interior design issues for discussion, relating to method and thinking and to broaden design awareness. To introduce a structured method of visual analysis into the intellectual development of design concepts.</p>

To explore the concept of functional analysis, in general and detailed areas, relating the client brief to physical and spatial constraints.

To relate practical and objective survey technique to subjective analytical technique both within the selected site itself and within the overall context and location.

To develop a loose freehand style of graphic communication, as a method of continual analysis and selection, enabling design decisions to evolve in the early stages of a project.

To encourage reflective practice, versatility and flexibility as part of the design process, and to engage students in generating and defending their design approach.

To establish confidence in undertaking and interpreting accurate and comprehensive surveys of spaces.

Intended Learning Outcomes:

At the end of this module, students will be able to ..

1. Critically analyse and reflect upon the interpretation of needs and identify the problems and objectives of the design process within the appropriate physical, social and economic context.
2. Identify and exploit functional planning processes to achieve successful design solutions, demonstrating a critical awareness of human activity, circulation patterns and user characteristics in general and through detailed areas of design.
3. Employ the selective use of location and design analysis methods to enable students to justify and support their selective decision-making drawing data from historical and contemporary sources.
4. Meet the challenge of working professionally in terms of design practice organisation and the associated business skills required for good office and contract management.

Key skills for employability

- Written, oral and media communication skills
- Opportunity, creativity and problem solving skills
- Information technology skills and digital literacy
- Research skills
- Numeracy

Assessment:

The student will be expected to evidence the scope and depth of their researches by collating materials influential and inspirational to the processes of design, making clear the relevance to the design problems encountered. The evidence may take the combined forms of written notation, secondary materials, primary observation and compositional analysis, referencing both contemporary and historical design.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count (or equivalent if appropriate)
1	1,2,3,4	Coursework	100%		

Learning and Teaching Strategies:

Intensive tutoring in studio provides the basis for the delivery of this module, refining and guiding students as they develop solutions. Students are required to maintain a record supporting every design assignment in which they submit and analyse all their alternative design development material in relation to the whole site and to detailed spaces. Tutors encourage the methodical evaluation of alternative schemes leading towards a particular solution and selection for further development. History of design is delivered over a series of lectures focused on the identification of the typical strategies of a specific historical period. Lectures on and by individual designers and their work is part of this process.

Syllabus outline:

This module encourages spatial awareness and the analysis of site in terms of quality, character and scale from master plan to detail. Students are required to explore the geometry of spatial organisation, concept and expressive technique. Exploration of accurate survey method as the basis for design development, coupled with an interpretation of the client brief, contributes to a dynamic process of critical analysis and reflection. Historical precedence and a general overview of designs key events are also considered. Design history is taught to acquaint students with the evolution of style to support self-directed study in the relevant design field. The previous life of buildings and landscapes are therefore taken into account within the analytical process prior to design.

Bibliography:

- Ching, F.D.K. (1987), *Architecture: A Design Handbook*, Van Nostrand Reinhold.
Ching, F.D.K. (1987), *Interior Design Illustrated*, Van Nostrand Reinhold.
Crowe, N. (1984), *Visual Notes*, Van Nostrand Reinhold.
Calloway, S. (1991), *The Elements of Style*, Mitchell Beazley.
RIBA. (2005), *Interior Design Services*, RIBA publishing
Yakeley, D. (2009), *Interior Design Job Book*, RIBA publishing
Pevsner, N. (1979), *An Outline of European Architecture*, Penguin.
Pevsner, N. (1979), *Pioneers of Modern Design*, Penguin.
Schenzen, R. (1998), *Private Architecture: Masterpieces of the Twentieth Century*, The Montacelli Press.
Pile, J. (2012), *History of Interior Design*, 4th Edition, Wiley
Merleau-Ponty, M. (2000), *The Primacy of Perception*, NUP
Neutra, R. (1954), *Survival Through Design*, Oxford University Press.
Bachelard, G. (1994), *The Poetics of Space*, Beacon Press.
Pallasmaa, J. (1996), *The Eyes of the Skin*, Wiley-Academy.
Palmer, J., Dodson, M. (1996), *Design and Aesthetics*, Routledge.

Sausmarez, D. (1983), *Basic Design, the Dynamics of Visual Form*, Herbert.

Other indicative reading:

Alexander, C. (1978), *Pattern Language*, New York, Oxford University Press.

Ainley, R. (1998), *New Frontiers of Space, Bodies and Gender*, New York, Routledge.

Alexander, C. (1978), *The Oregon Experiment*, New York, Oxford University Press.

Alexander, C. (1978), *The Timeless Way of Building*, New York, Oxford University Press.

Attfield, J. (1989), *A View from the Interior, Feminism, Women and Design History*, The Womans Press Ltd.

Baggs, S., Baggs, J. (1996), *The Healthy House*, Harper Collins.

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Berger, A.A. (1999), *Seeing is Believing, an Introduction to Visual Communication*, Mayfield.