National Design Academy

Degree Handbook

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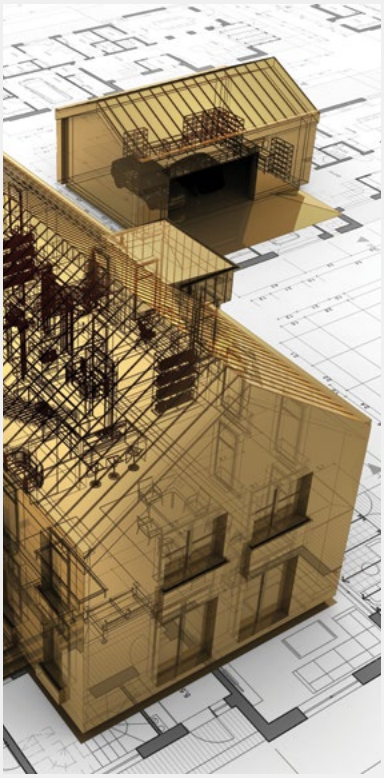

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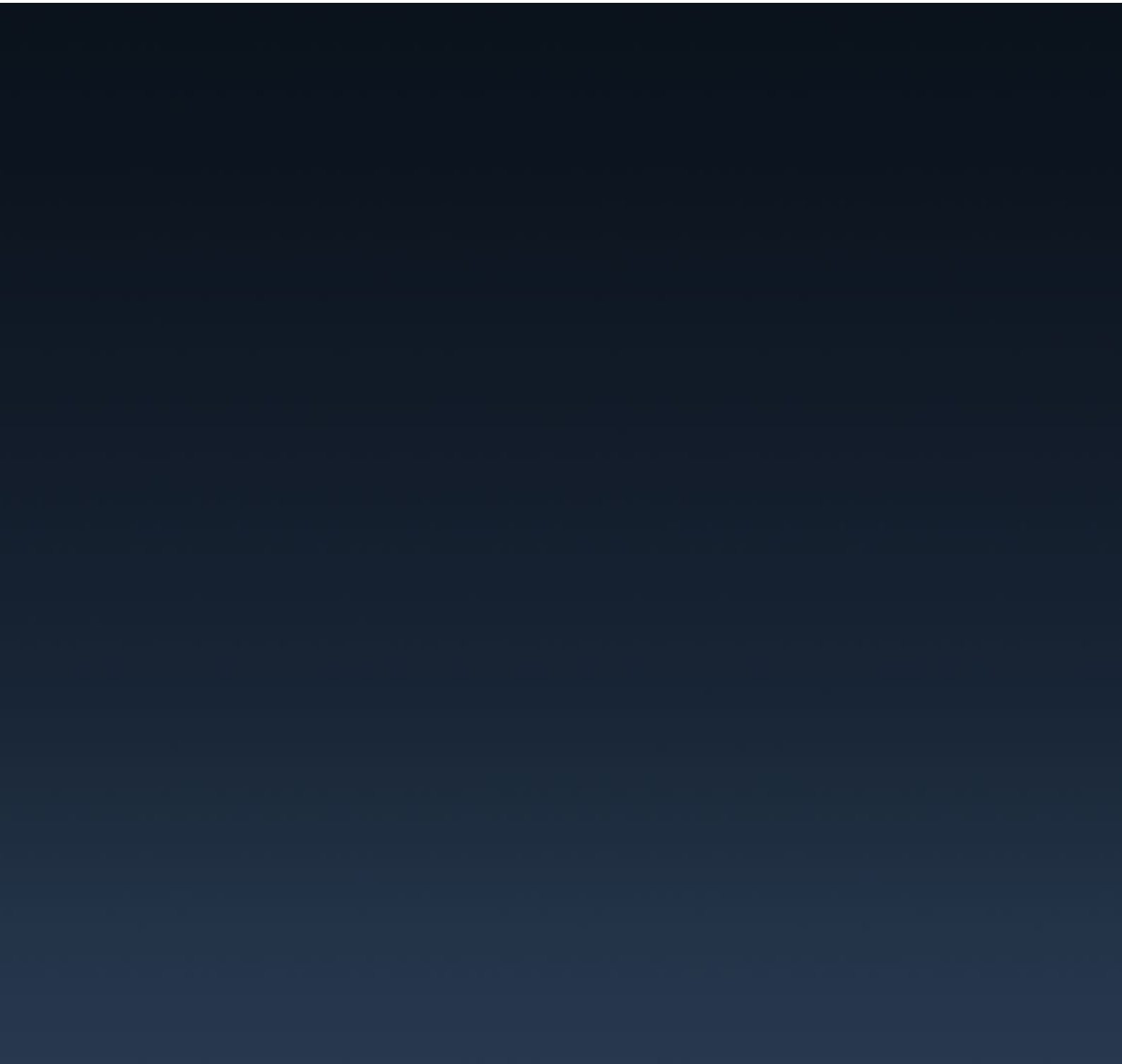

Welcome

Welcome to your degree course with the National Design Academy (NDA). This Student Handbook provides all the general information you will need to study your course and is designed for all students at the NDA taking further (FE)/higher education (HE) qualifications. All our degrees have been validated by our HE partner Staffordshire University and your degree qualification will be awarded by the University.

We very much hope that you will find your course exciting, interesting and useful to your career and that you will value the opportunity to expand your knowledge, skills and experience during your time with us.

If you have any questions about your course and are unable to find the answers in this handbook, please ask your NDA tutor.

Pauline Riley

Academy Director

National Design Academy

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Educational aims of the Programmes

Generic Aims

- *To enable students to develop a personal development portfolio and engage in the process of lifelong learning*
- *To provide an opportunity for students to progress to further, higher study or employment*
- *To encourage students to develop a personal approach and visual language through independence, reflection and flexibility*
- *To encourage an understanding of wider ethical and sustainable responsibilities within a range of design contexts*
- *To provide a programme of study which supports widening participation and enables the accumulation of academic credits leading to a degree*
- *To provide a programme of study that places emphasis on work-related practice as an integral part of the learning and assessment process*
- *To understand how to plan space for a range of functions*

Specific Aims Interior Design

- *To develop the skills and knowledge necessary to design a range if interiors for residential, commercial and heritage interiors.*
- *To study lighting schemes in detail*
- *To develop the skills and knowledge to design a range of interiors specifically either relating to hotel interiors or exhibition space*
- *To demonstrate research and evaluation skills in order to investigate a specific area of interior design*
- *To produce a fully costed design for an interior design project including all elements of professional practice*
- *To develop creative and project management skills that can be applied within the context of interior design*

The Staffordshire Graduate

The Staffordshire Graduate is the University's commitment, both to potential students and prospective employers that everyone graduating from Staffordshire University will possess more than academic knowledge. You will have an understanding of the real world and how you can have an impact on it. By choosing interior design you will gain a range of skills and knowledge that will equip you for the workplace.

The Staffordshire Graduate will demonstrate:

Discipline Expertise: Across all our modules we aim to provide our interior design graduates with the broad range of knowledge and practical skills to enable them to work in practice or in a self-employed capacity. Holistic projects will ensure that expertise is comprehensive and to industry standards and the curriculum incorporates all key elements including professional practice.

Professionalism: Students will engage in work experience to undertake live projects and through this will demonstrate interaction with the industry. We aim to produce graduates who are equipped for the world of work and the emphasis for all design work is on production to industry standards incorporating both presentation and content. Course content and assignment work encourages an entrepreneurial approach enabling many students to progress directly to self-employment.

Global Citizenship: Interior design is a global discipline and students are exposed to international examples of design throughout the course. This acknowledges the fact that students are currently drawn from 80 countries and they are encouraged to recognise cultural influences on design and reflect this in their work where appropriate.

Communication and Teamwork: All interior designers, including self-employed designers work as part of a team alongside suppliers and contractors. This is emphasised in most modules and students are encouraged to identify potential suppliers and contractors and specify how the relationship will operate. Communication lies at the core of all interior design and students will learn how to communicate accurately with a range of personnel, including the client, in order to complete projects effectively. Communication through visual means is highly developed throughout the course.

Reflective and Critical Learner: All students are required to keep a Reflective Design Journal (RDJ) to record their thought processes and demonstrate the development of a design from concept to implementation. Submission of the RDJ is required for all modules incorporating design work. The course encourages creativity and the development of a personal style and students are exposed to a broad range of stylistic approaches. Problem solving is fundamental to interior design and students are encouraged to work independently to find effective solutions.

Lifelong Learning: The Staffordshire interior design graduate develops a high level of digital skills essential for the presentation and communication of work. Interior design is a rapidly moving industry utilising new technologies and graduates are strongly encouraged to maintain and update knowledge. All students receive membership of the British Institute of Interior Design (BIID) providing contact with their professional body and also providing a conduit to lifelong learning after university.

As a graduate of Staffordshire University you'll have the key skills of Employability, Enterprise and Entrepreneurship – and the ability to stand out in the job market.

As a student you'll get a whole lot more from university than just an understanding of interior design, you'll leave with a set of attributes that prospective employers not only look for but will value and respect. See Appendices for detailed mapping.

All students will have many opportunities to develop and achieve these attributes. These will include learning opportunities within their chosen awards and co-curricular activities such as work experience, volunteering and the development of Employability, Enterprise and Entrepreneurial skills.

Employability, Enterprise and Entrepreneurship:

Being employable involves the development of a set of skills, knowledge and personal attributes that makes graduates more likely to gain employment, have the capability of being effective in the workplace and be successful in their chosen occupation to the benefit of themselves, the workforce, the community and the economy.

Being enterprising involves a set of skills and attitudes that can enable a culture of identifying opportunities, creativity, risk taking and innovation. It can involve many activities – for instance organising an event, planning an overseas trip or involvement in a social enterprise. Equally it can be about finding new solutions to old problems in your workplace, conducting a piece of research in a resourceful way, starting a new society or being involved in a community project. Employers value enterprising people!

Being entrepreneurial very often involves using enterprise skills to create new businesses and bring them to market. There is considerable support for those wishing to do so while at University. However, being entrepreneurial is not just about business skills or starting new ventures, it is a way of thinking and behaving relevant to all parts of society and the economy in terms of mind-sets, behaviours, skills and capabilities to come up with new ways of doing things well and the flexibility to change career direction.

The NDA Service

What you can expect from us:

- *A confidential, impartial and objective information, advice and guidance service concerning learning opportunities, skills and qualifications, career progression and how to access them*
- *Written information on all courses and opportunities*
- *Guidance during your studies to assist your learning and personal development*
- *Provide additional learning support*
- *Communication through phone, email, Skype and the Virtual Learning Studio (VLS)*
- *A signposting and referral service to other agencies if we are unable to offer the information or advice you require*
- *Communicating work placement opportunities when appropriate*
- *Welcoming and friendly*
- *Be treated fairly and with respect*
- *Respond to your written correspondence request within 3 working days*
- *Respond to your telephone call request within 2 working days*
- *Acknowledge or reply to your e-mails within 2 working days*
- *Allocated personal tutor but with access to a range of tutors*
- *Have access to current and relevant course content and a broad range of resources*
- *Receive assessment feedback within **10** working days*
- *Have access to an online student community*
- *Have access to the workshop programmes (at a discounted price)*
- *Newsletter update, blogs, student of the month, theme of the month*
- *Gain certification from a nationally accredited body on appropriate completion of your course*

What we expect and need from you:

- *Complete your profile as fully as possible to help us give you all the individual support and developement needed to complete the course from start to finish*
- *To have a computer with internet access*
- *As much relevant information as you can give us to help us to respond to your enquiries fully*
- *To contact us promptly if you have any questions or concerns about your studies*
- *To be honest and open with us*
- *Pay all monies due by the date requested*
- *Complete all relevant paperwork by the date requested*
- *Read and refer to the Student Handbook regularly*
- *Organise and allocate your study time to meet the "Target End Date" for your assignment, module or course and log onto the VLS regularly*
- *Should circumstances prevent this, contact your tutor well before the assignment is due to discuss possible solutions*
- *Contact your tutor regularly if appropriate*
- *Respond to messages from your tutor or other NDA staff who wish to contact you*
- *To treat NDA staff and fellow students with respect whether in person or online*
- *Enjoy your course and contact student support if you feel you are struggling at any point*
- *Digest and utilise constructive feedback from your tutor to develop your knowledge and enhance your skills*

Holiday Entitlement:

- *6 weeks flexible holiday time to be taken via prior arrangement with your tutor by submitting a holiday form.*
- *Students are **unable** to use holiday entitlement to apply for extra time to submit work following i) A period of intermitting ii) A period of deferment due to extenuating circumstances iii) Resubmission of a module*
- *2 weeks holiday taken over the Christmas period*

Introduction to Study

Have you completed any training that can help?

Recognition of Prior Learning (RPL)

If you have previous interior design qualifications at degree level or if you are currently working in the interior design industry and hold an in-house training certificate, some qualifications and work experience may be used to claim academic credit for parts of the programme of study. Qualifications may form the basis of a claim for the RPL. Credit for work experience is used for claims for the RPL including Experiential Learning, will be assessed on an individual basis or by reference to training programmes which have already been approved by the University for RPL purposes. The extent of any RPL will affect the number of modules studied. You may apply for RPL for one module on the grounds of past experience in this area or by virtue of a certificate from an approved training programme. If RPL is granted; you will not be required to study that module. Discuss with your tutor if you think this applies to you. The RPL procedure is available in the Resources section of the VLS.

For further information concerning RPL, please visit: http://www.staffs.ac.uk/assets/Recognition%20of%20Prior%20Learning%20Scheme%20V2%20(2)%201516_tcm44-84880.pdf

If you think you may qualify for RPL please send full details of previous qualifications to: enquiries@nda.ac.uk

Are there any courses that will help me?

Additional or Supplementary Study

You may consider a range of additional courses that could assist with skills and knowledge beneficial to your course. These could include IT skills including CAD drawing skills or design related courses. The NDA workshop programme will also help develop related skills, (see www.nda.ac.uk/study/workshops). You may also access the online workshops in AutoCAD, SketchUp and Photoshop at a discounted rate.

Top Tip: ***Take the opportunity to access our additional courses***

How long will my course take?

Study times will vary from student to student as each student will be working at their own pace, dictated by their own circumstances. Based on our experience of many years delivering degree courses by distance learning, we have estimated a generous 84 days completion time for modules 1 - 8, 120 days for modules 9 - 10 and 240 days for module 11. Expectation for the BA (Hons) is that it will last for about 3-4 years, although this time could be reduced if you are able to devote more time to study.

Please note that:

- *If you are funding your course through a Student Loan, the Student Loans Company will not allow you to complete more than 3 modules in a 12 month period (NB: Level 6 students may only complete 2 modules within a 12 month period).*
- *For those students enrolled on the full BA (Hons) course, you have a total of 8 years to complete the course, with no more than 3 years allowed to be taken at any one level.*
- *For those students enrolled on a different course, you have a maximum of 5 years to the complete the course, again, with no more than 3 years allowed to be taken at any one level.*

How many hours should I study?

Every student studies differently. Depending upon the level of input and guidance, each module should involve an average of 30 'tutor contact' hours, which includes time spent gaining feedback from your assignments, sending and receiving email questions and answers, time spent on the VLS or calling the helpline and time spent participating in tutorials, workshops and forums.

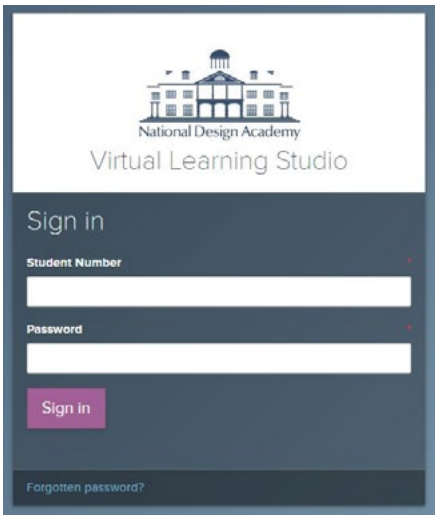
In addition, you will be required to allocate approximately 270 hours of personal time to independent learning, which will include accessing material from useful websites, surveys and photographs, sketching and working on your RDJ, reading, finding samples and producing your coursework assignments. Your final module is 60 credits and will require approximately 540 hours of personal time.

Consequently, many of the independent learning hours can be the time spent observing and considering the activities being managed in the industry or your own workplace if you work in the design industry.

Top Tip: ***Make a rota of your week planning your work/study time in chunks***

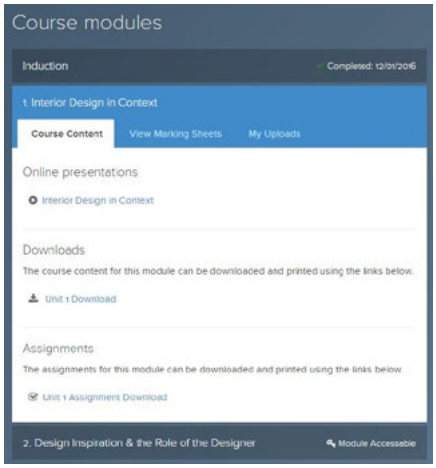
The Virtual Learning Studio (VLS)

Logging In & VLS Mail



Your tutor will be able to see how often you log onto the VLS and will communicate with you by VLS mail. We would recommend that you log onto the VLS every few days in order to access any messages from your tutor. Once on the VLS, you will be able to access the Student Community and converse with other students on related issues.

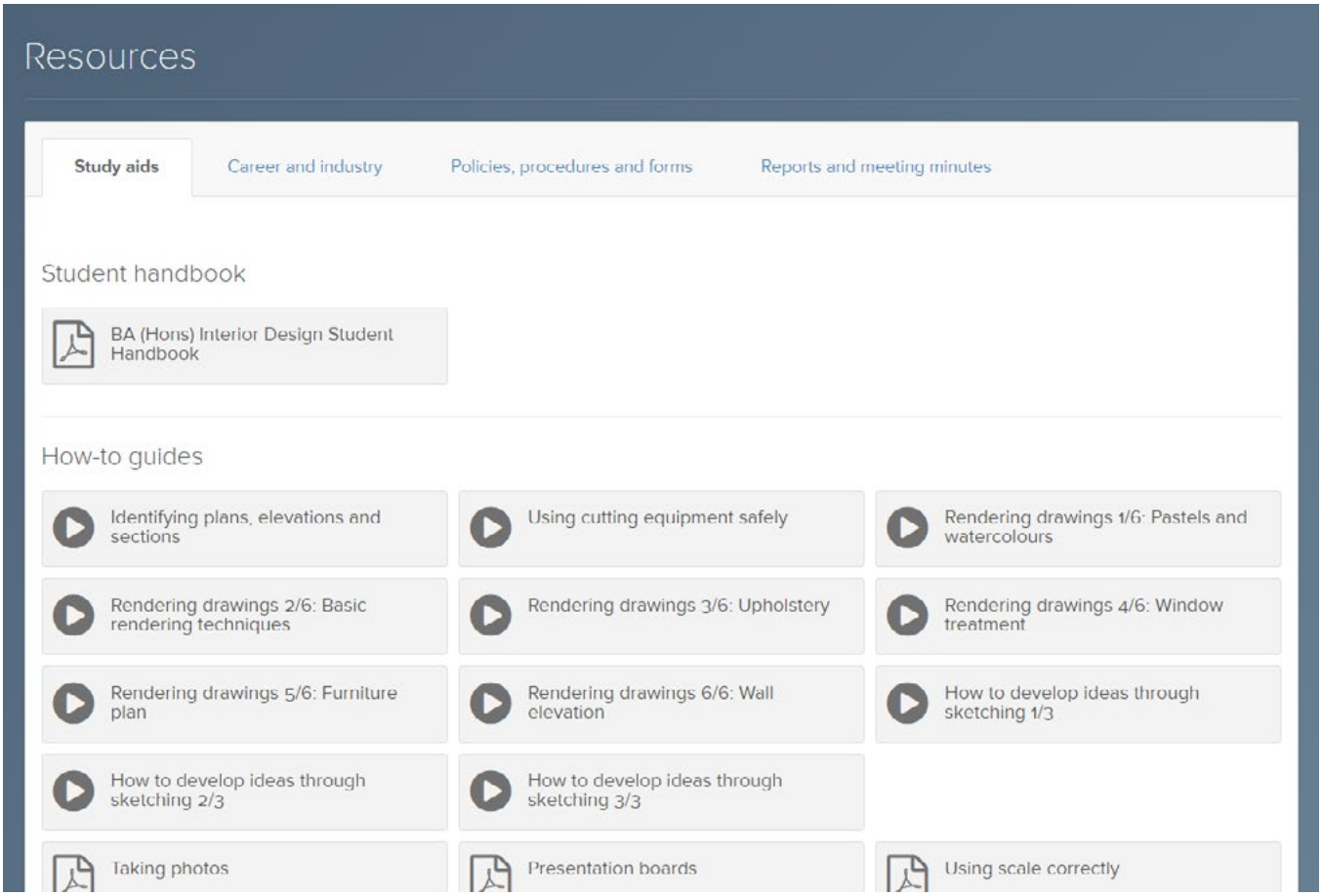
Accessing Your Modules



You will access all the course resources provided through our VLS to which you will be given your own password. If you look at the “Course content“ you will be able to see your current module and all modules you completed. Please note that there is an interactive version and a downloadable version. If you are working online we suggest that you use the interactive version as this enables images to be expanded and additional content to be included. Also videos can only be viewed in the interactive version. Within the module section, you will find the assignments relating to the module, the mark sheet and the upload button. Each module contains photo illustrations of outstanding examples and links to recommended websites. As you complete and pass each module, the next module will be released to you. As links are constantly changing, please let us know if a link is no longer available.

VLS Resources

There are a number of useful resources under the Resources tab that will help you with your course. Staffordshire University provide a number of guides that can be accessed directly from the VLS or by visiting the Staffordshire site, (see Access to Learning Resources) below. There are also “How 2 Guides” to give you information on specific topics and forms, videos and other useful documents that help you with your programme.



How do I view the VLS in a larger font?

For students who wish to view the text at a larger size, the VLS screen can be altered to enlarge the text.

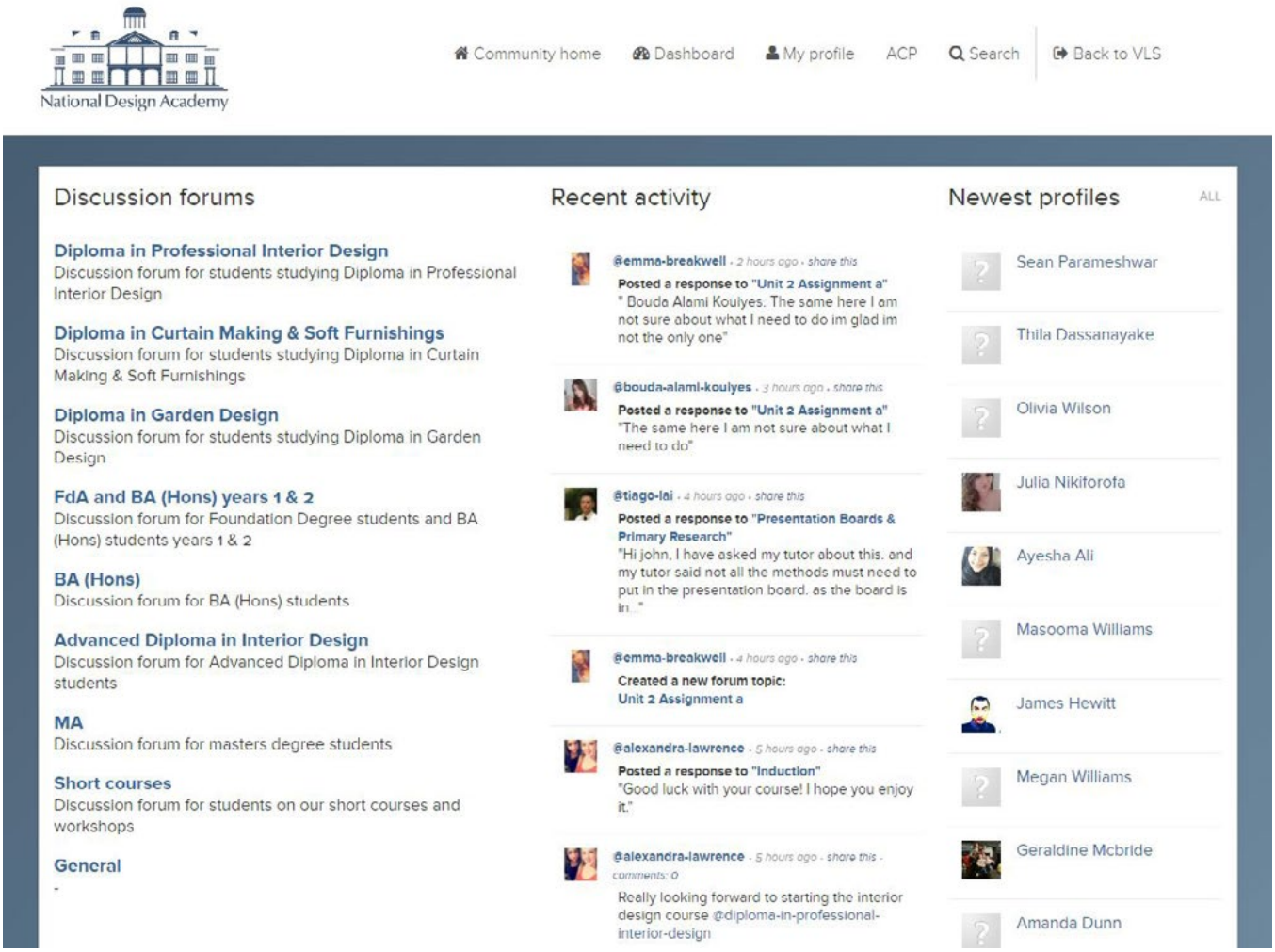
- *Click ‘Ctrl’ and ‘+’ (each time ‘Ctrl’ ‘+’ is pressed, the text becomes larger)*

Top Tip: ***Make use of the "How 2 Guides"***

For students who are Dyslexic, the downloadable course notes can be viewed on a coloured background of your choice; please contact your tutor who will arrange this.

The Community

Some students will be avid social media users whilst others will not be, however we would strongly advise you to join the Community. The Community is a closed system, only accessible to NDA students. The Community allows you to communicate with others students online, ask for help and just share ideas and achievements. When you enrol on the course, you will be sent an invitation by email (to your personal email address, not via the VLS mail service). If you respond to this invitation and follow all the instructions, you will be able to access the Community.



Top Tip: ***Your community invite will be separate to your initial invite once you have enrolled***

Your induction notes

Improvements on the VLS

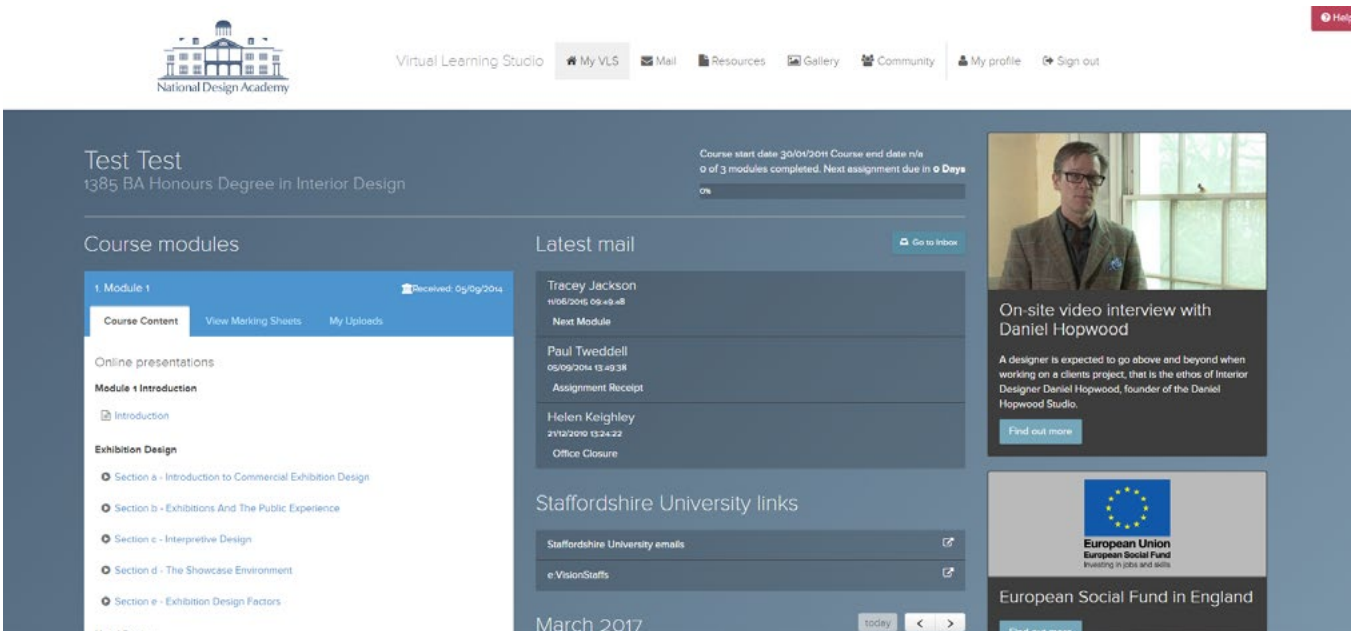
From time to time, based on your feedback and our constant review, it is necessary to make changes to the course e.g. assignment briefs or Module content. This means that there will always be some students working on a specific Module that is being changed. Consequently, changes will be implemented in the following way.

Improvements to Assignments

A VLS mail will be sent to all students outlining the forthcoming changes. (This means that it is important that you log onto the VLS at least every week). The VLS mail will contain information on the proposed changes. If the change is minor it will be made immediately, If it is more significant then it will be made for all new students.

VLS Failure

Please contact the Student Support team (0115 912 3412 Ext 235 or email studentsupport@nda.ac.uk) if you are unable to access the NDA VLS. A member of the team will liaise with our IT Manager on your behalf.



Top Tip: ***Log in regularly to the VLS***

Your induction notes

Resources

Software

You do not need any specific programmes to do the course and whether you have a Mac or PC, the VLS system is the same. However, most interior designers today use computer programmes to aid their design presentation. We encourage the use of technology to aid the production of your work and help you to gain confidence with programmes. Below is a list of programmes used in the industry

Program	Program Outline	What it can be used for
AutoCAD	AutoCAD, although quite a complex design program, is the industry standard. You will find applying for jobs easier if you can use this 2D program confidently. Predominantly used for constructing technical drawings such as plans, sections, elevations and detail drawings, NDA runs workshops to help you gain these skills when using this program. Degree students have free access to AutoCAD (see 'Resources' section on VLS for info).	All technical drawing work: - Plans - Elevations - Sections - Detail drawings Can also be used in conjunction with 3ds Max, which will render up your 2D/3D work.
PowerPoint	Microsoft PowerPoint is probably best known for producing exciting slideshows for presentation purposes, but it can also be used creatively to produce presentation boards. Using different font styles, backgrounds, transparency layers, border styles (amongst many others) can give you the kick start to be able to use presentation software effectively. Also the bonus of PowerPoint is that Microsoft Office is usually pre-installed in many Windows operated computers.	PowerPoint is a very user-friendly program and many of you will have used this program before, perhaps in another capability. PowerPoint is great for understanding how to produce digital presentation boards before transferring over to something more "industry standard" (like Photoshop). Slideshows, creative presentation styles and effects can be created in this program.

Program	Program Outline	What it can be used for
Autodesk 3Ds Max 	Autodesk 3ds Max modelling, animation and rendering software comes in two versions; Autodesk 3ds Max Design being more relevant for architects, designers, civil engineers and visualisation specialists. As the 3D realistic rendering built within AutoCAD is of a lesser quality, those who use AutoCAD either transfer a 3D model over to 3ds Max or Autodesk VIZ to produce a photo realistic render or build a 3D model from scratch. (Both Autodesk 3ds Max and VIZ are similar programs and are used for the same job. VIZ has been created as an easier-to-use version of 3ds Max).	3ds Max is primarily used as a 3D graphics software package for animations, models and images. 3D interior/architectural environments can be created within this program, which the end result will be a fully photo-realistic render.
Vectorworks 	Vectorworks is a very similar program to that of AutoCAD in that it can be used to produce all major technical drawings. However, Vectorworks contains its own sophisticated 3D rendering engine which is able to produce highly photorealistic renders of your 3D models. Vectorworks is a very popular program within the Interior Design Industry and is quite a sought-after skill. Degree students have free access to Vectorworks	As with AutoCAD, Vectorworks provides you with a platform to create all your 2D technical work. Vectorworks is predominantly used by the Interior Design industry and creates 3D models at the same time as creating 2D drawings.
ArchiCAD 	ArchiCAD is again another 2D/3D mixed program that runs similarly to that of Vectorworks. Being able to produce 2D technical drawings and realistic 3D models simultaneously allows the user to visualise their designs as they progress.	ArchiCAD is similar to Vectorworks and its capabilities. 3D models are built at the same time as drawing your 2D work, therefore only one design process is needed.

Your induction notes

Program	Program Outline	What it can be used for
SketchUp	SketchUp is a great programme to use if you are new to the 3D modelling world! Specifically designed as an easy to use modelling package, SketchUp introduces a simple layout and navigation system, with prompts throughout to help you get to grips with the featured elements. Many architectural and interior firms use this programme for quick sketch models and to also build up concepts for upcoming designs. It is also free which is another bonus, and as the NDA run a successful SketchUp workshop, there is no excuse to not have a go!	A very user-friendly and intuitive design program used to create concept models for your 3D interior and architectural work. 3D models can easily and quickly be made. SketchUp is fast becoming industry standard, mainly for its 'free' price tag (not the Pro version) but also for its quick interface and ease of designing.
Photoshop	Adobe Photoshop is probably the most well known and professional package available. Many versions exist such as CS2, CS5 (the most current version) and Elements. All do the same job although Photoshop Elements is the consumer version of the Adobe Photoshop image editing product, targeted at a hobbyist group of users and hence sold at a reduced cost (approx 1/6th) of the cost of the professional product. It contains most of the features of the professional product but with fewer and simpler options. The program enables users to create, edit, organise and share images, all from the same product.	Photoshop can be used for an array of design work. Predominantly, you will use Photoshop for: - Editing images - Creating presentation boards - Editing 3D render images - Rendering line drawings

Your induction notes

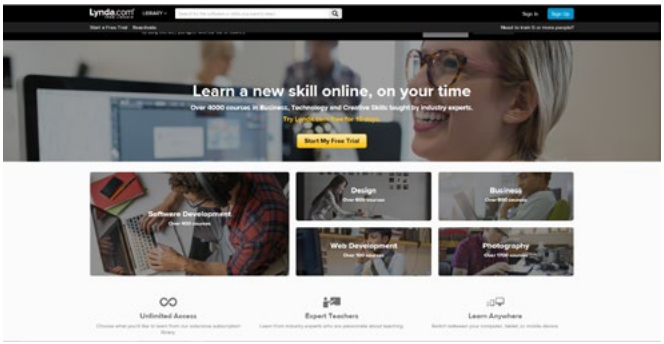
Program	Program Outline	What it can be used for
GIMP	If you lack confidence using Photoshop or are concerned about the price for something you may not use, you could consider GIMP. The Graphic Image Manipulation Program is very similar to Photoshop and it is free. There are a few limitations to the programme and it is not as professional as Photoshop, but it is a great starting point for learning this type of layout and image manipulation software.	As suggested, GIMP is very similar to Photoshop and is great for learning what the program can do before transferring over to Photoshop (if you wish).
InDesign	InDesign is a professional presentation layout program from Adobe, mainly used by designers and graphic production artists, to enable the creation of publications, poster and print media. InDesign can be quite a complex program to use, but with practice can be mastered. Using PowerPoint to get to know the basics of layout skills and aesthetically pleasing presentations is useful but again skill in using this software is highly sought in the sector.	InDesign is industry standard for creating professional layouts. InDesign will be used for: - Creating layout books - Laying out portfolio slides

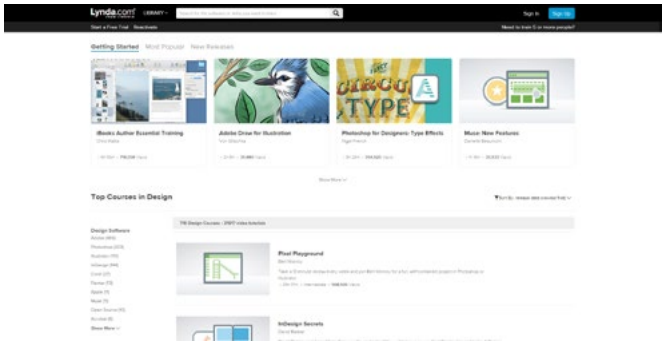
Your induction notes

Online Training Library

What is lynda.com?

A library of video-based training courses focused on software topics and business skills training. It is available to Staffordshire University students and you will need your Staffordshire email address to log in. These cover everything from commonly used software such as Microsoft Office to specialised applications in areas such as photography, web applications, audio and video, as well as more general topics such as collaboration, presentations and project management.





The tutorials cover both Windows PCs and Apple software and are available for both beginners and more advanced users. This is an excellent resource, with the licence fee paid by Staffordshire University, so we recommend that you use it.

For more information, follow this link http://www.staffs.ac.uk/support_depts/infoservices/learning_support/lynda/

Access to Staffordshire University Learning Resources

You will have access to all Staffordshire University's library facilities, including the electronic resources and off-campus library facilities.

The university library has e-books and a broad array of packages to help with study skills, IT issues, referencing, writing reports and how to research.

Top Tip: ***Download free software from Staffordshire University***

Your induction notes

On the VLS, under “Resources”, you will find a number of Staffordshire University Study Guides. Whilst these have been prepared for all students, not just those studying interior design, they are nonetheless, useful resources.

- *RefZone helps with all aspects of referencing in a number of systems*
- *RefWorks is a web tool which provides a personal reference management database*
- *Lib Guides; Academic Skills support and resources*
- *Web of Science and Web of Knowledge*
- *IEEEexplore & IEEEexploreImages*
- *JStore; Library of journals, books, papers*
- *Ebsco; Full text and bibliographic databases designed for research*

eBooks

Many books are now available as ebooks, which means that you can download them and read them at your leisure. This is particularly useful for those students studying abroad. Staffordshire University uses a number of ebooks services but to access all of these you will need:

- *Your university user name*
- *Password (as specified by Staffordshire University)*

Please contact Student Support if you do not have your current University user name details.

Dawsonera

This is a multidisciplinary collection of books, and mostly allows unlimited concurrent access. You can copy between 5-10% of text and print between 5-10% but you can only print one page at a time. You can download a title for offline reading for 3 days but you cannot print from a saved copy; once the download period has expired you can download the book again.

- *Access Dawsonera eBooks*
- *Guide to using Dawsonera*

Top Tip: ***In Internet Explorer (IE) 9 you must set compatibility view when viewing a Dawsonera book (select Tools>Compatibility view on the IE9 toolbar). Alternatively you may find it easier to use a different web browser such as Firefox or Google Chrome***

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Covering most subjects, and reflecting current learning and teaching, there is no concurrency and only allows one user at a time. You can view online or download.

- *Access EBSCO eBooks*
- *Guide to using EBSCO eBooks*
- *Access ASME press*

Sconul Access

A Sconul Access card will allow for NDA registered distance learning students to visit, access and borrow from other participating higher education libraries. For more information, please visit the Sconul website http://www.sconul.ac.uk/sconul-access.

- *You will be asked to indicate what your status is - distance learning student*
- *You will be asked for your institution - Staffordshire University*
- *You then select the university library that you want to access - this should produce a box for you to input your details including your Staffordshire University student number*

Sconul access can only be granted to those students currently based in the UK and Ireland.

Other Resources

There are also a number of "How 2 Guides" or video guides which give tips on specific skills e.g. taking photographs or using AutoCAD. These can be found under the Resources tab on the VLS.

The British institute of Interior Design

All students are entitled to free student membership of the British Institute of Interior Design (BIID). This is the professional organisation for the interior design industry and when you finish your degree you will be able to progress to Associate Membership and access the BIID Professional Pathway. The Pathway allows you to evidence your knowledge and experience and develop as an interior designer. Full membership is awarded to those people in the industry working as interior designers who have met all the criteria of the Professional Pathway.

The BIID run CPD seminars and industry partner seminars aimed at developing their members' knowledge and skills.

All you need to do is follow the link to your free membership package: http://www.biid.org.uk/how-to-join-student.php

Top Tip: ***Join the BIID***

Work Experience

In addition to the professional focus throughout the course, you are required to undertake specific work experience. As an institution, we recognise that you come from a variety of backgrounds, which will impact on the form that this work experience takes. Likewise, many of you may be in full time work or have full time caring commitments and therefore unable to work-shadow during the day. Some of you might even have your own business already working with commissions. Therefore, every student will be treated individually to determine the best course of action in order to achieve your work experience.

Work-related practice is an essential and integral part of Foundation Degrees and BA (Hons) Degrees at Level 5. All students should try to have exposure to the commercial environment. While you are working on your assignments, you may find it appropriate and helpful to gain insight into interior design professional practice, which can be achieved by observing local designers. All assignments are written with a commercial focus and are assessed against professional standards. You should focus on preparing designs and plans for a client not for an assessor.

The following suggestions are made but if you have other ideas about how you can achieve the goal of work experience, please discuss them with your tutor:

Options

1. Work-shadowing in an interior design practice. We would be happy to provide letters of support for this but would suggest that you contact local companies to see if you could work-shadow for a period of time e.g. 1-2 weeks. If this is your preferred option and you have no success, please discuss with your tutor. (Time allocation will vary according to the placement but a minimum of 40 hours is required.)

2. If you have commercial commissions, or are working in the industry you may use your own work experience. Make sure to discuss the work with your tutor and submit examples of your work to NDA to gain feedback. This is not marked but would enable you to receive feedback from a professional interior designer (minimum of 40 hours – this can be within your job role). From time to time NDA receives requests for designs and these will be posted on the VLS and a VLS mail sent out. These are ideal opportunities to use for your work experience.

3. If you have no time available and not operating commercially, you could undertake a couple of commissions for colleagues or local companies or could advertise for clients. It is likely that this would be on a no fee basis. Again, work would be submitted to your tutor for feedback and you will gain more success if you avoid using friends and family and take on a local commission e.g. a doctor's or dentist's waiting room.

At the end of Module 8, we will require an evaluative report (max 2000 words) on the work experience you have undertaken and what you have gained as a result of this. This forms an essential part of your assessment and accounts for 10% of the marks.

Whatever you choose, at the start of Module 5 you will receive an email asking you to complete the Work Experience Form on the VLS.

Top Tip: ***Remember to plan time for your work experience***

Your induction notes

Student Support

Your Personal Tutor

You will be allocated a Personal Tutor by the NDA. The role of your Personal Tutor is to take day-to-day responsibility for your pastoral and academic well-being. This will include:

- *Consistent and regular contact*
- *Record of any interaction*
- *Providing you with general academic guidance on your progress through the degree for which you are registered*
- *Writing references*
- *Taking any necessary initiatives to refer matters to student counsellors/the Director of Studies/ Module leaders etc., completing referral forms and forwarding to appropriate personnel where appropriate, plus placing a copy on file*
- *Providing careers advice where appropriate*
- *Providing support, if appropriate, for extenuating circumstances claims*

We like to make sure that the support we offer meets your own individual circumstances, so please contact us and tell us more about the support you feel you need at any time during your course Please call NDA Student Support on 0115 912 3412 Ext 235 or 227; or email: studentsupport@nda.ac.uk or ssa@nda.ac.uk.

Support

Extenuating Circumstances

We recognise that there may be times when you are unable to complete work due to circumstances beyond your control e.g. personal illness or personal difficulties. If you can complete your work but can't meet the **specific 84, 120 & 240 deadline dates** you must make a claim for **Extenuating Circumstances** by contacting your Tutor, **as soon as possible** to discuss your options and negotiate a new submission date but it must be **BEFORE** the due date. You will need to apply

to Staffordshire University by logging in to the Staffordshire University eVision portal site, which can be accessed via the direct link provided on the home page of the VLS. To log on to the eVision site, you will need your Staffordshire University student number and password (6 digit date of birth DDMMYY). If you are unsure of your Staffordshire University student number, please contact Student Support on studentsupport@nda.ac.uk or ssa@nda.ac.uk

To successfully apply for EC, you will also need to provide evidence to support your claim, e.g. Doctor's note if you are ill. You will need to estimate when you are able to submit the work. If you have any difficulty completing the form, please contact your tutor. The University Faculty's Extenuating Circumstances Panel will hear the request and inform NDA of their decision, who will inform you via the VLS. Claims for EC are unlikely to be successful for birthdays, holidays or other planned events but if in doubt please discuss with your tutor immediately in order to inform Staffordshire University. If you have successfully requested "Extenuating Circumstances", this means you are still working but need more time. This does NOT imply any suspension of your fees. If you apply for extenuating circumstances **AFTER** your due date, any work submitted will only be marked at a maximum of 40%.

A maximum of 4 months extra time can be applied for during any single EC application. Please consult with your tutor with regards to the extra time you require.

Intermit

If your circumstances require you to take an extended break from the course you may apply to Intermit. Further details are available from your tutor. This means that, in effect, you suspend the course for a designated period of time. You cannot intermit on module 1, use the EC Programme Procedure if required. Please note, this is not an advisable route as many students find it difficult to get back into learning and may regret "opting out".

Withdrawal

We very much hope you enjoy your course and successfully graduate at the end. However, should you wish to withdraw from the course you must notify NDA in writing providing a reason, as well as completing the Staffordshire University withdrawal form, which can be found on the VLS under *Resources > Policies, Procedures & Forms > Procedures > Withdrawal Form.* NDA then has to send this information to Staffordshire University. Failure to notify NDA in writing may impact on student loan repayments. If you do not notify NDA in writing, you will be removed from the course at the next Award Board.

Added Value For Your Course

Workshops: there is an extensive programme of workshops held at our studios at the NDA Nottingham running on a cyclical calendar. You can access any workshop at any stage in your programme, just complete the booking form on the NDA website. The programme of workshops can be found in the "Calendar" section of "My VLS".

Online Workshops: we recognise that many of you are unable to attend workshops so we are increasingly providing these workshops online. These can be purchased through the NDA on the website and used at your own convenience.

E-Learning: NDA has its own bespoke Virtual Learning Studio which is continually being developed. The VLS allows a high degree of flexibility in the learning experience of the student whilst simultaneously providing a robust tracking system for administrative purposes at the NDA. Any updates to this handbook will be placed on your main page.

Individual Tutorials: designed to assist you to make decisions about your professional and personal goals and creative development and to ensure that you are fully engaged with the programme. Individual Tutorials may take place either in person with the student visiting the NDA studios in Nottingham, by phone, skype or via the VLS.

Recommended Visits: to appropriate institutions, organisations, galleries, museums and exhibitions. All students will be advised of these dates in advance through the VLS calendar. You will find a list of exhibitions under the "Resources" tab on the VLS.

Research: independent study through research is fundamental to the successful completion of your Degree.

Support for Students with Additional Needs

The NDA and Staffordshire University have a strong commitment to supporting students with additional needs. A range of facilities and services are available to help support students' learning at the NDA and at the University. We always endeavour to identify any additional needs you may require prior to the commencement of your course. For those students who require additional support to enable them to study; in order to ensure that an appropriate learning environment is in place, students will be asked to attend an assessment of their particular study support needs by the Disability Advisory Service. The assessment itself is carried out by Staffordshire Regional Access Centre at the University premises or at a Regional Centre throughout the country. For further details please email studentsupport@nda.ac.uk or ssa@nda.ac.uk

Disclosing your disability and applying for Disabled Students' Allowances

NDA is committed to enabling all students to achieve their full potential. In order for this to happen we recognise that students will, from time to time, require support and that many of our disabled students will need individually tailored support for part, or all, of their course.

With this in mind, we provide a support service that delivers exactly what you need to allow you to access your course successfully.

Many students with a disability, studying at degree level, are entitled to receive Disabled Students' Allowances (DSAs) which help to fund the support that NDA and Staffordshire University offers.

As a higher education student living in England, you can apply for a Disabled Students' Allowance DSA) if you have a:

- *Disability*
- *Long-term health conditions*
- *Mental health condition*
- *Specific learning difficulty such as dyslexia*

What you'll get

The money you get (http://www.gov.uk/disabled-students-allowances-dsas/what-youll-get) depends on your individual needs, not your income. DSAs are paid on top of your other student finance and don't have to be repaid. See here How to Apply.

For the 2016-17 academic year, you could receive:

Type of Student	Specialist equipment allowance	Non-medical helper allowance	General allowance
Part-time	Up to £5,212 for the whole course*	Up to £15,543 per year*	Up to £1,305 per year*

*These figures are the maximum amounts - most students receive less.

Please note that this finance is for additional help not the basic course fees.

DSAs can help with the costs of:

- *Specialist equipment, such as computer software*
- *Non-medical helpers, such as a note-taker or reader*
- *Extra travel costs you have to pay because of your disability*
- *Other costs, such as photocopying*

In order for us to support you effectively it is essential that you apply for DSAs as soon as you possibly can and we'll support you in doing this. It can take a long time to establish your eligibility so the sooner you apply, the sooner you'll get your full support package. We expect that you will play a full part in helping us to organise and deliver your support.

What is Disability Evidence?

Before Disabled Student Support can be put in place for you, we need to receive some disability evidence from you.

If you are a student with dyslexia:

We will need a diagnostic report carried out after the age of 16 which confirms that you have Specific Learning Difficulties (e.g. Dyslexia) **and which conforms to the SpLD Working Group 2005/DfES Guidelines for Assessment of SpLDs in Higher Education.** If you have a report carried out before you were 16, or have not had a formal assessment before, please contact Student Support for advice.

If you have a health condition:

We will need a letter from a qualified medical professional (e.g. GP, consultant or specialist nurse) which gives:

- *The name of your disability or health condition, when it was diagnosed/identified and how long it is likely to last.*
- *The main difficulties that you experience for example mobility or concentration difficulties.*
- *Any side effects of medication that you are taking.*
- *How your study is affected (not what support you need).*

If you are a deaf or hard of hearing student:

We need an audiology report or a doctor's letter confirming your hearing loss. Please note that hearing impairment will not impact on your ability to do the course, all communication can be by email.

You may need to pay for medical evidence, we cannot be held responsible for any costs incurred.

Once you have obtained your evidence, you will then need to:

1. Provide a copy of your disability evidence - before Disabled Student Support can put support in place for you, we need evidence from you.

Please return your evidence to Student Support at:

The National Design Academy
Rufford Hall
Waterside Way
Nottingham
NG2 4DP

Or e-mail to studentsupport@nda.ac.uk or ssa@nda.ac.uk

2. Speak to your Tutor or Student Support (0115 912 3412 ext 235 or 227) to discuss in confident the support you need in order to complete your course. This information will be used to produce an Interim Support Agreement which, with your consent, will be sent to the relevant departments at Staffordshire University so that your support arrangements can be organised.

3. If you are applying for DSA, we will assist you in completing the relevant form which can be downloaded by copying the following link into your search engine (such as Google): www.slc.co.uk/media/416293/dsa_full.pdf

4. If you apply for DSA, you may receive a letter from your funding authority giving permission for your assessment (often called a Study Needs Assessment). You should contact an Assessment Centre as soon as you receive this letter.

5. Attend your Study Needs Assessment.

6. The appointment will last up to 1½ - 2 hours and the Assessor will discuss the different options to support you in your learning.

7. Send a copy of the report to your Tutor or Student Support which, with your consent, will be sent to the relevant departments at Staffordshire University so that your support arrangements can be organised.

What if I am not entitled to DSA?

If you are disabled but not entitled to DSAs, for example if you are an International student, we will work with you to get an assessment of your study related needs and deliver a support package appropriate to your needs. Again, we would ask you to let us know as soon as possible in order to get your support in place quickly.

Your induction notes

Reflective Design Journal

During your time studying, and in conjunction with your tutor, you will be expected to develop and be responsible for maintaining a Reflective Design Journal (RDJ).

What is a RDJ and how do you go about producing one?

- *The RDJ is not a personal diary; it is an opportunity to reflect on inspiration and research and is confidential*
- *You can put whatever you like into your RDJ as long as you feel that it has an important link to your development and in some way expresses or underpins your progression and study. You can include sketches, photos, fabrics, museum tickets, thoughts, ideas, poems etc, it really doesn't matter as long as it works for you!*
- *It should be a tool to help you understand and identify your own needs, abilities and weaknesses*
- *It is a method of developing your own design style/signature*
- *No two RDJ are the same as they are so personally maintained*
- *Your RDJ must be reflected upon regularly in order for you to analyse and examine your progress*
- *Also, and probably more importantly, you must reflect on what areas haven't been so successful and how these could be improved in the future. This process will lead to a deeper understanding of your work and enhance your skills and knowledge*

Why do you need to produce a RDJ?

An RDJ enables your work to progress and develop as fully as possible throughout the course, it is essential that you keep up-to-date with your RDJ. A RDJ is a very helpful tool which will have an extremely positive impact on your success as an interior designer.

The RDJ is an integral part of the final project in the BA (Hons) and counts as 5% of your overall final Module mark. It is an essential tool which will aid your personal development and success throughout the course duration. You may be asked to submit pages from your RDJ along with an assignment at any stage of the course. You should keep a RDJ for each module.

Top Tip:*It is strongly advised that your RDJ is presented in an A3 format of some sort or even larger if you wish. A journal which is any smaller than A3 in size may restrict your room for expression and creativity*

For further information, please refer to the Reflective Design Journal – How 2 Guide, found under Resources > Study Aids > How-to Guides, on the VLS.

Your induction notes

Assessment

The assessment process provides a means of both developing and evaluating your practice and performance. An assignment is a way of measuring progression through each module. The aim is to enhance personal and professional development whilst also providing a means of evaluating performance. Assignments within a module are designed to match the learning outcomes of the module, and the overall pattern of assessment across the programme matches the learning outcomes of the degree.

Assessment should be seen as an ongoing process reflecting how your performance is developing. Tutor feedback on assignments reflects this, and is given to help you understand how to improve your work, as well as offering you the opportunity to consider and discuss your own progress. This feedback is under each relevant course module (by clicking on the module tab) and then selecting 'View Marking Sheets'. If there is anything that you are unclear about in the feedback, please contact your tutor.

This British qualification requires that you use metric measurements for all work submitted. If you are planning to use a building outside the UK, you must be aware that compliance rules may differ for building regulations and consequently you must include a document to compare the building regulations of your country with British Regulations, otherwise your tutor will be unable to mark your work accurately.

Formative Assessment

Formative assessment is mandatory in order to develop a range of practical skills; and should be submitted by day 40.

Formative Feedback

This means that although it is not "marked" tutors will let you know of any areas to develop and give you an opportunity to improve the work before submitting for final marking. If you submit part or all of an assessment at least **3 weeks** before the submission date, making it clear that you would like some formative feedback, your tutor will look at it (not mark it) and give you some feedback on how to improve it. Less than 3 weeks will not give time for feedback and for you to make changes to achieve the deadlines. You should be clear when you submit work, whether it is for feedback or marking by ticking the appropriate box. Work submitted for marking cannot be improved or resubmitted.

For formative feedback you do not have to submit all of your assignment, only the parts you would like checking. Please note you can only submit work for feedback once per part of the assignment (i.e. you can only submit Assignment A once, Assignment B once and so on), otherwise it becomes difficult to differentiate what is tutor input and what is your own work.

Summative Assessment

Summative assessment marking will be submitted at the end of the module and will be final.

Top Tips for Assignments

Write in the Third Person

It is recommended to present work and write reports in the third person e.g. rather than "**I think.....**" you could write "**it could be considered that ....**" Have a look at the Academic Writing Tips, Academic Language and Report Writing guides on the VLS.

Maximum Word Counts

When a maximum word count is given, this indicates that your assignment should not be more than 10% under or over the word limit. This means that if the word count maximum is 1000, it should not exceed 1100 or be below 900. If you do significantly less, you will probably not have included all the information required but if you go above this level, you are not demonstrating the ability to be selective in your material.

Learning Outcomes

Ensure that you focus on the learning outcomes for the module – this will help you improve your mark.

Your induction notes

How to reference and how to compile a bibliography

Referencing

Whenever you incorporate into your own writing any ideas, facts or quotations that are from other people's work, you are required to reference this material properly. With our degree courses, all academic documents (essay, reports, dissertations and theses) you produce need to be referenced, meaning that you need to list all your primary and secondary research resource material used in your academic documents.

For all NDA degree courses you are required to reference using the Harvard referencing style, this is regularly updated on the VLS.

Bibliography

You may also be required to include a bibliography for your modules. The bibliography should be placed at the end of your assignment work and sorted alphabetically.

You must include any books magazines and internet sites that you have used for general background reading.

Academic Malpractice (Plagiarism)

We want you to read around your subject, but be careful of copying chunks from books, or cutting and pasting other people's work from the internet or even another student's work, even if you alter them slightly. You won't learn anything, and it is a form of cheating, which is really academic theft. That doesn't mean you shouldn't quote from other people's research, but there is a correct way to do this. You will be given advice on how to use other people's work and give yourself the credit for having researched the subject you are studying without plagiarising. If you don't do this, and your work appears to be plagiarised, we take a very serious view, and there is a set process to be followed. Please see Staffordshire University information www.staffs.ac.uk/uniservices/infoservices/library/find/references/plagiarism/index.php

1. How do NDA know if you have plagiarised?

NDA has a number of ways to determine if the work you submit has been plagiarised. Tutors will submit assignments to plagiarism software (Turnitin) which will identify all plagiarised material. If you have referenced this material with the author's name etc. that will be acceptable but if you have copied it without referencing correctly, it is not an acceptable academic practice.

2. What are the Rules?

If you take ANY text, from ANY source and do NOT put this in your own words it is plagiarism unless you follow the correct referencing style put the text in “inverted commas” and reference it at the time and in your reference list at the end.

3. What happens if I plagiarise?

We recognise that many students do not realise that they are plagiarising. However, in recent cases where there has been extensive plagiarism, the work has been returned unmarked with the request to re-present it without plagiarism. We would then investigate and this would result in a range of possible responses. Details of this can be seen on Staffordshire University’s website www.staffs.ac.uk/uniservices/infoservices/library/find/references/plagiarism/index.php

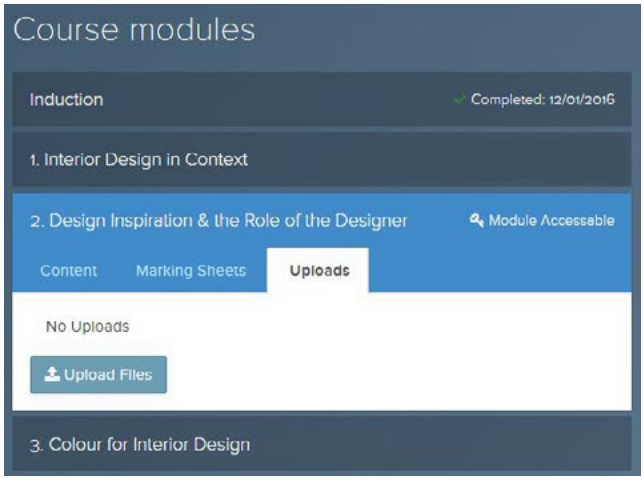
4. How do I avoid it?

- *Read the Staffordshire Study Guide on Avoiding Plagiarism in the Resources section*
- *Read the Staffordshire Study Guide on Harvard Referencing*
- *Read the NDA Guide to Referencing*
- *Read books, internet pages etc, but think about the content and put it in your own words*
- *Ask your tutor if you are unsure in any way*

The Award Board can require you to resubmit the work. If plagiarism is repeated or occurs during the final year of your course, the penalty may be more serious. Please see Staffordshire University Regulations (http://www.staffs.ac.uk/images/ugrad_mod_fram.pdf) for full information.

Your induction notes

How to Submit Your Assignment



- *Electronically – use the 'My Uploads' section on the VLS (found under each module dropdown in the 'Course Modules' area on the homepage of your VLS. If submitting hand-drawn scale plans, please ensure these include a scale-bar on the drawing and have been scanned appropriately.* ***Photographs of technical drawings will not be accepted.*** *Please photocopy or print extra copies (in colour where appropriate) of all completed assignments if you are sending them by post. If your electronic files are too large to be uploaded via the VLS system, please contact your tutor who will arrange another suitable alternative (such as using WeTransfer or Dropbox.)*

Submitting your Assignments:

- *DO please submit assignments for your module before the due date shown on the VLS*
- *DO clearly label every piece of work*
- *DO contact a tutor at any time – don't struggle – ever!*
- *DO write your name and address on the outside of your envelope/parcel, in case your assignment goes missing in the mail*
- *DO have your assignments weighed at the post office. We regret we are unable to pay excess postage for assignments*

Presentation of Assignments

All assignments are presented with an assignment brief (what you need to do) and assessment criteria (what you will be assessed on). The assessment criteria indicate the potential marks available and these vary from module to module. Quality of presentation is very important, interior design is fundamentally about visual presentation so every piece of work will consider this as part of the assessment.

Assignment Deadlines:

- *BA (Hons) modules have 84 days for the first 8 assignments, 120 days for assignments 9 & 10 and 240 days for the final project. MA module have 120 days for each 30 credit module, 84 days for each15 credit module and 240 days for the double length Final Project. Assignments can be submitted earlier and students are encouraged to submit work as early as possible to progress more quickly through the course, and to allow for holidays or illness. It is your responsibility to submit assignments on time*
- *In HE, a resubmission is called a 'referral' and in line with Staffordshire University Regulations you are only allowed one referral per module. If you submit "referred" work, the highest percentage that can be achieved is 40%. Please note that this may have little impact on your final degree grade, especially if it occurs in modules 1-4. Failure to submit on time without an adequate reason may result in the work not being marked*
- *In exceptional circumstances, students may be allowed an additional referral opportunity (3rd attempt) but this will be at the discretion of the Staffordshire University Award Board*
- *All marks issued to students will be provisional until ratified by Staffordshire University's formal Award Board*

Top Tip: ***Manage your deadlines effectively***

After you have submitted your assignment:

- *Once we receive your work, it is logged onto the VLS*
- *You will receive a VLS mail confirming receipt of your assignment and asking you to complete the feedback questionnaire. Please note,* ***you need to complete this questionnaire in order to progress to the next module***
- *This will release the PDF version of the next module so you can download it or start to look at it online (but it will not start the countdown)*
- *Your tutor will mark your work in 10 working days*
- *When your work has been marked, you will be sent an automatic VLS mail indicating that your marks and feedback are in the "View Marking Sheets" section by clicking on the module tab on the home page of the VLS*
- *The completion of assessment by your tutor will start the countdown for your next module*

Mark Scheme & Grading

The following descriptions will help you understand how your work is marked. For more detailed explanations of Staffordshire University Regulations refer to: http://www.staffs.ac.uk/current/regulations/index.php :

- *Marking assessed work will follow procedures to ensure objectivity and fairness*
- *Information on the assignment will detail different points on the grading scale*
- *The following marking scheme will be applied across the whole range of assessments*
- *To pass a module a minimum of 40% is required for BA/FdA levels and 50% for MA level*
- *All text assignments should be typed, not handwritten*

BA Research Project

Name _____ Tutor _____

	Assessment Criteria	Maximum Marks Achievable	Poor	Unsatisfactory	Satisfactory	Good	Very Good
1	**Evidence of Research & its relationship to the hypothesis:** Depth of research & relevance displayed through text and visual imagery. Organisation & Structure of Research. Evidence of primary and secondary research	25					
2	**Quality of Presentation** Format & composition - fluency & focus Visual Presentation Attention to detail	20					
3	**Analysis & Evaluation** Demonstrate critical understanding of research, detailed and original conclusions	35					
4	**Originality** Interpretation of ideas, originality of concept and development	15					
5	**Referencing** Acknowledgement of images, quotations and research text Bibliography	5					
		100					

TOTAL Percentage _____

RESUBMIT Grade _____

Quality & Second Marking

Samples from all modules and tutors are selected on a monthly basis for second marking. This ensures standardisation within the marking process.

BA (Hons) & FdA Assessment Criteria	Percentages	
Evidence of achievement of high level objectives. Excellent grasp of key issues. High quality of: critical interpretation, analysis, evaluation, reflection and insight. Evaluation and reflection is clearly related to wider issues in the Interior Design profession. Excellent links of theory and work based practice. Good, clear and accessible style. Excellent use of a wide range of sources appropriate to level and task, with full referencing where appropriate. Evidence of independent thought. Excellent and wide range of communication techniques employed.	Over 70%	Pass
Major factual content included and understood with reasoned argument and sequencing. The material presented forms a logical progression. Good use of sources appropriate to level and task, with full referencing where appropriate. Good links of theory to work based practice which is clearly related to wider issues in the Interior Design Profession. Reasonably good analysis, evaluation and reflection. Good use of a range of communications employed.	60-69%	
Work of moderate quality showing evidence of understanding of basic concepts, though some errors and omissions with respect to central information. Work may lack depth or is insufficiently theoretical. Some attempts at linking academic knowledge with work based practice. Analysis/evaluation and reflection limited. Reasonable use of appropriate sources but structure is loose and with moderate use of a range of communications.	50-59%	
Many minor errors in central information, though with key concepts given or alluded to. Evidence of weak understanding with little attempt to link theory to practice. Work shows lack of structure and sequence and is often merely descriptive. Referencing weak and limited use of communications methods.	40-49%	
Some facts provided but are scant, anecdotal, confused or poorly expressed. There is little coherence or appropriate structure present to indicate an understanding of the fundamental concepts of interior design. Lack of theory and application coupled with poor analysis and reflection. The work displays little or no use of sources and poor use of communications.	33-39%	Fail
Many major errors of fact with much necessary material omitted. No coherence and little/no evidence of understanding. Structure is inappropriate or missing.	1-32%	
Non-submission of work	0	

MA Assessment Criteria		
Evidence of achievement of high level objectives. Excellent grasp of key issues. High quality of: critical interpretation, analysis, evaluation, reflection and insight. Evaluation and reflection is clearly related to wider issues in the Interior Design profession. Excellent links of theory and work based practice. Good, clear and accessible style. Excellent use of a wide range of sources appropriate to level and task, with full referencing where appropriate. Evidence of independent thought. Excellent and wide range of communication techniques employed.	70-100%	PASS
Major factual content included and understood with reasoned argument and sequencing. The material presented forms a logical progression. Good use of sources appropriate to level and task, with full referencing where appropriate. Good links of theory to work based practice which is clearly related to wider issues in the Interior Design Profession. Reasonably good analysis, evaluation and reflection. Good use of a range of communications employed.	60-69%	
Work of moderate quality showing evidence of understanding of basic concepts, though some errors and omissions with respect to central information. Work may lack depth or is insufficiently theoretical. Some attempts at linking academic knowledge with work based practice. Analysis/evaluation and reflection limited. Reasonable use of appropriate sources but structure is loose and with moderate use of a range of communications.	50-59%	
Many minor errors in central information, though with key concepts given or alluded to. Evidence of weak understanding with little attempt to link theory to practice. Work shows lack of structure and sequence and is often merely descriptive. Referencing weak and limited use of communications methods.	40-49%	
Some facts provided but are scant, anecdotal, confused or poorly expressed. There is little coherence or appropriate structure present to indicate an understanding of the fundamental concepts of interior design. Lack of theory and application coupled with poor analysis and reflection. The work displays little or no use of sources and poor use of communications.	30 – 39%	FAIL
Many major errors of fact with much necessary material omitted. No coherence and little/no evidence of understanding. Structure is inappropriate or missing.	0-30%	
Non-submission of work	0%	

Classification

Foundation Degree Grades:

To give you an idea of how you are progressing on each assignment:

- ***Pass*** *An overall score of at least 40% calculated*
- ***Merit*** *An overall score of at least 60% calculated*
- ***Distinction*** *An overall score of at least 70% calculated*

Merit

- *30% of your average percentage at Level 4 modules and*
- *70% of your average percentage at Level 5 modules must be at least 60%*

Distinction

- *30% of your average grade at Level 4 modules and*
- *70% of your average grade at Level 5 modules must be at least 70%*

BA (Hons) Grades:

To give you an idea of how you are progressing on each assignment:

- ***First*** *An average score of at least 70%*
- ***2:1*** *An average score of 60 - 69%*
- ***2:2*** *An average score of 50 - 59%*
- ***3rd*** *An average score of 40 - 49%*

30% of your average percentages at **Level 5 Modules** and 70% of your average percentages at **Level 6 Modules** are used to calculate the percentage above.

Masters Grades:

- ***Pass*** *An overall score of at least 50% calculated*
- ***Merit*** *An overall score of at least 60% calculated*
- ***Distinction*** *An overall score of at least 70% calculated*

Top Tip: ***Utilise your tutor, resources and feedback to avoid re-submission***

Failed Assessments

You are allowed two attempts at any one module: i.e. the original attempt and one referral opportunity. At the discretion of Staffordshire University you may be offered the opportunity to retake the module if, having made use of the first submission opportunity, you have still not passed the module.

If you achieve an overall grade of less than 40% in any module for a BA or FdA course or less than 50% on an MA module, you may be **referred**. This usually means that you will be required to **resubmit** coursework. Please note that you cannot pass a module unless you have attempted **all** of the assessment components. You will not be required to repeat any elements you have passed. In all cases where less than the required percentage is achieved, the work will be second marked by another tutor. You will then be given detailed feedback, with a new submission date set by your tutor in which to resubmit.

If you do not submit your assignment by the due date, it will be deemed to have failed due to non-submission. There is **no automatic right** to re-take this module or submit the work, this is subject to appeal with Staffordshire University. If you are having difficulties with a deadline talk to your tutor in the first instance, or contact student support at studentsupport@nda.ac.uk.

Appeals Procedure

If you have grounds for appealing against an assessment decision or feel you have been unfairly treated you can make a formal appeal for re-assessment as follows:

- *You must lodge your appeal within **10 working days** of receiving your grades*
- *You must lodge your appeal in writing and send it to Student Support or the Operations Manager*
- *Your appeal will be acknowledged within 5 working days*
- *Your work will be re-marked by a different tutor and internally quality assured by the Director of Studies or Senior Tutor*
- *You will be notified of the outcome within 20 working days*
- *If you are still dissatisfied you may appeal to Staffordshire University. If you contact the Students Union, they will be able to assist you in formulating your appeal*

Link to Staffordshire University complaints procedures: *http://www.staffs.ac.uk/support_depts/infoservices/feedback/complaints.jsp*

Link to Staffordshire University appeals procedures: *http://www.staffs.ac.uk/academic_depts/fces/studentinfo/fcesappeal.jsp*

Award Boards

What is an Award Board?

An Award Board is a meeting with the Faculty of Arts and Creative Technology and NDA at Staffordshire University, where the progress of every student is discussed and any Modules achieved since the last Award Board are ratified. Until marks achieved for a Module have been processed at an Award Board, they are not official.

The Award Board also awards interim certificates for students who leave the programme before completion. It is only after an Award Board that the NDA receive certificates for students who have withdrawn.

What information is discussed under student progress?

Staffordshire University want to know if work is submitted late and it is their decision whether to provide another submission opportunity. They also decide if marks should be limited to. Staffordshire University set the re-submission date for assignments that have referred.

How often are Award Boards held?

There are 3 award boards a year, usually February, June and October

When is the Degree Ceremony?

There is only one degree ceremony each year, this is held in July at Trentham Gardens, Staffordshire. Anyone completing their degree after the June Award Board will be invited to the next graduation ceremony the following year. Your invitation and full information of the ceremony will be emailed to you a few months before the date.

Complaints procedure

Student Complaints

If you wish to make a complaint about anything, please speak to your personal Tutor, the Senior Tutor or the Student Support Manager as soon as you feel there is a problem, as very often problems can be resolved quickly. Depending upon their nature, informal complaints may be investigated at a variety of levels within the NDA (and University if appropriate). Wherever possible, complaints should be resolved by the member of staff who has been initially consulted. Many complaints are most speedily processed either by personal tutors or named tutors within an Award. The emphasis when investigating any complaint should always be on understanding thoroughly what is concerning you. Staff will place a note on your file recording the date of the complaint, the nature of the problem and how it was resolved.

In the event of it not being possible to resolve an issue at the initial point of contact, you will always have recourse to the Operations Manager and in extreme instances, the Academy Director.

Students who have experienced what they consider to be unsuitable comments within the student's on-line Community, should report these immediately to their tutor. The tutor, with the assistance of Senior Tutor, will investigate and identify the source. Appropriate action will then be taken.

The Student Advisory Group provides an anonymous way that complaints can be brought informally to the attention of NDA. A list of Student Advisory Group Members with their contact details is available on the VLS.

All complaints should be submitted in writing and should be addressed to the Operations Manager, who is responsible for Quality. All complaints will be acknowledged within 5 days. Your complaint will be investigated and a written response submitted in 20 working days. If this fails to answer your complaint, the matter will be referred to the Academy Director. If there is failure to achieve satisfaction at this stage, the matter should be referred to the Staffordshire University complaints procedure.

Complaints can also be made directly to Staffordshire University http://www.staffs.ac.uk/images/complaints

Career path for Interior Designers

Interior design and its related areas are one of the largest industries with over 4000 employers in the UK alone, employing 65,000 people and generating a combined turnover approaching £5bn.

The career pathways open to qualified interior designers are some of the most varied and rewarding, both in terms of personal development and financial rewards. Interior designers are also in demand for their transferable skills and their open minded approach to business and management. The BIID states that:

"Interior design is a remarkable discipline involving both the construction industry and the creative arts and architecture. As well as the ability to solve problems creatively, current legislation and regulation has to be implemented, the role of other consultants in the process of making places need to be understood and good business practice put in place. The principles of environmental sustainability are also an increasingly important part of the interior designer's remit.

Once qualified, interior design is an immensely satisfying career where every experience informs the process of problem solving and enhancing interior spaces. From learning from the past to working with future technology, creating spaces which will encourage healing, learning, living and working – the specialist areas are endless and the range of services that can be offered are increasingly sought after."

British Institute of Interior Design

The following areas indicate the scale and variety of **environments** in which the interior designer may work:

Residential

- *Houses*
- *Apartments*
- *Property development*
- *Restoration and Conversion*

Workplace

- *Offices*
- *Factories (particularly reception, boardroom and public-facing areas)*

Exhibition

- *Museum*
- *Galleries*
- *Trade and commercial exhibitions*

Commercial

- *Retail outlets*
- *Boutiques and shopping malls*
- *Warehouses*
- *Conference and convention centres*

Leisure

- *Cinemas*
- *Theatres*
- *Concert halls*
- *Arts centres*

Hospitality

- *Hotels*
- *Restaurants*
- *Bars*
- *Cafe*
- *Nightclubs*

Education

- *Schools*
- *Colleges*
- *Universities (also includes lecturing, research and academic career paths)*

Healthcare

- *Health centres*
- *Hospitals*
- *Nursing and care homes*
- *Private clinics*

Heritage

- *Visitors centres*
- *Restoration*
- *Conversion*
- *Research*

Sustainability

- *Energy efficiency*
- *Eco-production*
- *Product sourcing and selection*
- *Materials technology*

Transport

- *Yachts*
- *Cruise ships*
- *Aeroplane*
- *Railway stations*
- *Airports*

Skills

As indicated by the extremely broad areas in which interior designers may work, it is not surprising that they also have one of the largest and most transferable skill sets of any industry. Interior designers must be competent in the following areas:

Technical skills

- *Cad*
- *Drawing*
- *Sketching*
- *Document production*
- *Proficiency in Microsoft Office or equivalent*
- *Preparation of presentation materials*

Creativity

- *Spatial awareness*
- *Imagination*
- *Ability to think 'outside the box'*
- *Empathy (see a problem from a client's perspective)*

Management skills

- *Project/Practice management*
- *People management*
- *Contractor supervision*
- *Management of the design process including installation or attention to detail*

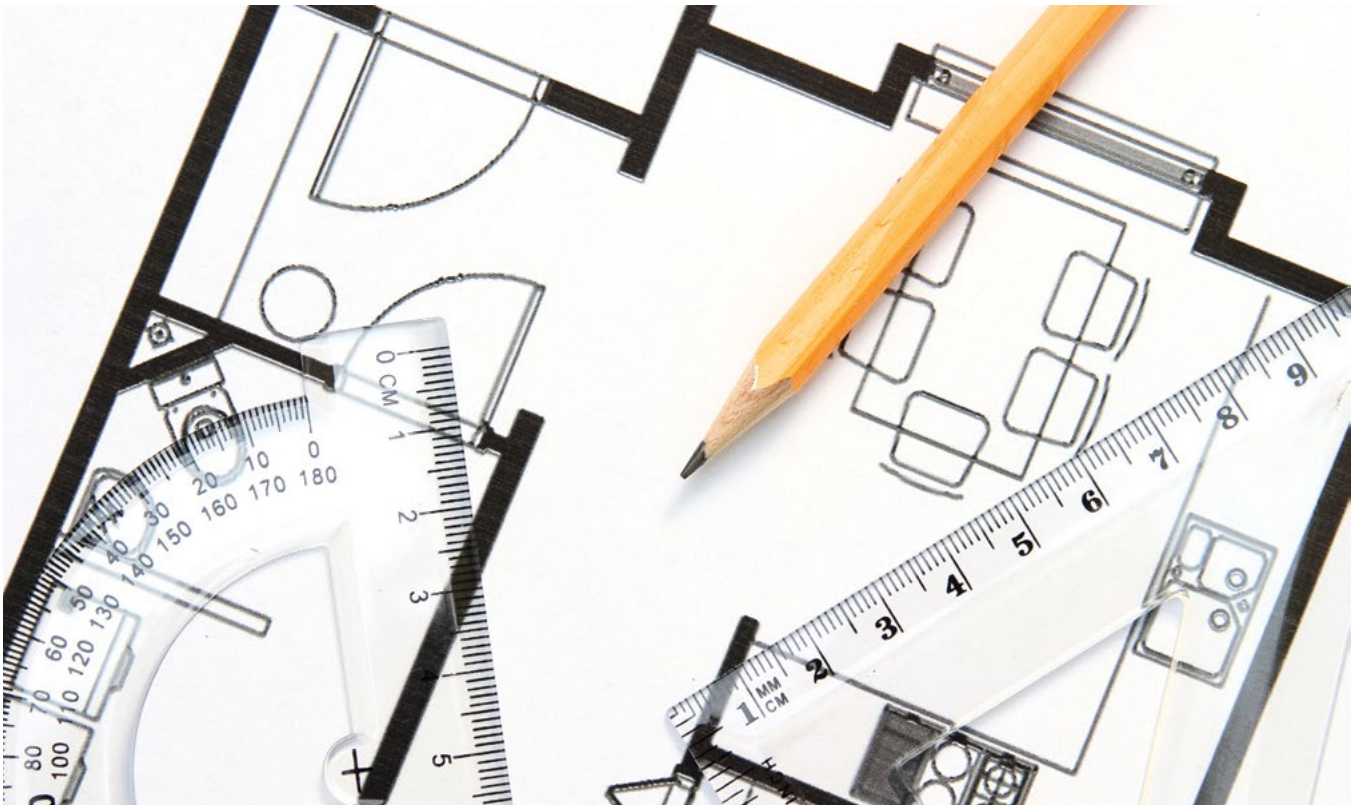
Business skills

- *Time management*
- *Financial and budgeting*
- *Marketing*
- *Presentation*
- *Inter-personal*
- *Planning*

Employment

By aligning your individual skill set with the environments within which interior design is used, a broad range of potential employment is available at a variety of entry levels including:

- *Junior designer within an interior design or architecture practice*
- *Senior designer within an interior design or architecture practice*
- *Design manager*
- *Account manager*
- *Showroom assistant, administrator or manager*
- *Freelance designer*
- *Sole trader (own interior design business)*
- *Design consultant*
- *Designing in a specialist field such as lighting, audio-visual, soft furnishings, home office*
- *Exhibitions designer, curator, manager*
- *Retail designer, manager, buyer, assistant*
- *Journalist, writer, blogger, trend spotter; freelance or salaried*
- *Academic, educator, lecturer, teacher, writer*
- *Trend forecaster*



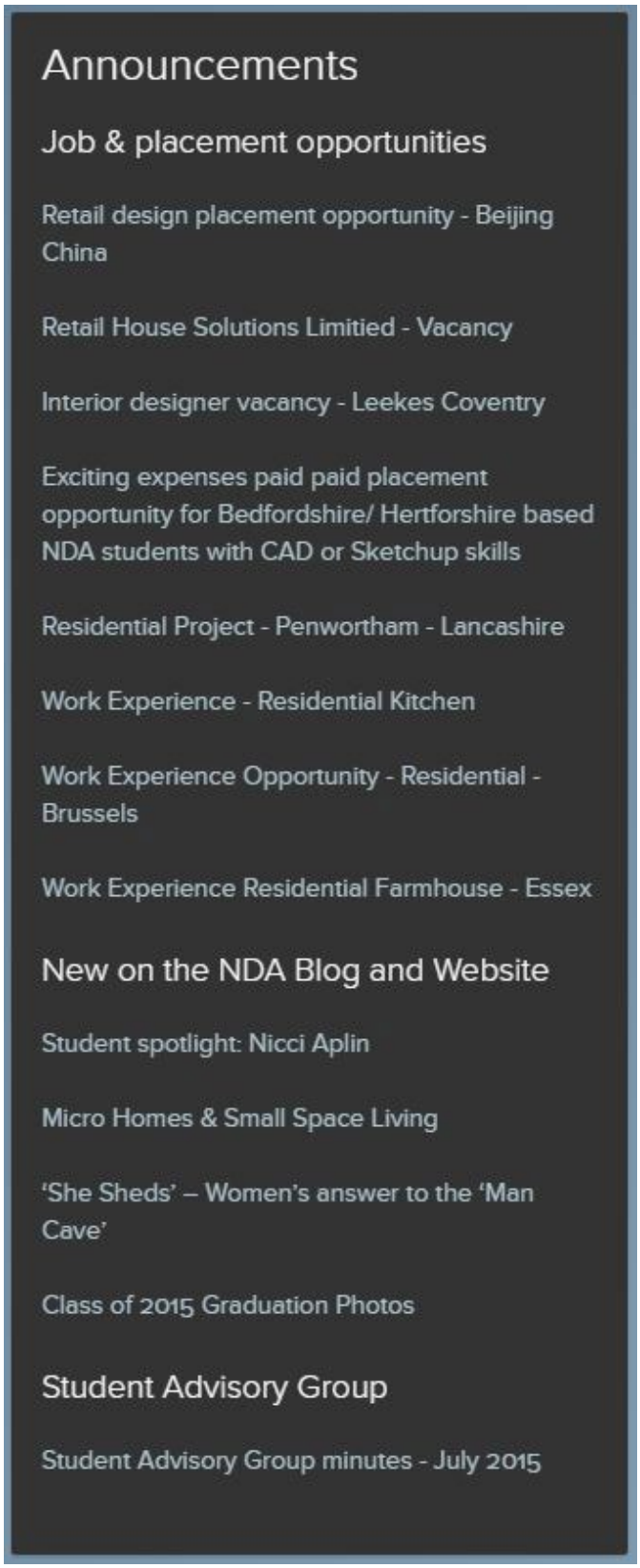
There are a number of agencies who can help you with your search for an appropriate position. The National Careers Service is there to help you choose or change a career, help you with job or course search advice and provide personalised help from careers advisers.

Creative and Cultural Skills is the Sector Skills Council that looks after the national standards for interior design and they can provide advice and guidance for opportunities within the related industries.

If you are looking for related courses you could use hotcourses or find courses, both of which are excellent search sites.

http://www.hotcourses.com/
or
http://www.findcourses.co.uk/

From time to time, employers provide job opportunities for NDA students and these can be found on the VLS under 'Announcements'. It is also worth looking at the careers section under 'Resources' on the VLS where there is advice on CV and portfolio preparation.



Appendix 1

Module Learning Outcomes

Mapped against the University Generic Learning Outcomes

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4									
1 (NDAI40534) Research & Contextualisation	Ability to collate research evidence and interpretation within interior design	●	●			●			
	Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	●	●						
	Awareness of those element (space, light, form, colour, texture, furniture and objects) that affect interior design		●						
2 (NDAI40535) Space Planning	Ability to identify and explore the principles behind organising interior space		●						
	Ability to determine, re-evaluate and organise the use of space according function						●	●	
	Ability to produce appropriate technical drawings to convey the use of space				●				
3 (NDAI40536) Design in Historical Context	Ability to place historical style in social or political context		●			●			
	Ability to demonstrate awareness of the chronology of key stylistic developments with reference to interiors and exteriors over a specific time period		●			●			

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4									
	Ability to select and source appropriate furnishings for period buildings			●				●	
4 (NDAI40537) Creative Lighting & Technology	Ability to produce a proposed lighting design for an internal space, describing the effects and features						●	●	●
	Ability to source and select appropriate lighting and audio visual products for a specific design brief and place within a design scheme		●			●	●		
	Ability to produce a detailed lighting and AV plan and specification for a designated space applying both qualitative and quantitative measures to the space and design documents					●		●	●
Level 5									
5 (NDAI50538) Sustainable Design and Technology	Ability to describe and evaluate the of structure and commonly used materials and finishes relevant to the completion of a sustainable interior design scheme	●	●			●		●	
	Ability to produce and present a scale models to a level which allows effective exploration and awareness of basic structural and construction principles as applicable to an interior design project	●						●	
	Ability to identify and discuss issues, concerns and debate relative to responsible interior design and ability to develop and complete a design brief through the exploration of space and integration of ongoing research in the area of responsible/sustainable interior design, with reference to building regulations and legislation	●	●			●		●	
	Ability to source green and eco responsible manufacturers and suppliers. Identify the work of designers working in the field internationally	●				●			

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 5									
6 (NDAI50539) Home Staging & Show Home Design	Ability to produce commercial designs for the residential sales market which clearly represent the designers intentions			●	●			●	
	Ability to design for maximum effect on predetermined budgets through analysis of client briefs			●				●	
	Ability to apply appropriate product selection to enhance interiors for a specific target market			●				●	
7 (NDAI50540) Professional Practice	Ability to demonstrate professional practice within the context of interior design					●		●	
	Ability to demonstrate marketing activity within interior design professional practice			●	●				
	Ability to produce and present a comprehensive business plan							●	
	Ability to generate brand in order to develop a business					●			
8 (NDAI50667) Furniture & Furnishings	Ability to produce a fully costed final design scheme to professional standards				●		●	●	●
	Ability to develop and apply organisational skills related to furniture and furnishings through project work						●	●	
	Ability to use furniture and textiles appropriately in an interior design scheme			●	●			●	
	Ability to demonstrate interaction with clients and/or professionals through work experience								●

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 6									
9A (NDAI60853) Hotel Design	Ability to demonstrate a critical understanding of the development and utilisation of brand identity and design principles for the hotel industry			●		●			●
	Ability to develop and refine concepts relating to the spatial design and decoration of hotel interiors combining functionality and aesthetics, leading to the production of commercial presentations	●					●	●	
9B (NDAI60543) Exhibition Design	Ability to demonstrate a critical understanding of the conceptual framework supporting exhibition design	●	●			●	●	●	●
	Ability to select and use appropriate project management skills and professional practice within the subject area of exhibition design		●	●				●	
	Ability to identify, research and evaluate differing client requirements and accommodate within the subject area of exhibition design			●	●				●
10 (NDAI60548) Research Project	Ability to undertake a sustained piece of research to its conclusion	●	●						
	Ability to plan (or map) and prepare the proposed methods of enquiry and/or argument for the study							●	
	Ability to synthesise and evaluate research results		●						
	Ability to select and implement presentation formats appropriate to the research subject			●					

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 6									
11 (NDAI60572) Independent Study	Ability to organise and prioritise research for a large, single design project		●						
	Ability to synthesise information acquired during research								●
	Ability to plan (or map) and prepare the proposed route through the Independent Study Module in its entirety and apply the information synthesised from research towards the planning and structuring of a design project			●			●	●	
	Ability to define a methodology for recording interior reflective design practice					●			
	Ability to record the outcomes of a design project				●				

Interior Design resources

As an Interior Designer it is important to read, to observe and to record interior trends. The High Street Newsagent will sell magazines such as: Grand Designs, Homes & Gardens, Ideal Home and Elle Decoration etc. More specialist periodicals such as IdFX, Wallpaper and Blueprint, may be purchased or ordered from your local newsagent or book shop. The more specialist periodicals will contain a 'reader enquiry card, this can be completed in order to obtain information from listed suppliers and manufacturers, to include within your Interior Design library. You may also find that Architectural, Landscape, Photography and Fashion journals and magazines are of interest.

The National Design Academy operates a blog commentating on current activity within the interior design industry, also you can follow us on social media and subscribe to our newsletter.

https://www.nda.ac.uk/blog/

www.facebook.com/TheNationalDesignAcademy

www.twitter.com/NDAtweeter

The following internet sites may be accessed for interior design information and services which are available in the United Kingdom and worldwide:

http://www.isdesignet.com

http://www.designdirectory.co.uk

http://www.arts.ac.uk/library/

www.rudi.net

www.moma.org

www.imagesofengland.org.uk

Maintaining Your Design Library

Many interior and architectural design practices will have a library where information from suppliers will be stored for use. The library will usually have a coding system to file and store material to provide structure, consistency and easy access.

A system of coding may be applied to the information that you source from relevant suppliers and manufacturers, which will inform the structure of your interior design library. An example of a simple coding system could be the following:

F = floor finishes i.e.; carpets, wood, tiles and laminate

P = paint finishes i.e.; colour cards and samples

T = textiles and fabric samples

W = wallpaper samples

It is important to start your own interior design library at an early stage. In order to gather the relevant information you may wish to contact suppliers direct, either by telephone, post or email and using your own business stationery. By using your own business stationery, suppliers and manufacturers may be more likely to send samples to an interior design business rather than to a student in education.

It is also important to source information from environmentally responsible companies and manufacturers who produce products from renewable sources and which are environmentally 'friendly'. The information that you receive may come in the form of a brochure, paint cards, pieces of fabric or small pieces of floor coverings. The samples and information can be used for future reference, to generate your ideas for interior design schemes and to be used on the sample or mood board that you may present to your client.

From your research of interior design products and the information that you have sourced, you should start an address book or directory. This address book/directory will provide a record of the suppliers and products that you find most useful, it can list their contact details and provide you with an invaluable source of easily accessible information.

Feedback on assessments

Our principles - good feedback should:	Because of the principles, you; the student; can expert:
1. Be an interactive process involving student-tutor and student-student dialogue There should be an agreed point of reference and common starting point between students and staff as to what constitutes the purpose and use of feedback as part of a learning process. The content of this originates from the knowledge and professional expectations of the subject discipline. Determining the common starting point is an iterative process emerging out of interactive dialogue between staff, students and their peers, where all participants challenge and are open to each other's views.	• *To work with a set of agreed assessment rules* • *To agree with staff and other students on why you will get feedback* • *To debate with other students via the community & workshops* • *To learn from other students via the community & workshops* • *To see other students learn from you* • *To discuss with lecturers and other staff* • *To learn from lecturers and other staff* • *University staff to learn from you* • *Every conversation about your studies to be a type of feedback you can learn from (we are an Academic Community)* • *To get feedback throughout your course* • *To also get specific and timely formal written feedback from tutors on your marked assessments*

Our principles - good feedback should:	Because of the principles, you; the student; can expert:
2. Facilitate the development of self assessment and reflection The feedback should generate a series of questions for the student which makes them think about their learning now, and what they need to do to develop their learning in the future. This will enable them to understand the purpose of the feedback in each specific context; create the capacity to developing evaluative judgement; the ability to review their own performance against professional and academic criteria; and to think about learning strategies they need to develop in the future.	• *To ask yourself new questions about your learning* • *To ask yourself new questions about your subject* • *To improve your understanding of your own thoughts* • *To improve your ability to see the worth of other people's work and thoughts* • *To improve your ability to evaluate your own work and the work of others* • *To become better at working in order to meet specific goals or targets* • *To get better at working out what types of feedback you need and working out when you need feedback*
3. Clarify for students and staff, through dialogue, what good or bad performance actually is in the assignment or task This involves identifying and justifying the strengths and achievements of the assignment, artefact or task under discussion. This should also then lead to outlining how changes and improvements may be made, through reference to discussion around what constitutes the criteria for good performance and how the outcomes of the task have been met. Students need to be aware that feedback is a process that can take place at any time or place, and isn't restricted to formal learning situations.	• *To get better at seeing where your work is good and where it needs improvement* • *To get better at seeing where other people's work is good and where it needs improvement* • *To get better at accepting and using help from other people to improve your own work* • *To discuss how ideas relate to marking criteria* • *To get and give feedback wherever you can: not just in tutorials or seminars*

Our principles - good feedback should:	Because of the principles, you; the student; can expert:
4. Be developmental, progressive and transferable to new learning contexts The dialogue and understanding that emerges from the feedback should be applicable both to the current debate and also contain elements that are able to be translated to a range of current and future learning situations. As the student progresses through their learning journey they should be developing a more sustained and sophisticated approach to their learning, culminating in the expression of the graduate attributes appropriate to their level and subject specialism.	• *Your feedback to be relevant to your course* • *Your feedback to be relevant to the way your wider subject area is developing* • *Your feedback to give you useful ideas for ways of doing future learning* • *Your feedback to help you get a deeper understanding of your subject* • *Your feedback to help you develop your overall thinking*
5. Be ongoing and embedded in the learning process Feedback isn't simply an activity that takes place after assessment – it isn't something that is simply done to students! Feedback that is effective and timely occurs when students know when they need it, recognise what they want it for, and know how to ask for it in a way that is appropriate to their needs. It is multi faceted both in terms of content and format.	• *To give and receive feedback frequently* • *To learn to recognise when it would be useful for you to get feedback* • *To learn to recognise what type of feedback it would be useful for you to get* • *To learn how to ask for appropriate feedback* • *To recognise that there are many appropriate ways of giving feedback*

Our principles - good feedback should:	Because of the principles, you; the student; can expert:
6. Motivate, build esteem and confidence to support sustainable lifelong learning Feedback needs to point out what has been done well, both in terms of the task process and the product. Feedback needs to offer 'do-able' actions for future learning/work, so that students are able to improve. Modules/ awards need to engage students with multiple feedback opportunities.	• *To get, and give, praise for things that have been done well* • *To get ideas that will help you improve your future learning and work through the community* • *To give ideas that will help other people to improve their future learning and work* • *To get a lot of chances to receive and give feedback in a variety of ways*
7. Support the development of learning groups and communities Good feedback – as outlined in Points 1-6 - should create the environment whereby effective and productive learning is taking place, leading to the emergence of a flourishing learning community.	• *To be part of an improving learning community* • *To be personally responsible for helping that community get even better* • *To see other people also taking personal responsibility for helping the community to get even better*

Appendix 2

BA (Hons) Interior Design

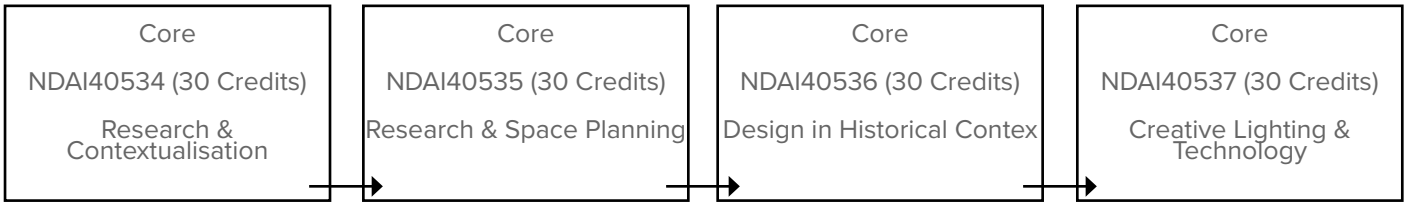
Award Structure

Route Map

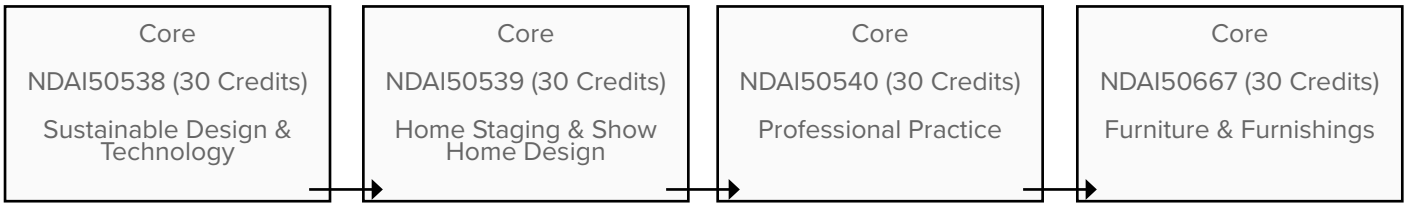
The Route Map below is a diagram which provides a plan of the pattern of Modules you will be studying on the award. The Modules are delivered sequentially:

→ Indicates progression through the award

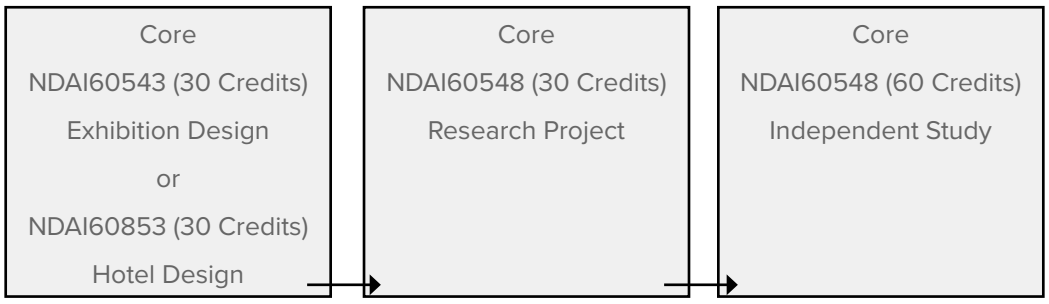
Level 4



Level 5



Level 6



What is a Module?

A Module is the basic academic unit of study. Modules are stand-alone units, covering a particular subject, and assessed at the end.

What is the Curriculum and Structure for the Programme?

Level 4 (Modules 1-4)

This level begins with the development of learning skills, together with skills related to Interior Design. The distinctive characteristic of the BA (Hons) Degree in the Interior Design curriculum at Level 4 provides you with the opportunity to develop an awareness and understanding of a broad range of subject knowledge, research methods, design understanding, presentation methods, creative development and conceptual consolidation applicable to the discipline of interior design. In this first level of your degree (equivalent to year 1 of a full time degree), you will develop your study skills and gain skills specifically related to interior design.

Level 4 Modules	Credits
Research & Contextualisation	30
Space Planning	30
Design in Historical Context	30
Creative Lighting & Technology	30

If you leave the course having completed Research and Contextualisation only (30 credits) you will be eligible for a CPD Certificate (Continuous Professional Development). If you leave having completed Modules 1 & 2 (60 credits) you will receive a University Certificate in Interior Design. If you leave having completed Modules 1-4 (120 credits) you will receive a University Certificate of Higher Education in Interior Design.

Level 5 (Modules 5-8)

When you commence Level 5 (equivalent to year 2 of a full time degree), you will consolidate and build on both breadth and depth of study, providing you with an opportunity to undertake work in specialist and / or inter disciplinary design contexts. A theoretical element to the Modules also involves you in further academic study connected with research methods, business, contemporary design practice issues and client-centred collaborative design practice. Tutors will expect you to show more analysis and in-depth study.

Level 5 Modules	Credits
Sustainable Design & Technology	30
Home Staging & Show Home Design	30
Professional Practice	30
Furniture & Furnishings	30

If you leave the course after Home Staging & Show Home Design having achieved the previous 6 Modules, you will receive a University Diploma in Interior Design. If having completed the first eight modules and you decide to exit from the course, you will be eligible for a Foundation Degree in Heritage Interior Design (FdA).

Level 6 (Modules 9 - 11)

The distinctive characteristic of the BA (Hons) Interior Design curriculum at Level 6 involves independent research into a topic or subject relevant to interior design. In a supportive, but increasingly independent personal study framework, you will undertake the implementation of a Research Project and an Independent Study. Considerably more analysis and evaluation is expected at this stage.

Students who have completed 120 credits with Staffordshire University at Level 5 and do not wish to complete the Independent Study module, may exit at this point with a normal BA degree. Students who have completed level 5 (or 120 credits) elsewhere (not at Staffordshire University) and do not wish to complete the Independent Study module, may exit at this point with a Graduate certificate for the modules completed at Level 6. This means that students are not assessed on formal reflection and do not have the opportunity to integrate, apply and analyse all elements of the knowledge gained.

Level 6 Modules	Credits
Hotel Design (Option A)	30
Exhibition Design (Option B)	30
Research Project	30
Independent Study	60

Award Learning outcome

Module Learning Outcomes are what you can expect to achieve when you study each Module that is the “outcome of your learning”. The assignments that you complete are all designed to achieve one or more of the Learning Outcomes for each Module and will be shown with your assignment brief. The University Learning Outcomes are a standard set of aims that Staffordshire University seeks to achieve through each Module of study. University outcomes can be seen in more detail in the programme specification.

Programme Learning Outcomes are what you can expect to achieve once you have completed the programme (award). University Generic Learning Outcomes (known as the University Eight) are over-arching outcomes derived from the national Framework for Higher Education Qualifications (FHEQ) and all module and programme outcomes have been mapped to these. The University Eight are Knowledge and Understanding, Learning, Enquiry, Analysis, Problem Solving, Communication, Application and Reflection.

Below is a summary of the Module Outcomes mapped against the University Generic Learning Outcomes. You should be clear within each Module assignment, what university outcomes must be met.

Module Title	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Applicaion	Reflectation
Level 4								
1 (NDAI40534) Research & Contextualisation	●	●			●			
2 (NDAI40535) Space Planning		●		●		●	●	
3 (NDAI40536) Design in Historical Context		●	●		●		●	
4 (NDAI40537) Creative Lighting & Technology		●			●	●	●	●
Level 5								
5 (NDAI50538) Sustainable Design & Technology	●	●			●		●	●
6 (NDAI50539) Home Staging & Show Home Design			●	●			●	
7 (NDAI50540) Professional Practice			●	●	●		●	
8 (NDAI50667) Furniture & Furnishings			●	●		●	●	●
Level 6								
9A (NDAI60853) Hotel Design	●		●		●	●	●	●
9B (NDAI60543) Exhibition Design	●	●	●	●	●	●	●	●
10 (NDAI60548) Research Project	●	●	●	●			●	
11 (NDAI60572) Independent Study		●	●	●	●	●	●	●

Course content

Module 1 (NDAI40534)

Research and Contextualisation (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to collate research evidence and interpretation within interior design	Knowledge & Understanding / Learning / Enquiry
2. Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	Knowledge & Understanding / Enquiry
3. Ability to demonstrate an awareness of those elements that affect interior design. (Space, light, form, colour, texture, furniture and objects)	Knowledge & Understanding

This Module introduces you to the critical elements of interior design which include form, space, light, colour, texture, furniture and objects. These elements, in varying degrees of importance, are essential to the creative process relative to interiors as well as the expression and development of interior design in all its forms. Within the Module; methods of enquiry, investigation and expression within design will be introduced and evaluated, these include primary research methods, secondary research methods, critical and evaluative techniques and appropriate visual and text-based referencing methods.

Formative assessment will introduce you to a simple presentation task, in order to build confidence and start to develop skills in using simple design programmes. Summative assessment will take the form of presentation boards, which will convey knowledge of the elements of interior design and provide an opportunity for you to display skills in primary and secondary research, drawing upon a wide range of resources and research using different presentation methods e.g. photography, sketching or the employment of other media. You will research a specific designer and present an illustrated report on the utilisation of design elements in their work. You will be encouraged to start to consider how to present work and evaluate the presentation of other people's work in order to widen your scope of techniques and styles. Work presented will reflect

accurate use of referencing and close attention will be paid to material presented to ensure it is accurately acknowledged and not plagiarised and fully represents the sources you have drawn upon in the broadening of your knowledge.

Reference Texts

Bell, J., (2005). *Doing Your Research Project.* 4th ed. Maidenhead: Open University Press

Brooker, G., Stone, S. (2004). *ReReadings; Interior architecture and the design principles of remodelling existing buildings.* London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, C. (2011). *Interior Design: A Critical Introduction.* Oxford: Berg

Lefteri, C. (2006). *Materials for Inspirational Design.* Mies: Rotovision

Pile, J. (2009). *A History of Interior Design.* 3rd ed. London: Lawrence King

Wilhilde, E. (2009). *The Interior Design Directory.* London: Quadrille

Staffordshire University Ebook directory for module 1: http://staffs.rebuslist.com/list.php?list_id=2379

Module 2 (NDAI40535)

Space Planning (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to identify and explore the principles behind the organisation of interior space	Knowledge & Understanding
2. Ability to determine, re-evaluate and organise the use of space according function	Problem Solving / /application
3. Ability to produce appropriate technical drawings to convey the use of space	Communication

This Module investigates the way that interior space may be organised according to a particular set of requirements. These requirements vary according to the designated function of an interior. Whether a space is intended for residential or commercial use, appropriate space planning ensures that a space is used efficiently, comfortably and safely. Space planning may also have 'hidden' attributes such as brand reinforcement within a corporate or retail context or visitor engagement and viewing space within a museum or gallery context.

In addition to spatial manipulation on a single floor or level, changes in levels and the way in which these are articulated, are explored through staircases, ramps, elevators and other means will be explored. Methods of linking separate spaces through space planning will be looked at as will the assignment of specific functions to a space. A review of Health and Safety and other essential and regulatory factors conclude the Module. As part of the implementation of your interior design scheme, it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings. There are strict rules governing what is and what is not allowed and the safest way in which to achieve your ideas. These are called building regulations and must be adhered to by law.

This Module will discuss what is likely to require planning consent and also what are the most appropriate materials to use for specific building work as well as the technologies involved in making such structural alterations.

You will complete a number of simple formative assessment tasks to show clear understanding of what constitutes Space Planning and you will also submit a rendered sketch, developing the skills you will need in your final assessment. For summative assessment you will be provided with a site survey and develop a spatial concept for a choice of residential or commercial scheme from a number of prepared briefs. This scheme will involve one element of structural change to allow for DDA. You will be expected to provide a rationale for the design concept and a set of schematics (annotated development sketches). The annotations should be evaluative to show your progress towards a suitable solution. Accurate technical drawings will be required to provide clear visual representation of space utilisation. Emphasis will be placed on effective use of space which will involve solving problems posed by the brief and application of knowledge gained. It is expected that referencing will have developed from the first Module (Research and Contextualisation) and you will be encouraged to consider using CAD.

Reference Texts

Baden-Powell, C. (2011). *Architect's Pocket Book*. 4th Edition. Oxford: Butterworth-Heinemann

Brooker, G., Stone, S. (2004). *ReReadings, Interior architecture and the design principles of remodelling existing buildings.* London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order.* 3rd ed. Hoboken: John Wiley & Sons Inc

Karlen, M. (2009). *Space Planning Basics.* 3rd Edition. Hoboken: John Wiley & Sons Inc

Littlefield, D. (2012). *Metric Handbook, Planning and design data.* 4th ed. Oxford: Architectural Press

Neufert, E. & P. (2012). *Architect's Data.* 4th Edition. Oxford: Wiley - Blackwell

Plunkett, D. (2010). *Construction in Detailing for Interior Design*. London: Lawrence King

Van Meel, J. (2010). *Planning Office Space: A Practical Guide for Managers and Designers.* Laurence King: London

Staffordshire University Ebook directory for module 2: http://staffs.rebuslist.com/list.php?list_id=2380

Module 3 (NDAI40536)
Design in Historical Context (30 Credits)
Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to place historical style in social or political context	Knowledge & Understanding / Learning
2. Ability to demonstrate awareness of the chronology of key stylistic developments with reference to interiors and exteriors over a specific time period	Knowledge & Understanding / Learning
3. Ability to select and source appropriate furnishings for period buildings	Analysis / Application

Interior design is continually changing and has been moving forward for centuries. This progression was usually led by a combination of factors rooted in social change such as manners, politics and display or technological advancements. This Module examines those forces, for example the Italian Renaissance, the Industrial Revolution and the Bauhaus, which continue to shape the culture in which we live. Responding to these cultural changes has defined our interior environments throughout the ages.

You will examine the circumstances leading to the creation of great houses and estates, such as Chatsworth House, as well as the intimate and often turbulent relationship between patron and architects. The Module traces the development of interior design styles through history and investigates how and why objects and furniture have evolved into their present form.

Formative assessment will involve the selection of an iconic piece of furniture and production of a report highlighting the key features. Summative assessment will include a study of architectural features and research in depth into the social and political influences on one of these. You will select the most appropriate way to present your evidence e.g. presentation boards or illustrated report. You will present a written report placing elements of a specific design period within a social and political context. You will conduct an in-depth study of a building and select one room to furnish. Furniture and furnishings selected should have information on sourcing and product specification sheets should be provided. Information may be presented through presentation boards or illustrated reports and work will be assessed in terms of accuracy of knowledge, application of this knowledge and analysis of the information gained.

Reference Texts

Blakemore, R. G. (2006). *History of Interior Design and Furniture*. Hoboken: John Wiley & Sons

Calloway, S., Powers, A. (2012). *The Elements of Style: An Encyclopedia of Domestic Architetural Detail.* Mitchell Beazley: London

Ching, F. D. K. (2011). *A Visual Dictionary of Architecture*. 2nd ed. Hoboken: John Wiley & Sons

Gossel, P. (2012). *Architecture in the Twentieth Century*. Taschen: Cologne

Miller, J. (2008). *The Style Sourcebook.* Ontario: Firefly Books Ltd

Pile, J. (2009). *A History of Interior Design.* 3rd Edition. London: Lawrence King

Sweet, F. (2007). *Vintage Furniture*. London: Carlton

Staffordshire University Ebook directory for module 3: http://staffs.rebuslist.com/list.php?list_id=2381

Module 4 (NDA40537)

Creative Lighting & Technology (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce a proposed lighting design for an internal space, describing the effects and features	Application / Problem Solving / Reflection
2. Ability to source and select appropriate lighting and audio visual products for a specific design brief and place within a design scheme	Knowledge & Understanding / Learning / Problem Solving
3. Ability to produce a detailed lighting and AV plan and specification for a designated space applying both qualitative and quantitative measures to the space and design documents	Application / Learning / Reflection

Good lighting and integrated technology are fundamental to the success of an interior design scheme and this Module introduces you to the range of products and technologies which are the tools of any designer. Beginning with the effects and manipulation of natural light and continuing through ambient, task and decorative lighting, you will become aware of the potential of good lighting and how it, together with discrete audio-visual technology, can enhance your interior design schemes. The accuracy and detail of a brief is fundamental to a successful lighting scheme and knowing exactly what you or your client wants prior to installation can save a lot of time, money and inconvenience. The Module looks at the various ways of obtaining such information.

Formatively you will produce presentation boards to identify good and poor lighting and AV schemes showing your ability to analyse the components of a successful scheme. Summative assessment will include the development of a lighting/audio visual specification for a designated brief which will in turn lead to the production of lighting and electrical plans for audio visual installations. You will provide a rationale for the scheme and presentation boards will be used to present the lighting scheme. Gaining a specific lighting effect can be challenging and assessment will focus on the application of lighting and electrical product knowledge, learning and the ability to create a solution to a specific brief.

Reference Texts

Boyce, P., Raynham, P. (2009). T*he SLL Lighting Handbook.* London: The Society of Light and Lighting.

Briere, D., Hurley, P. (2008). *Home Theater for Dummies.* 3rd Edition. Hoboken: Wiley Publishing

Innes, M. (2012). *Lighting for Interior Design.* London: Lawrence King Publishing Ltd.

Karlen, M., Benya, J. (2012). *Lighting Design Basics*. 2nd ed. Hoboken: John Wiley & Sons Inc.

Storey, S. (2008). *Perfect Lighting - Inspiring solutions for every room.* London: Jaqui Small.

Whitehead, R. (2004). *Residential Lighting - A practical guide to beautiful and sustainable design.* 2nd ed. Hoboken: John Wiley & Sons Inc.

Staffordshire University Ebook directory for module 4: http://staffs.rebuslist.com/list.php?list_id=2382

Module 5 (NDAI50538)

Sustainable Design & Technology (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to describe and evaluate the structure and commonly used materials and finishes relevant to the completion of a sustainable interior design scheme	Learning / Enquiry / Application / Knowledge & Understanding
2. Ability to produce and present scale models to a level which allows effective exploration and awareness of basic structural and construction principles as applicable to an interior design project	Application / Enquiry
3. Ability to identify and discuss issues, concerns and debate relative to responsible interior design and ability to develop and complete a design brief through the exploration of space and integration of ongoing research in the area of responsible/sustainable interior design, with reference to building regulations and legislation	Learning / Enquiry / Application / Knowledge & Understanding
4. Ability to source green and eco responsible manufacturers and suppliers. Identify the work of designers working in the field internationally	Enquiry / Learning / Application

As part of the implementation of your interior design scheme it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings as described in Module 2. Achieving these structural changes in a sustainable way presents additional challenges and you will consider regulations and best practice in making structural alterations and designing for a more sustainable environment.

Responsible and sustainable design is an increasingly important sector of the interior design market. Module 5 also looks at the differing and sometimes contradictory approaches to ethical and ecological design and design products with particular emphasis on a sustainable approach using high technology. This Module concludes with a practical sustainable design project. You will be introduced to the choice of sustainable materials and construction methods used within interior design and their impact upon the aesthetic outcomes of a particular scheme designated as sustainable as well as acquiring foundation level understanding of the relevant Building Regulations and other relevant regulatory processes.

Formatively, students will investigate a sustainable product or material and produce a short report on the company's philosophy on sustainability. Summative assessment will include an analysis and comparison of sustainable buildings from a given list in order to identify the elements to consider in sustainable design. Students will be expected to consider building regulations in the context of sustainability and apply these to the brief given.

The focus is on generating ideas from research and producing proposals and solutions to specific briefs. The final design pack will contain a rationale, presentation boards, plans and product specifications.

Reference Texts

Bergman, D. (2012). *Sustainable Design: A Critical Guide for Architects, Interior, Lighting and Environmental Designers.* Princeton Architectural Press: New York

Brown, R., Farrelly, L. (2012). *Materials and Interior Design.* London: Lawrence King Publishing Ltd.

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, B. (2009). *Rough Guide to Sustainability.* 2nd ed. London: RIBA Enterprises

Foster, K., Stelmack, A., Hindman, D. (2007). *Sustainable Residential Interiors.* Hoboken: John Wiley & Sons Inc

Lefteri, C. (2006). *Materials for Inspirational Design: Mies, Switzerland*. Rotovision

Plunkett, D. (2010) *Construction and Detailing for Interior Design*. Laurence King: London

Wilhilde, E. (2009). *The Interior Design Directory.* London: Quadrille

Staffordshire University Ebook directory for module 5: http://staffs.rebuslist.com/list.php?list_id=2383

Module 6 (NDAI50539)

Home Staging & Show Home Design (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce commercial designs for the residential sales market which clearly represent the designers intentions	Application / Communication / Analysis
2. Ability to design for maximum effect on predetermined budgets through analysis of client briefs	Application / Analysis
3. Ability to apply appropriate product selection to enhance interiors for a specific target market	Application / Analysis

This Module looks at those factors which influence the design of residential sales environments. From show homes for large, new-build housing developments to small specialist high end developments intended for international buyers, the Module analyses the often subconscious prompts which make us feel comfortable and wish to purchase particular properties. Home staging for private residential sales forms a large part of the residential sales market and the Module looks at how professional home stagers achieve maximum sales whilst remaining within a tightly controlled and pre-determined budget. All residential sales design relies heavily on appropriate product selection whether these are aspirational products or those which are more mundane but which keep an interior clutter free. The Module therefore provides an overview of bespoke design solutions and examples of best practice used within residential sales environments.

Formative assessment will include sourcing similar accessories for a number of budget ranges. The final summative assessment will cover both show homes and home staging. In the case of the latter, you will produce a fully costed client report to professional standard, which will clearly indicate steps to be taken to improve saleability, visuals may be produced. Assessment will focus on application of knowledge and the ability to communicate this to a client. You will produce a design pack for a designated show home brief including a rationale, presentation boards, specifications and floor plans to a pre-set budget. Again the focus will be on the professionalism of the communication with the developer and the extent to which the design meets his/her needs.

Reference Texts

Clifton-Mogg, C. (2011). *Home Design Ideas: How to Plan and Decorate a Beautiful Home*. London: Ryland, Peters & Small

Maurice, A. (2005). *House Doctor - A-Z of design*. London: Harper Collins

Rae, C., Maresh, J. S. (2008). *Home Staging for Dummies.* Hoboken: Wiley Publishing

Ideal Home. (2009). *The Interior Design Bible*. London: Hamlyn

www.homestagers.co.uk

Staffordshire University Ebook directory for module 6: http://staffs.rebuslist.com/list.php?list_id=2384

Module 7 (NDAI50540)

Professional Practice (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate professional practice within the context of interior design	Learning / Application
2. Ability to demonstrate marketing activity within interior design professional practice	Communication / Analysis
3. Ability to produce and present a comprehensive business plan	Application
4. Ability to generate a brand in order to develop a business	Learning

This Module develops your professional development through project work. You will undertake a study programme that allows you to complete key exercises to demonstrate clear understanding of brand development and corporate identity alongside the development of business planning and financial forecasting skills. You will present work which demonstrates an understanding of the demands of running and marketing an interior design based business.

Formative assessment will involve analysis of a brand logo and how it reflects company ethos. Summative assessment involves the production of a number of documents which could be used to set up a business, should you choose to enter the realms of self-employment. You will research the market and determine a brand identity and philosophy for your company. This will then be used to design and produce marketing literature and a marketing plan which will consider brand values, short and long term markets and marketing strategy. The emphasis will be on analysing what already exists in the market and determining how to develop unique selling points. You will also be expected to produce a business plan including financial forecasts suitable for presenting to a bank or financial consultant.

Reference Texts

Airey, D. (2009). *Logo Design Love - A guide to creating iconic brand identities*: Berkeley, New Riders

Chapin, K. (2012) *Grow Your Handmade Business*. Storey Publishing: London

Cornish, S & Tucker, H. (2012) *Build A Business from Your Kitchen Table*. Simon & Schuster: London

Knackstedt, M. (2008). *Marketing and Client Relations for Interior Designers*: Hoboken. John Wiley & Sons Inc.

Maurer,T. L.,Weeks,K. (2010). *Interior design in practice. Case Studies of Successful Business Models*: Hoboken. John Wiley & Sons Inc.

Peterson, S., Jaret, P. E., Scenck, B. F. (2009). *Business Plans Kit for Dummies*: Hoboken. Wiley Publishing

Piotrowski, C. M. (2008). *Professional Practice for Interior Designers:* 4th ed. Hoboken. John Wiley & Sons Inc.

Princeton, L. (2009). *Marketing Interior Design*: New York. Allworth Press

Reuvid, J. (2011). *Start Up and Run Your Own Business.* 8th ed. London. Kogan Page

Tilley, J. (2013). *Interior Design Year Book*. Peterborough: One Coms (published annually)

Staffordshire University Ebook directory for module 7: http://staffs.rebuslist.com/list.php?list_id=2385

Module 8 (NDAI50667)
Furniture & Furnishings (30 Credits)
Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce a fully costed final design scheme to professional standards.	Reflection / Application / Communication / Problem Solving
2. Ability to develop and apply organisational skills related to furniture and furnishings through project work.	Application / Problem Solving
3. Ability to use furniture and textiles appropriately in an interior design scheme.	Application / Analysis / Communication
4. Ability to demonstrate interaction with clients and/or professionals through work experience.	Reflection

Essential to the success of any interior project is the selection, suitability and quality of the furniture. This is the element of interior design with which we have the most physical contact and it is also the most visible element within any interior design scheme. This Module looks at the history of furniture and furnishings, outlines the major suppliers and manufacturers of quality furniture and will assist you in selecting and placing furniture to best advantage within an interior design scheme.

As with furniture, textiles are a highly visible component of an interior design scheme. This Module also looks at the rich history of textiles in interiors, both in Europe and the rest of the world; how they originated and how textiles have been used throughout history both practically and ornamentally. You will discover different ways in which style may be conveyed using specialist textiles either contemporary or historical. The Module also identifies the professional sourcing and cataloguing of manufacturers and suppliers of furnishing textiles.

You are asked to respond to a client brief to produce a full design scheme including costings, plans, visuals, rationale, product specifications etc. Presentation is of major importance and

should include developmental sketches and a reflective design journal in order to see how the ideas and scheme has evolved. However, you have to make the decision how to present your work for maximum effect. The focus is on showing a clear analysis of the client brief, research into potential schemes and then design and selection of a final scheme with justification. You will also present a report on your work experience.

Reference Texts

Crochet, T. (2008). *Designers Guide to Decorative Accessories*. New York. Pearson

Habegger, J., Osman, J. H. (2005). *Sourcebook of Modern Furniture*. W. W. Norton & Co: London

McCloud, K. (2012). *Colour Now: An Expert Guide to Choosing Colour For Your Home* London. Quadrille

Quinn, B. (2009). *Textile Designers at the Cutting Edge*: London. Lawrence King

Tilley, J. (2013). *Interior Design Year Book*. Peterborough: One Coms (published annually)

Williams, G. (2006). *The Furniture Machine Since 1990:* London. V&A Publications

Staffordshire University Ebook directory for module 8: http://staffs.rebuslist.com/list.php?list_id=2386

Module 9 Option A (NDAI160853)

Hotel Design (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate a critical understanding of the development and utilisation of brand identity and design principles for the hotel industry	Learning / Analysis / Reflection
2. Ability to develop and refine concepts relating to the spatial design and aesthetics of hotel interiors combining functionality and decoration, leading to the production of commercial presentations	Enquiry / Application / Problem Solving

Hotel design is one of the major contributors to the evolution of interior design, particularly residential interior design. The nature of the fiercely competitive hotel market means that each hotel, or hotel chain, must have something specific to influence customer choice, very often this is achieved through the design of the hotel interior.

Spa baths, rainforest showers, free-standing baths and master bedroom suites are examples of interior design which began in hotels and which has since migrated to become almost mainstream interior design requirements.

Understanding client branding is central to designing for hotels and obtaining and developing a specific brief will be looked at in detail. The Module investigates how hotels attract their specific markets through interior design which accurately reflects brand values and corporate identity.

The Module also considers the design of the traditional hotel chain, the 'Grand Hotel' the spa hotel and the rise of the boutique hotel. The Module develops students' understanding of client/ customer relationships and how these may be strengthened through interior design. The Module culminates in the production of a design for a specific hotel interior.

Summative assessment includes the development of a property into a hotel which strengthens and enlarges the client base of a particular brand. All finishes, spatial manipulation, furniture, lighting and furnishings selected or commissioned should tie in with the public perception of the brand. Research, brand analysis, space planning, DDA compliance, creativity and technical ability should be evidenced through presentation boards, technical drawings, written reports and visuals. Work will be assessed in terms of research, creativity and the analysis, accuracy, understanding and application of knowledge.

Reference Texts

Littlefield, D. (2012). *Metric Handbook, Planning and design data*. 4th ed. Oxford: Architectural Press

Penner R. & Adams, L. (2012). *Hotel Design, Planning & Development*. 2nd ed. W. W. Norton & Company: London

Sala J., Tingting Z., Chen A. (2007). *Architectural Interiors; Hotels, Hove: Rotovision. Watson H. (2005). Hotel Revolution*. Chichester: John Wiley & Sons Ltd.

Ypma H., (various dates) *Hip Hotels,* UK, Thames & Hudson.

(NB: This is a series of guides 'Hip Hotels (Beach)', Hip Hotels (Budget) etc)

Staffordshire University Ebook directory for module 9-Hotel Design: http://staffs.rebuslist.com/list.php?list_id=2387

Module 9 (NDAI160543) Option B
Exhibition Design (30 Credits)
Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate a critical understanding of the conceptual framework supporting exhibition design	Knowledge & Understanding / Learning, Enquiry / Reflection, Application / Problem solving
2. Ability to select and use appropriate project management skills and professional practice within the subject area of exhibition design	Application / Knowledge & Understanding / Analysis
3. Ability to identify, research and evaluate differing client requirements and accommodate within the subject area of exhibition design	Reflection / Analysis / Communication

Throughout the Exhibition Design Module you will examine two main exhibition design formats.

a) Explore the commercial trade exhibition stand format

b) Concentrate on the role of the designer within permanent public gallery spaces and interpretive installations

This Module provides you with an overview of those interior retail design issues particularly relevant to exhibition design, namely:

- *Public access – emotional, physical and intellectual*
- *Enhanced participation – public engagement with the built environment*
- *People management – space allocations and visitor flow*
- *Exhibit media – getting the message across through design*

You will examine a broad variety of exhibition types; trade event stalls, gallery exhibitions and museum displays. The requirement of different types of clients will also be investigated.

The Module builds on your knowledge and understanding and introduces you to the development of interpretation and management within the built environment including local and overall atmospheric conditions, sound and light levels. You will also consider the following conceptual frameworks:

- *Museums and galleries are dependent on curatorial content therefore, material collections and artefacts of interest to historians, anthropologists and the visiting public are revealed and on display*
- *Visitor centres are not bound by such conventions and can remain free of specific material collections and artefacts and concentrate on pure experience-based attractions*

Reference Texts

Bogle, E. (2013), *Museum Exhibition Planning and Design*. AltaMira Press, Maryland.

Dernie, D, (2007), *Exhibition Design,* Laurence King Publishing

Klobe, T. (2013). **Exhibitions: Concept, Planning and Design**. University og Chicago Press, Chicago.

Reinhardt, U & Teufel, P. (2010). *New Exhibition Design 02*. Avedition, Ludwigsburg

Sando Cultural Media (ed.) (2012). *On Show: Temporary Design of Fairs, Events & Exhibitions.* Ginko Press, California.

Vranckx, B. (2006). *Exhibit Design; High Impact Solutions,* Collins Design & Loft Publications

Staffordshire University Ebook directory for module 9-Exhibition Design: http://staffs.rebuslist.com/list.php?list_id=2388

Module 10 (NDAI60548)

Research Project (30 Credits)

Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to undertake a sustained piece of research to its conclusion	Knowledge & Understanding / Enquiry
2. Ability to plan (or map) and prepare the proposed methods of enquiry and/or argument for the study	Application
3. Ability to synthesise and evaluate research results	Analysis
4. Ability to select and implement presentation formats appropriate to the research subject	Communication

You will be considering your previous Interior Design experience and skills acquisition in order to plan a major project or dissertation that progresses your aspirations for your career development. You will research associated areas and evaluate the opportunities for generating original and innovative ideas within an area of Interior Design. It is envisaged that this project or dissertation will inform your Interior Design Independent Study Project. This Independent Study is the project you will undertake in order to achieve your BA (Hons) award.

Initially, you will select an area of study in consultation with your tutor and produce a title for discussion. This is usually in the form of a question. Your tutor will guide you to ensure that the topic is not too vast or to ensure that there is sufficient material for you to research. You will then undertake an in depth literature search and conduct any primary research. This is then followed by looking at your data and analysing how you are going to review and utilise it. Finally you will interpret and present your findings. Interpretation is essential as it shows the ability to evaluate and draw conclusions rather than reproducing evidence read.

Reference Texts

Bell, J. (2005). *Doing your Research Project,* Open University Press

Blaxter, L., Hughes,C., Tight, M. (2010). *How to Research.* 4th Edition. Maidenhead: Open University Press

Laurel, B. (2004). *Design Research: Methods and Perspectives*. Cambridge MA: MIT Press

Weyers, J & McMillan, K. (2011) *How to Write Dissertations & Project Reports*. 2nd ed. Prentice Hall: London

Staffordshire University Ebook directory for module 10: http://staffs.rebuslist.com/list.php?list_id=2389

Module 11 (NDAI60572)
Independent Study (60 Credits)
Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to organise and prioritise research for a large, single design project	Knowledge & Understanding
2. Ability to synthesise information acquired during research	Reflection
3. Ability to plan (or map) and prepare the proposed route through the Independent Study Module in its entirety and apply the information synthesised from research towards the planning and structuring of a design project	Problem Solving / Analysis / Application
4. Ability to define a methodology for recording reflective design practice	Learning
5. Ability to record the outcomes of a design project	Communication

This Module is a double-length Module (60 credits) which will be based upon clear proposals with specific criteria. The subject area for assessment will be established in discussion with your tutor in addition to fulfilling criteria set down by Staffordshire University and the National Design Academy. Within the course of the Independent Study Project, you will be expected to develop innovative ideas in response to a clearly defined interior design brief.

This practice-based assignment should include a substantial theoretical or written element. The proportion of theory to practice within the Independent Special Study Project may vary and should be agreed in advance with your tutor. It is, however, very important at this BA (Hons) level, that your work contains an element of critical evaluation. The project also requires the production of a portfolio of interior design related work.

You will liaise with your tutor to agree a title and area of study. This will be followed by approval of the client brief. Tutors will ensure that the brief is sufficiently challenging but also realistic in its expectations. You will provide a rationale for your design and then work on concept and mood boards before finalising your designs and submitting a complete design pack as if to a client.

There will be regular tutor contact throughout this process to guide and advise you but this is an independent project and you are expected to make your own decision as to how to present the work for maximum effect. It is expected that the work you will present will include plans, visuals, presentation boards, development sketches and product specifications.

Reference Texts

Bell, J. (2005). *Doing Your research Project*. 5th Edition. Maidenhead: Open University Press

Blaxter, L., Hughes, C., Tight, M. (2010). *How to Research.* 4th Edition. Maidenhead: Open University Press

Guthrie, Pat, 2012, *Interior Designer's Portable Handbook.* 3rd Edition. McGraw Hill, New York

MIX Future Interiors Issue 10 (RIBA Bookshop)

Staffordshire University Ebook directory for module 11: http://staffs.rebuslist.com/list.php?list_id=2390

BA (Hons) in Interior Design is awarded at this point

For all successful students there will be a GUARANTEED route to the

MA Interior Design

The MA consists of 180 credits in total.

BA (Hons) Outdoor Living

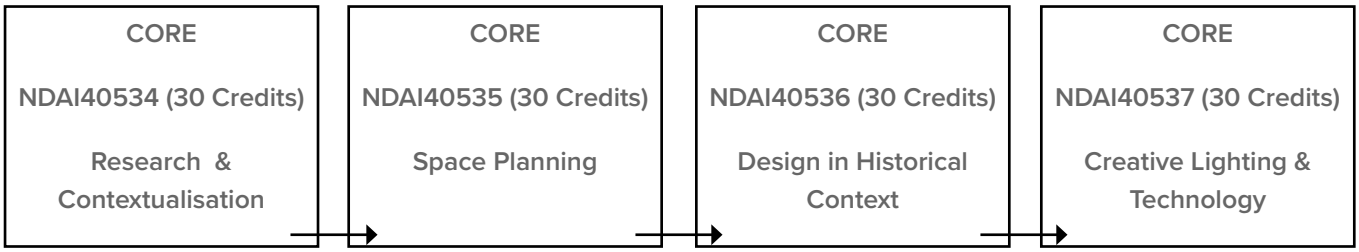
Award Structure

Route Map

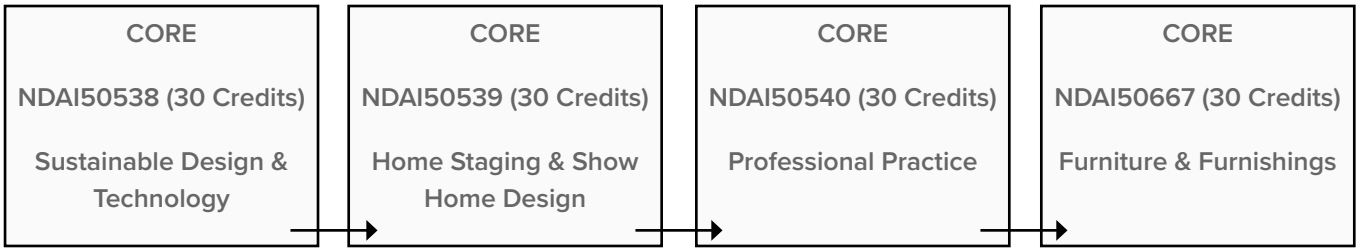
The Route Map below is a diagram which provides a plan of the pattern of Modules you will be studying on the award. The Modules are delivered sequentially:

→ Indicates progression through the award

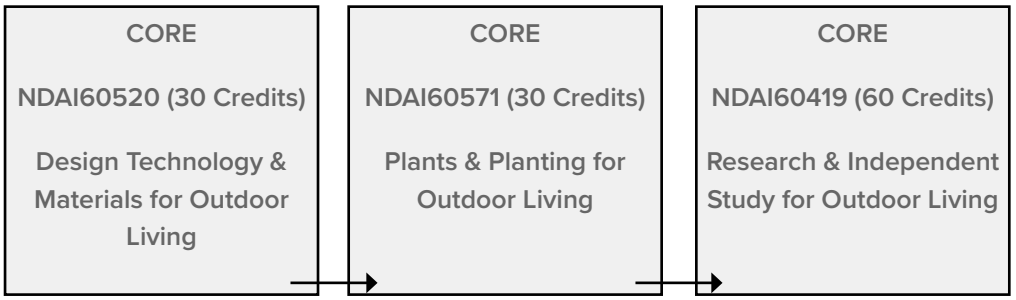
Level 4



Level 5



Level 6



What is a Module?

A Module is the basic academic unit of study. Modules are stand-alone units, covering a particular subject, and assessed at the end.

What is the Curriculum and Structure for the Programme?

Level 4 (Modules 1-4)

This level begins with the development of learning skills, together with skills related to Interior Design. The distinctive characteristic of the BA (Hons) Design for Outdoor Living curriculum at Level 4 provides you with the opportunity to develop an awareness and understanding of a broad range of subject knowledge, research methods, design understanding, presentation methods, creative development and conceptual consolidation applicable to the discipline of interior design. In this first level of your degree (equivalent to year 1 of a full time degree), you will develop your study skills and gain skills specifically related to interior design.

Level 4 Module	Credits
Research & Contextualisation	30
Space Planning	30
Design in Historical Context	30
Creative Lighting & Technology	30

If you leave the course having completed Research and Contextualisation only (30 credits) you will be eligible for a CPD Certificate (Continuous Professional Development). If you leave having completed Modules 1 & 2 (60 credits) you will receive a University Certificate in Interior Design. If you leave having completed Modules 1-4 (120 credits) you will receive a University Certificate of Higher Education in Interior Design.

Level 5 (Modules 5-8)

When you commence Level 5 (equivalent to year 2 of a full time degree), you will consolidate and build on both breadth and depth of study, providing you with an opportunity to undertake work in specialist and / or inter disciplinary design contexts. A theoretical element to the Modules also involves you in further academic study connected with research methods, business, contemporary design practice issues and client-centred collaborative design practice. Tutors will expect you to show more analysis and in-depth study.

Level 5 Module	Credits
Sustainable Design & Technology	30
Home Staging & Show Home Design	30
Professional Practice	30
Furniture & Furnishings	30

If you leave the course after Home Staging & Show Home Design having achieved the previous 6 Modules, you will receive a University Diploma in Interior Design.

If you exit at this level you will be eligible for the Foundation Degree in Interior Design (FdA).

Level 6 (Modules 9 - 11)

The distinctive characteristic of the BA (Hons) Design for Outdoor Living curriculum at Level 6 involves independent research into a topic or subject relevant to design for outdoor living. In a supportive, but increasingly independent personal study framework, you will undertake the implementation of research within an Independent Study as shown above. It builds on existing knowledge to develop design skills relating to transitional space adjacent to buildings. Considerably more analysis and evaluation is expected at this stage.

Students who do not wish to take the Independent Study Module may exit at this point with a BA degree. This level of your degree (equivalent to year 3 of a full time degree) will develop your study skills and develop skills specifically related to Design for Outdoor Living.

Level 6 Module	Credits
Design Technology & Materials for Outdoor Living	30
Plants and Planting for Outdoor Living	30
Research & Independent Study for Outdoor Living	60

If you leave the course having completed Design Technology & Materials for Outdoor Living and Plants and Planting for Outdoor Living (60 credits) you will be eligible for a BA Design for Outdoor Living. This means that students have gained knowledge in 2 key areas but are not formally assessed on reflection and do not have the opportunity to integrate, apply and analyse all knowledge gained.

However, if you complete this level including Research & Independent Study for Outdoor Living you will be eligible for the BA (Hons) Design for Outdoor Living. This will then provide an opportunity to progress to a Masters Degree in a design-related area.

Award Learning Outcomes

Module Learning Outcomes are what you can expect to achieve when you study each Module that is the “outcome of your learning”. The assignments that you complete are all designed to achieve one or more of the Learning Outcomes for each Module and will be shown with your assignment brief. The University Learning Outcomes are a standard set of aims that Staffordshire University seeks to achieve through each Module of study. University outcomes can be seen in more detail in the programme specification.

Programme Learning Outcomes are what you can expect to achieve once you have completed the programme (award). University Generic Learning Outcomes (known as the University Eight) are over-arching outcomes derived from the national Framework for Higher Education Qualifications (FHEQ) and all module and programme outcomes have been mapped to these. The University Eight are Knowledge and Understanding, Learning, Enquiry, Analysis, Problem Solving, Communication, Application and Reflection.

Below is a summary of the Module Outcomes mapped against the University Generic Learning Outcomes. You should be clear within each Module assignment, what university outcomes must be met.

Module Title	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4								
1 (NDAI40534) Research & Contextualisation	●	●			●			
2 (NDAI40535) Space Planning		●		●		●	●	
3 (NDAI40536) Design in Historical Context		●	●		●		●	
4 (NDAI40537) Creative Lighting & Technology		●			●	●	●	●
Level 5								
5 (NDAI50538) Sustainable Design & Technology	●	●			●		●	●
6 (NDAI50539) Home Staging & Show Home Design			●	●			●	
7 (NDAI50540) Professional Practice			●	●	●		●	
8 (NDA50667) Furniture & Furnishings			●	●		●	●	●
Level 6								
9 (NDAI60520) Design Technology & Materials for Outdoor Living	●				●	●	●	
10 (NDAI60571) Plants & Planting for Outdoor Living			●		●	●	●	
11 (NDAI60419) Research & Independent Study for Outdoor Living		●	●	●	●		●	●

Course content

Module 1 (NDAI40534)

Research and Contextualisation (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to collate research evidence and interpretation within interior design	Knowledge & Understanding / Learning / Enquiry
2. Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	Knowledge & Understanding / Enquiry
3. Ability to demonstrate an awareness of those elements that affect interior design. (Space, light, form, colour, texture, furniture and objects)	Knowledge & Understanding

This Module introduces you to the critical elements of interior design which include form, space, light, colour, texture, furniture and objects. These elements, in varying degrees of importance, are essential to the creative process relative to interiors as well as the expression and development of interior design in all its forms. Within the Module; methods of enquiry, investigation and expression within design will be introduced and evaluated, these include primary research methods, secondary research methods, critical and evaluative techniques and appropriate visual and text-based referencing methods.

Formative assessment will introduce you to a short piece of research in order to build confidence in report writing and referencing. Summative assessment will take the form of presentation boards which will convey knowledge of the elements of interior design and provide an opportunity for students to display skills in primary and secondary research, drawing upon a wide range of resources and research using different presentation methods e.g. photography, sketching or the employment of other media. You will research a specific designer and present an illustrated report on the utilisation of design elements in their work. You will be encouraged to start to consider how to present work and evaluate the presentation of other people's work in order to widen your scope of techniques and styles. Work presented will reflect accurate use of referencing and

close attention will be paid to material presented to ensure it is accurately acknowledged and not plagiarised and fully represents the sources you have drawn upon in the broadening of your knowledge.

Reference Texts

Bell, J., (2005). *Doing Your Research Project*. 4th ed. Maidenhead: Open University Press

Brooker, G., Stone, S. (2004). *ReReadings; Interior architecture and the design principles of remodelling existing buildings.* London: RIBA Enterprises

Ching, F. D. K. (2007). A*rchitecture - Form, Space and Order.* 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, C. (2011). *Interior Design: A Critical Introduction.* Oxford: Berg

Lefteri, C. (2006). *Materials for Inspirational Design*. Mies: Rotovision

Pile, J. (2009). *A History of Interior Design*. 3rd ed. London: Lawrence King

Wilhilde, E. (2009). *The Interior Design Directory.* London: Quadrille

Module 2 (NDAI40535)

Space Planning (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to identify and explore the principles behind the organisation of interior space	Knowledge & Understanding
2. Ability to determine, re-evaluate and organise the use of space according function	Problem solving / Application
3. Ability to produce appropriate technical drawings to convey the use of space	Communication

This Module investigates the way that interior space may be organised according to a particular set of requirements. These requirements vary according to the designated function of an interior. Whether a space is intended for residential or commercial use, appropriate space planning ensures that a space is used efficiently, comfortably and safely. Space planning may also have 'hidden' attributes such as brand reinforcement within a corporate or retail context or visitor engagement and viewing space within a museum or gallery context.

In addition to spatial manipulation on a single floor or level, changes in levels and the way in which these are articulated, are explored through staircases, ramps, elevators and other means will be explored. Methods of linking separate spaces through space planning will be looked at as will the assignment of specific functions to a space. A review of Health and Safety and other essential and regulatory factors conclude the Module. As part of the implementation of your interior design scheme, it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings. There are strict rules governing what is and what is not allowed and the safest way in which to achieve your ideas. These are called building regulations and must be adhered to by law.

This Module will discuss what is likely to require planning consent and also what are the most appropriate materials to use for specific building work as well as the technologies involved in making such structural alterations.

You will complete a number of simple formative assessment tasks to show clear understanding of what constitutes Space Planning and you will also submit a rendered sketch, developing the skills you will need in your final assessment. For summative assessment you will be provided with a site survey and develop a spatial concept for a choice of residential or commercial scheme from a number of prepared briefs. This scheme will involve one element of structural change to allow for DDA. You will be expected to provide a rationale for the design concept and a set of schematics (annotated development sketches). The annotations should be evaluative to show your progress towards a suitable solution. Accurate technical drawings will be required to provide clear visual representation of space utilisation. Emphasis will be placed on effective use of space which will involve solving problems posed by the brief and application of knowledge gained. It is expected that referencing will have developed from the first Module (Research and Contextualisation) and you will be encouraged to consider using CAD.

Reference Texts

Baden-Powell, C. (2011). Architect's Pocket Book. 4th Edition. Oxford: Butterworth-Heinemann

Brooker, G., Stone, S. (2004). *ReReadings, Interior architecture and the design principles of remodelling existing buildings.* London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order.* 3rd ed. Hoboken: John Wiley & Sons Inc

Karlen, M. (2009). *Space Planning Basics.* 3rd Edition. Hoboken: John Wiley & Sons Inc

Littlefield, D. (2012). *Metric Handbook, Planning and design data*. 4th ed. Oxford: Architectural Press

Neufert, E. & P. (2012). *Architect's Data.* 4th Edition. Oxford: Wiley - Blackwell

Plunkett, D. (2010). *Construction in Detailing for Interior Design*. London: Lawrence King

Van Meel, J. 2010. *Planning Office Space: A Practical Guide for Managers and Designers*. Laurence King: London

Module 3 (NDAI40536)

Design in Historical Context (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to place historical style in social or political context	Knowledge & Understanding / Learning
2. Ability to demonstrate awareness of the chronology of key stylistic developments with reference to interiors and exteriors over a specific time period	Knowledge & Understanding / Learning
3. Ability to select and source appropriate furnishings for period buildings	Analysis / Application

Interior design is continually changing and has been moving forward for centuries. This progression was usually led by a combination of factors rooted in social change such as manners, politics and display or technological advancements. This Module examines those forces, for example the Italian Renaissance, the Industrial Revolution and the Bauhaus, which continue to shape the culture in which we live. Responding to these cultural changes has defined our interior environments throughout the ages.

You will examine the circumstances leading to the creation of great houses and estates, such as Chatsworth House, as well as the intimate and often turbulent relationship between patron and architects. The Module traces the development of interior design styles through history and investigates how and why objects and furniture have evolved into their present form.

Formative assessment will involve the selection of an iconic piece of furniture and production of a report highlighting the key features. Summative assessment will include a study of architectural features and research in depth into the social and political influences on one of these. You will select the most appropriate way to present your evidence e.g. presentation boards or illustrated report. You will present a written report placing elements of a specific design period within a social and political context. You will conduct an in-depth study of a building and select one room to furnish. Furniture and furnishings selected should have information on sourcing and product specification sheets should be provided. Information may be presented through presentation boards or illustrated reports and work will be assessed in terms of accuracy of knowledge, application of this knowledge and analysis of the information gained.

Reference Texts

Blakemore, R. G. (1997). *History of Interior Design and Furniture*. Hoboken: John Wiley & Sons

Calloway, S., Powers, A. (2012). *The Elements of Style: An Encyclopedia of Domestic Architetural Detail*. Mitchell Beazley: London

Ching, F. D. K. (2011). *A Visual Dictionary of Architecture*. 2nd ed. Hoboken: John Wiley & Sons

Gossel, P. (2012). *Architecture in the Twentieth Century.* Taschen: Cologne

Miller, J. (2008). *The Style Sourcebook.* Ontario: Firefly Books Ltd

Pile, J. (2009). *A History of Interior Design*. 3rd Edition. London: Lawrence King

Sweet, F. (2007). *Vintage Furniture.* London: Carlton

Module 4 (NDAI40537)

Creative Lighting & Technology (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce a proposed lighting design for an internal space, describing the effects and features	Application / Problem solving / Reflection
2. Ability to source and select appropriate lighting and audio visual products for a specific design brief and place within a design scheme	Knowledge & Understanding / Learning / Problem Solving
3. Ability to produce a detailed lighting and AV plan and specification for a designated space applying both qualitative and quantitative measures to the space and design documents	Application / Learning / Reflection

Good lighting and integrated technology are fundamental to the success of an interior design scheme and this Module introduces you to the range of products and technologies which are the tools of any designer. Beginning with the effects and manipulation of natural light and continuing through ambient, task and decorative lighting, you will become aware of the potential of good lighting and how it, together with discrete audio-visual technology, can enhance your interior design schemes. The accuracy and detail of a brief is fundamental to a successful lighting scheme and knowing exactly what you or your client wants prior to installation can save a lot of time, money and inconvenience. The Module looks at the various ways of obtaining such information.

Formatively you will produce presentation boards to identify good and poor lighting and AV schemes showing your ability to analyse the components of a successful scheme. Summative assessment will include the development of a lighting/audio visual specification for a designated brief which will in turn lead to the production of lighting and electrical plans for audio visual installations. You will provide a rationale for the scheme and presentation boards will be used to present the lighting scheme. Gaining a specific lighting effect can be challenging and assessment will focus on the application of lighting and electrical product knowledge, learning and the ability to create a solution to a specific brief.

Reference Texts

Boyce, P., Raynham, P. (2009). *The SLL Lighting Handbook.* London: The Society of Light and Lighting.

Briere, D., Hurley, P. (2008). *Home Theater for Dummies*. 3rd Edition. Hoboken: Wiley Publishing

Briere, D., Hurley, P. (2007). *Smart Homes for Dummies*. 3rd Edition. Hoboken: Wiley Publishing

Innes, M. (2012). *Lighting for Interior Design.* London: Lawrence King Publishing Ltd.

Karlen, M., Benya, J. (2012). *Lighting Design Basics*. 2nd ed. Hoboken: John Wiley & Sons Inc.

Storey, S. (2008). *Perfect Lighting - Inspiring solutions for every room.* London: Jaqui Small.

Whitehead, R. (2004). *Residential Lighting - A practical guide to beautiful and sustainable design.* 2nd ed. Hoboken: John Wiley & Sons Inc.

Module 5 (NDAI50538)

Sustainable Design & Technology (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to describe and evaluate the structure and commonly used materials and finishes relevant to the completion of a sustainable interior design scheme	Learning / Enquiry / Application / Knowledge & Understanding
2. Ability to produce and present scale models to a level which allows effective exploration and awareness of basic structural and construction principles as applicable to an interior design project	Application / Enquiry
3. Ability to identify and discuss issues, concerns and debate relative to responsible interior design and ability to develop and complete a design brief through the exploration of space and integration of ongoing research in the area of responsible/sustainable interior design, with reference to building regulations and legislation	Learning / Enquiry / Application / Knowledge & Understanding
4. Ability to source green and eco responsible manufacturers and suppliers. Identify the work of designers working in the field internationally	Enquiry / Learning / Application

As part of the implementation of your interior design scheme it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings as described in Module 2. Achieving these structural changes in a sustainable way presents additional challenges and you will consider regulations and best practice in making structural alterations and designing for a more sustainable environment.

Responsible and sustainable design is an increasingly important sector of the interior design market. Module 5 also looks at the differing and sometimes contradictory approaches to ethical and ecological design and design products with particular emphasis on a sustainable approach using high technology. This Module concludes with a practical sustainable design project. You will be introduced to the choice of sustainable materials and construction methods used within interior design and their impact upon the aesthetic outcomes of a particular scheme designated as sustainable as well as acquiring foundation level understanding of the relevant Building Regulations and other relevant regulatory processes.

Formatively, students will investigate a sustainable product or material and produce a short report on the company's philosophy on sustainability. Summative assessment will include an analysis and comparison of sustainable buildings from a given list in order to identify the elements to consider in sustainable design. Students will be expected to consider building regulations in the context of sustainability and apply these to the brief given.

The focus is on generating ideas from research and producing proposals and solutions to specific briefs. The final design pack will contain a rationale, presentation boards, plans and product specifications.

Reference Texts

Bergman, D. (2012). *Sustainable Design: A Critical Guide for Architects, Interior, Lighting and Environmental Designers.* Princeton Architectural Press: New York

Brown, R., Farrelly, L. (2012). *Materials and Interior Design*. London: Lawrence King Publishing Ltd.

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, B. (2009). *Rough Guide to Sustainability*. 2nd ed. London: RIBA Enterprises

Foster, K., Stelmack, A., Hindman, D. (2007). *Sustainable Residential Interiors*. Hoboken: John Wiley & Sons Inc

Lefteri, C., 2006. *Materials for Inspirational Design:* Mies, Switzerland. Rotovision

Plunkett, D. (2010) *Construction and Detailing for Interior Design*. Laurence King: London

Wilhilde, E. (2009). *The Interior Design Directory*. London: Quadrille

Module 6 (NDAI50539)

Home Staging & Show Home Design (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce commercial designs for the residential sales market which clearly represent the designers intentions	Application / Communication / Analysis
2. Ability to design for maximum effect on predetermined budgets through analysis of client briefs	Application / Analysis
3. Ability to apply appropriate product selection to enhance interiors for a specific target market	Application / Analysis

This Module looks at those factors which influence the design of residential sales environments. From show homes for large, new-build housing developments to small specialist high end developments intended for international buyers, the Module analyses the often subconscious prompts which make us feel comfortable and wish to purchase particular properties. Home staging for private residential sales forms a large part of the residential sales market and the Module looks at how professional home stagers achieve maximum sales whilst remaining within a tightly controlled and pre-determined budget. All residential sales design relies heavily on appropriate product selection whether these are aspirational products or those which are more mundane but which keep an interior clutter free. The Module therefore provides an overview of bespoke design solutions and examples of best practice used within residential sales environments.

Formative assessment will include sourcing similar accessories for a number of budget ranges. The final summative assessment will cover both show homes and home staging. In the case of the latter, you will produce a fully costed client report to professional standard, which will clearly indicate steps to be taken to improve saleability, visuals may be produced. Assessment will focus on application of knowledge and the ability to communicate this to a client. You will produce a design pack for a designated show home brief including a rationale, presentation boards, specifications and floor plans to a pre-set budget. Again the focus will be on the professionalism of the communication with the developer and the extent to which the design meets his/her needs.

Reference Texts

Clifton-Mogg, C. (2011). *Home Design Ideas: How to Plan and Decorate a Beautiful Home*. London: Ryland, Peters & Small

Maurice, A. (2005). *House Doctor - A-Z of design*. London: Harper Collins

Rae, C., Maresh, J. S. (2008). *Home Staging for Dummies.* Hoboken: Wiley Publishing

Ideal Home. (2009). *The Interior Design Bible*. London: Hamlyn

www.homestagers.co.uk

www.homestaginghandbook.com

Module 7 (NDAI50540)

Professional Practice (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate professional practice within the context of interior design	Application / Learning
2. Ability to demonstrate marketing activity within interior design professional practice	Communication / Analysis
3. Ability to produce and present a comprehensive business plan	Application
4. Ability to generate a brand in order to develop a business	Learning

This Module develops your professional development through project work. You will undertake a study programme that allows you to complete key exercises to demonstrate clear understanding of brand development and corporate identity alongside the development of business planning and financial forecasting skills. You will present work which demonstrates an understanding of the demands of running and marketing an interior design based business.

Formative assessment will involve analysis of a brand logo and how it reflects company ethos. Summative assessment involves the production of a number of documents which could be used to set up a business, should you choose to enter the realms of self-employment. You will research the market and determine a brand identity and philosophy for your company. This will then be used to design and produce marketing literature and a marketing plan which will consider brand values, short and long term markets and marketing strategy. The emphasis will be on analysing what already exists in the market and determining how to develop unique selling points. You will also be expected to produce a business plan including financial forecasts suitable for presenting to a bank or financial consultant.

Reference Texts

Airey, D., 2009. *Logo Design Love - A guide to creating iconic brand identities*: Berkeley, New Riders

Chapin, K. (2012) *Grow Your Handmade Business*. Storey Publishing: London

Cornish, S & Tucker, H. (2012) B*uild A Business from Your Kitchen Table*. Simon & Schuster: London

Knackstedt, M., 2008. *Marketing and Client Relations for Interior Designers:* Hoboken. John Wiley & Sons Inc.

Maurer,T. L.,Weeks,K. 2010. *Interior design in practice. Case Studies of Successful Business Models:* Hoboken. John Wiley & Sons Inc.

Peterson, S., Jaret, P. E., Scenck, B. F., 2009. *Business Plans Kit for Dummies*: Hoboken. Wiley Publishing

Piotrowski, C. M., 2008. *Professional Practice for Interior Designers:* 4th ed. Hoboken. John Wiley & Sons Inc.

Princeton, L.,2009. *Marketing Interior Design*: New York. Allworth Press

Reuvid, J., 2011. *Start Up and Run Your Own Business.* 8th ed. London. Kogan Page

Tilley, J.2013. *Interior Design Year Book.* Peterborough: One Coms (published annually)

Module 8 (NDAI50667)

Furniture & Furnishings (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce a fully costed final design scheme to professional standards.	Reflection / Application / Communication / Problem Solving
2. Ability to develop and apply organisational skills related to furniture and furnishings through project work.	Application / Problem Solving
3. Ability to use furniture and textiles appropriately in an interior design scheme.	Application / Analysis / Communication
4. Ability to demonstrate interaction with clients and/or professionals through work experience.	Reflection

Essential to the success of any interior project is the selection, suitability and quality of the furniture. This is the element of interior design with which we have the most physical contact and it is also the most visible element within any interior design scheme. This Module looks at the history of furniture and furnishings, outlines the major suppliers and manufacturers of quality furniture and will assist you in selecting and placing furniture to best advantage within an interior design scheme.

As with furniture, textiles are a highly visible component of an interior design scheme. This Module also looks at the rich history of textiles in interiors, both in Europe and the rest of the world; how they originated and how textiles have been used throughout history both practically and ornamentally. You will discover different ways in which style may be conveyed using specialist textiles either contemporary or historical. The Module also identifies the professional sourcing and cataloguing of manufacturers and suppliers of furnishing textiles.

You are asked to respond to a client brief to produce a full design scheme including costings, plans, visuals, rationale, product specifications etc. Presentation is of major importance and should include developmental sketches and a reflective design journal in order to see how the ideas and scheme has evolved. However, you have to make the decision how to present your work for maximum effect. The focus is on showing a clear analysis of the client brief, research into potential schemes and then design and selection of a final scheme with justification. You will also present a report on your work experience.

Reference Texts

Crochet, T. 2008. *Designers Guide to Decorative Accessories.* New York. Pearson

Habegger, J., Osman, J. H., 2005. *Sourcebook of Modern Furniture*. W. W. Norton & Co: London

McCloud, K., 2012. *Colour Now: An Expert Guide to Choosing Colour For Your Home London*. Quadrille

Quinn, B., 2009. *Textile Designers at the Cutting Edge:* London. Lawrence King

Tilley, J.2013. *Interior Design Year Book.* Peterborough: One Coms (published annually)

Williams, G., 2006. *The Furniture Machine Since 1990*: London. V&A Publications

Module 9 (NDAI60520)

Design Technology and Materials for Outdoor Living (30 Credits)

Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to demonstrate sophisticated use of those elements of design which define a space for outdoor living and ensure that these elements compliment the property to which it is connected or associated as well as the broader context of garden or landscape in which it is set.	Learning / Application / Enquiry
2. Ability to critically appraise the properties and construction techniques of materials used in hard landscaping and how they should be most appropriately and effectively used within the constraints of the project.	Enquiry / Problem Solving

Within this Module you will look at the principles that define outdoor living and transitional outdoor spaces with particular reference to materials and hard landscaping. Appropriate selection of materials is essential to good design and this Module will develop your ability to source, select and use those hard landscaping materials which provide the framework and background to planting, water and other elements which contribute to the successful design of an outdoor living space.

The Module will commence with an overview of garden design and landscape architecture and an indication of current trends. Study will then cover Design Principles looking at the environmental context, spatial design and continuity with interior spaces before considering materials; their texture, colour, durability and weathering and also their carbon footprint. Accessories such as furniture, heating, lighting and cooking will also feature and the first section will conclude with a reference to legislation, best practice and standards.

The Module will then progress to study construction techniques, existing ground conditions, preparing levels, surfaces e.g. walls, screens, trellis and fabrics and how to source all materials. Finally, installation of the design, types of finishes and their durability and how to liaise with key partners and collaborators. Case studies will be used to demonstrate stage by stage processes and the application of this knowledge.

Summative assessment will involve the designing of an outdoor space associated with either a residential or commercial building. It will include concept drawings showing the development of ideas and presentation boards to show the palette of materials planned. You will be expected to research thoroughly the materials used in response to the brief and present your work as if to a client. Final plans will be needed and a rationale for the design. The focus is on analysing requirements and applying knowledge of materials researched in order to produce effective designs.

Reference Texts

Boekel, A. (2007). *Outdoor Living: Courtyards, decks and patios.* Victoria: Images Publishing Group

Harpur, J., Stevens, D. (1997). *Roof Gardens, Balconies and Terraces*. London: Mitchell Beazley

Musgrave, T. (2007). *Courtyard Gardens: Imaginative ideas for outdoor living*. London: Jacqui Small

Palmer, I. (2012) *The Balcony Gardener: Creative Ideas for Small Spaces*. Cico: London

Module 10 (NDAI60571)

Plants and Planting for Outdoor Living (30 Credits)

Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to critically evaluate various planting types as well as where and how to place them within a design scheme.	Learning / Analysis / Application
2. Ability to select the appropriate planting media and the selection and placement of plant containers	Learning / Analysis / Problem Solving
3. Ability to investigate and evaluate the various planting design styles available to the outdoor living designer. Selecting and arranging plants to achieve maximum effect as well as knowledge of where to source such plants	Learning / Problem Solving

Planting design is the art of composing plants to create a design and within this Module you will learn how to create effective designs for an outdoor living space using planting in raised beds, containers and other defined areas. You will investigate the structure of plants such as leaf shape, colour and growth habit as well as associated requirements such as planting medium, nourishment and water. You will learn how to appropriately use a mixture of evergreen, annual, succulent and perennial plants to ensure year-round interest and how to create a specific ambience with plants. Mixing flowering plants with foliage plants can create spectacular effects and within this Module you will find out which combinations work to maximum effect whilst enhancing the location, site and wider context of the planting scheme.

Final assessment will use either the landscape and plan created in the previous Module or a new brief and you will be expected to research potential planting ideas, presenting planting options to a client and creating visuals of the finished area. Planting must take account of the requirements for all seasons. The design will be presented through technical drawings, presentation boards and visuals, with a rationale provided for the scheme.

The focus of the assignment is applying knowledge of plants and planting to a specific detailed brief which will provide the opportunity for problem solving in order to make appropriate selections and placement of planting.

Reference Texts

Clifton, J., Wooster, S., 2005. *Climbing Gardens, Adding height and structure to your garden.* 2nd ed. Ontario. Firefly Books

Harpur, J., Stevens, D., 1997. *Roof Gardens, Balconies & Terraces*, London. Mitchell Beazley

Oudolf, P. (2013) *Planting: A New Perspective*. Timber Press: London

Rogers, R., Hartlage, R. W., 2007. *Pots in the Garden: Expert design and planting techniques*, Portland. Timber Press Incorporated

Module 11 (NDAI60419)

Research & Independent Study for Outdoor Living (60 Credits)

Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to organise and prioritise research for a large, single design project	Knowledge & Understanding
2. Ability to synthesise information acquired during research	Reflection
3. Ability to plan (or map) and prepare the proposed route through the Independent Study Module in its entirety and apply the information synthesised from research towards the planning and structuring of a design project	Analysis / Application
4. Ability to define a methodology for recording reflective design practice	Learning
5. Ability to record the outcomes of a design project	Communication

This Module is a double-length Module (60 credits) which will be based upon clear proposals with specific criteria. The subject area for assessment will be established in discussion with your tutor in addition to fulfilling criteria set down by Staffordshire University and the National Design Academy. Within the course of the Research & Independent Study Project you will be expected to develop innovative ideas in response to a clearly defined brief appropriate to design for outdoor living.

This practice-based assignment should include a substantial theoretical or written element. The proportion of theory to practice within the Research & Independent Study Project may vary and should be agreed in advance with your tutor. It is, however, very important at this BA (Hons) level that your work contains an element of critical evaluation. The project also requires the production of a portfolio of design work relevant to the design of an outdoor living space.

You will liaise with your tutor to agree a title and area of study. This will be followed by approval of the client brief. Tutors will ensure that the brief is sufficiently challenging but also realistic in its expectations. You will provide a rationale for your design and then work on concept and mood boards before finalising your designs and submitting a complete design pack as if to a client. There will be regular tutor contact throughout this process to guide and advise you but this is an independent project and you are expected to make your own decision as to how to present the work for maximum effect. It is expected that the work you will present will include plans, visuals, presentation boards, development sketches and product specifications.

Reference Texts

Bell, J. (2010). *Doing your Research Project.* Maidenhead: Open University Press

Blaxter, L., Hughes, C., Tight, M. (2010). *How to Research.* Maidenhead: Open University Press

BA (Hons) Design for Outdoor Living is awarded at this point

For all successful students there will be a GUARANTEED route to the

MA Interior Design

The MA consists of 180 credits in total.

Module Learning Outcomes

Mapped against the University Generic Learning Outcomes

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4									
1 (NDAI40534) Research & Contextualisation	Ability to collate research evidence and interpretation within interior design	●	●			●			
	Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	●	●						
	Awareness of those element (space, light, form, colour, texture, furniture and objects) that affect interior design		●						
2 (NDAI40535) Space Planning	Ability to identify and explore the principles behind organising interior space		●						
	Ability to determine, re-evaluate and organise the use of space according function						●	●	
	Ability to produce appropriate technical drawings to convey the use of space				●				
3 (NDAI40536) Design in Historical Context	Ability to place historical style in social or political context		●			●			
	Ability to demonstrate awareness of the chronology of key stylistic developments with reference to interiors and exteriors over a specific time period		●			●			
	Ability to select and source appropriate furnishings for period buildings			●					

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4									
4 (NDAI40537) **Creative Lighting & Technology**	Ability to produce a proposed lighting design for an internal space, describing the effects and features						●	●	●
	Ability to source and select appropriate lighting and audio visual products for a specific design brief and place within a design scheme		●			●	●		
	Ability to produce a detailed lighting and AV plan and specification for a designated space applying both qualitative and quantitative measures to the space and design documents					●		●	●
Level 5									
5 (NDAI50538) **Sustainable Design and Technology**	Ability to describe and evaluate the of structure and commonly used materials and finishes relevant to the completion of a sustainable interior design scheme	●	●			●		●	
	Ability to produce and present a scale models to a level which allows effective exploration and awareness of basic structural and construction principles as applicable to an interior design project	●						●	
	Ability to identify and discuss issues, concerns and debate relative to responsible interior design and ability to develop and complete a design brief through the exploration of space and integration of ongoing research in the area of responsible/ sustainable interior design, with reference to building regulations and legislation	●	●			●		●	
	Ability to source green and eco responsible manufacturers and suppliers. Identify the work of designers working in the field internationally	●				●			

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 5									
6 (NDAI50539) Home Staging & Show Home Design	Ability to produce commercial designs for the residential sales market which clearly represent the designers intentions			●	●			●	
	Ability to design for maximum effect on predetermined budgets through analysis of client briefs			●				●	
	Ability to apply appropriate product selection to enhance interiors for a specific target market			●				●	
7 (NDAI50540) Professional Practice	Ability to demonstrate professional practice within the context of interior design					●		●	
	Ability to demonstrate marketing activity within interior design professional practice			●	●				
	Ability to produce and present a comprehensive business plan							●	
	Ability to generate brand in order to develop a business					●			
8 (NDAI50667) Furniture & Furnishings	Ability to produce a fully costed final design scheme to professional standards				●		●	●	●
	Ability to develop and apply organisational skills related to furniture and furnishings through project work						●	●	
	Ability to use furniture and textiles appropriately in an interior design scheme			●	●			●	
	Ability to demonstrate interaction with clients and/or professionals through work experience								●

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 6									
9 (NDAI60520) Design Technology & Materials for Outdoor living	Ability to demonstrate sophisticated use of those elements of design which define a space for outdoor living and ensure that these elements compliment the property to which it is connected or associated as well as the broader context of garden or landscape in which it is set	●				●		●	
	Ability to critically appraise the properties and construction techniques of materials used in hard landscaping and how they should be most appropriately and effectively used within the constraints of a project.	●					●		
10 (NDAI60571) Plants & Planting for Outdoor Living	Ability to critically evaluate various planting types as well as where and how to place them within a design scheme			●		●		●	
	Ability to select the appropriate planting media and the selection and placement of plant containers			●		●	●		
	Ability to investigate and evaluate the various planting design styles available to the outdoor living designer. Selecting and arranging plants to achieve maximum effect as well as knowledge of where to source such plants					●	●		

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 6									
11 (NDAI60419) Research & **Independent Study for Outdoor Living**	Ability to organise and prioritise research for a large, single design project.		●						
	Ability to synthesise information acquired during research.								●
	Ability to plan (or map) and prepare the proposed route through the Independent Study Module in its entirety and apply the information synthesised from research towards the planning and structuring of a design project.			●				●	
	Ability to define a methodology for recording reflective design practice.					●			
	Ability to record the outcomes of a design project.				●				

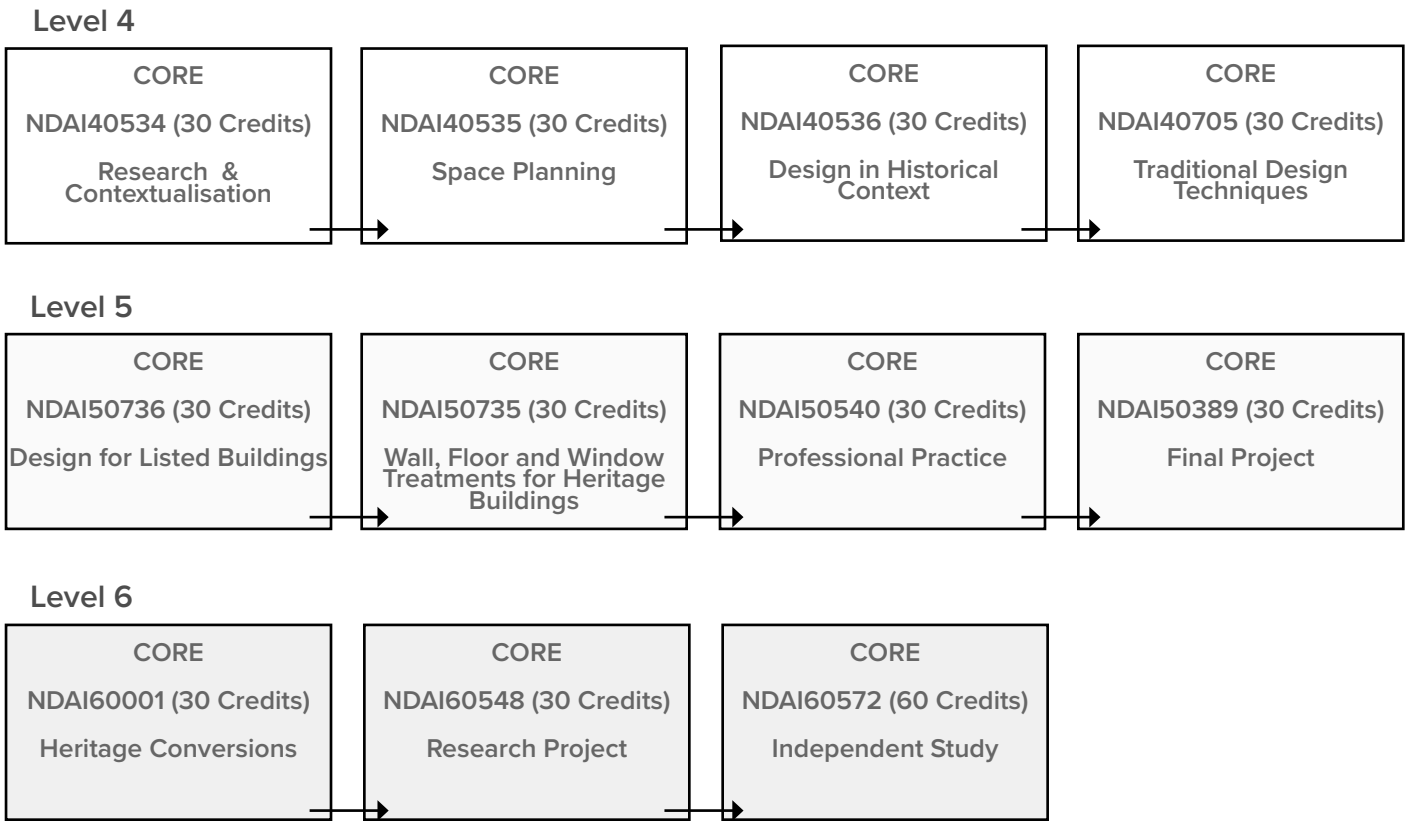
BA (Hons) Heritage Interior Design

Award structure

Route Map

The Route Map below is a diagram which provides a plan of the pattern of Modules you will be studying on the award. The Modules are delivered sequentially:

→ Indicates progression through the award



What is a Module?

A Module is the basic academic unit of study. Modules are stand-alone units, covering a particular subject, and are assessed at the end.

What is the Curriculum and Structure for the Programme?

Level 4 (Modules 1-4)

This level begins with the development of learning skills, together with skills related to Heritage Interior Design. The distinctive characteristic of the BA (Hons) Degree in the Heritage Interior Design curriculum at Level 4 provides you with the opportunity to develop an awareness and understanding of a broad range of subject knowledge, research methods, design understanding, presentation methods, creative development and conceptual consolidation applicable to the discipline of interior design. In this first level of your degree (equivalent to year 1 of a full time degree), you will develop your study skills and gain skills specifically related to interior design.

Level 4 Modules	Credits
Research & Contextualisation	30
Space Planning	30
Design in Historical Context	30
Traditional Design Techniques	30

If you leave the course having completed Research and Contextualisation only (30 credits) you will be eligible for a CPD Certificate (Continuous Professional Development). If you leave having completed Modules 1 & 2 (60 credits) you will receive a University Certificate in Interior Design. If you leave having completed Modules 1-4 (120 credits) you will receive a University Certificate of Higher Education.

Level 5 (Modules 5-8)

When you commence Level 5 (equivalent to year 2 of a full time degree), you will consolidate and build on both breadth and depth of study, providing you with an opportunity to undertake work in specialist and / or inter disciplinary design contexts. A theoretical element to the Modules also involves you in further academic study connected with research methods, business, contemporary design practice issues and client-centred collaborative design practice. Tutors will expect you to show more analyse and in depth study.

Level 5 Modules	Credits
Design for Listed Buildings	30
Wall, Floor and Window Treatments for Heritage Buildings	30
Professional Practice	30
Final Project	30

If you leave the course after completing the Wall, Floor and Window Treatments module (module 6), you will receive a University Diploma in Interior Design.

If having completed the first eight modules and you decide to exit from the course, you will be eligible for a Foundation Degree in Heritage Interior Design (FdA).

Level 6 (Modules 9 - 11)

The distinctive characteristic of the BA (Hons) Heritage Interior Design curriculum at Level 6 involves independent research into a topic or subject relevant to heritage interior design. In a supportive, but increasingly independent personal study framework, you will undertake the implementation of a Research Project and an Independent Study. Considerably more analysis and evaluation is expected at this stage.

Students who have completed 120 credits with Staffordshire University at Level 5 and do not wish to complete the Independent Study module, may exit at this point with a normal BA degree. Students who have completed level 5 (or 120 credits) elsewhere (not at Staffordshire University) and do not wish to complete the Independent Study module, may exit at this point with a Graduate certificate for the modules completed at Level 6. This means that students are not assessed on formal reflection and do not have the opportunity to integrate, apply and analyse all elements of the knowledge gained.

Level 6 Modules	Credits
Heritage Conversions	30
Research Project	30
Independent Study	60

Award Learning Outcomes

Module Learning Outcomes are what you can expect to achieve when you study each Module that is the “outcome of your learning”. The assignments that you complete are all designed to achieve one or more of the Learning Outcomes for each Module and will be shown with your assignment brief. The University Learning Outcomes are a standard set of aims that Staffordshire University seeks to achieve through each Module of study. University outcomes can be seen in more detail in the programme specification.

Programme Learning Outcomes are what you can expect to achieve once you have completed the programme (award). University Generic Learning Outcomes (known as the University Eight) are over-arching outcomes derived from the national Framework for Higher Education Qualifications (FHEQ) and all module and programme outcomes have been mapped to these. The University Eight are Knowledge and Understanding, Learning, Enquiry, Analysis, Problem Solving, Communication, Application and Reflection.

Below is a summary of the Module Outcomes mapped against the University Generic Learning Outcomes. You should be clear within each Module assignment, what university outcomes must be met.

Module Title	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4								
1 (NDAI40534) Research & Contextualisation	●	●			●			
2 (NDAI40535) Space Planning		●				●	●	
3 (NDAI40536) Design in Historical Context		●	●		●		●	
4 (NDAI40705) Traditional Design Techniques		●			●	●	●	●
Level 5								
5 (NDAI50736) Design for Listed Buildings		●	●		●		●	
6 (NDAI50735) Wall, Floor and Window Treatments for Heritage Interiors	●		●		●		●	
7 (NDAI50540) Professional Practice			●	●	●		●	
8 (NDAI50389) Final Project			●	●		●	●	●
Level 6								
9 (NDAI160001) Heritage Conversions			●			●	●	●
10 (NDAI60548) Research Project	●	●	●				●	
11 (NDA160572) Independent Study		●	●	●	●	●	●	●

Course content

Module 1 (NDAI40534)

Research and Contextualisation (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to collate research evidence and interpretation within interior design	Knowledge & Understanding / Learning / Enquiry
2. Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	Knowledge & Understanding / Enquiry
3. Ability to demonstrate an awareness of those elements that affect interior design. (Space, light, form, colour, texture, furniture and objects)	Knowledge & Understanding

This Module introduces you to the critical elements of interior design which include form, space, light, colour, texture, furniture and objects. These elements, in varying degrees of importance, are essential to the creative process relative to interiors as well as the expression and development of interior design in all its forms. Within the Module; methods of enquiry, investigation and expression within design will be introduced and evaluated, these include primary research methods, secondary research methods, critical and evaluative techniques and appropriate visual and text-based referencing methods.

Formative assessment will introduce you to a simple presentation task, in order to build confidence and start to develop skills in using simple design programmes. Summative assessment will take the form of presentation boards, which will convey knowledge of the elements of interior design and provide an opportunity for you to display skills in primary and secondary research, drawing upon a wide range of resources and research using different presentation methods e.g. photography, sketching or the employment of other media. You will research a specific designer and present an illustrated report on the utilisation of design elements in their work. You will be encouraged to start to consider how to present work and evaluate the presentation of other

people's work in order to widen your scope of techniques and styles. Work presented will reflect accurate use of referencing and close attention will be paid to material presented to ensure it is accurately acknowledged and not plagiarised and fully represents the sources you have drawn upon in the broadening of your knowledge.

Reference Texts

Bell, J. (2005). *Doing Your Research Project*. 4th ed. Maidenhead: Open University Press

Brooker, G., Stone, S. (2004). *ReReadings; Interior architecture and the design principles of remodelling existing buildings*. London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order.* 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, C. (2011). *Interior Design: A Critical Introduction*. Oxford: Berg

Lefteri, C. (2006). *Materials for Inspirational Design.* Mies: Rotovision

Pile, J. (2009). *A History of Interior Design.* 3rd ed. London: Lawrence King

Wilhilde, E. (2009). *The Interior Design Directory.* London: Quadrille

Staffordshire University Ebook directory for module 1: http://staffs.rebuslist.com/list.php?list_id=2379

Module 2 (NDAI40535)

Space Planning (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to identify and explore the principles behind the organisation of interior space	Knowledge & Understanding
2. Ability to determine, re-evaluate and organise the use of space according function	Problem Solving / Application
3. Ability to produce appropriate technical drawings to convey the use of space	Communication

This Module investigates the way that interior space may be organised according to a particular set of requirements. These requirements vary according to the designated function of an interior. Whether a space is intended for residential or commercial use, appropriate space planning ensures that a space is used efficiently, comfortably and safely. Space planning may also have 'hidden' attributes such as brand reinforcement within a corporate or retail context or visitor engagement and viewing space within a museum or gallery context.

In addition to spatial manipulation on a single floor or level, changes in levels and the way in which these are articulated, are explored through staircases, ramps, elevators and other means will be explored. Methods of linking separate spaces through space planning will be looked at as will the assignment of specific functions to a space. A review of Health and Safety and other essential and regulatory factors conclude the Module. As part of the implementation of your interior design scheme, it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings. There are strict rules governing what is and what is not allowed and the safest way in which to achieve your ideas. These are called building regulations and must be adhered to by law.

This Module will discuss what is likely to require planning consent and also what are the most appropriate materials to use for specific building work as well as the technologies involved in making such structural alterations.

You will complete a number of simple formative assessment tasks to clarify what is involved in Space Planning and to demonstrate the ability to sketch and render images. For summative assessment you will be provided with a site survey and develop a spatial concept for a choice of residential or commercial schemes from a number of prepared briefs. This scheme will involve one element of structural change. You will be expected to provide a rationale for the design concept and a set of schematics (annotated development sketches). The annotations should be evaluative to show your progress towards a suitable solution. Accurate technical drawings will be required to provide clear visual representation of space utilisation. Emphasis will be placed on effective use of space which will involve solving problems posed by the brief and application of knowledge gained.

Reference Texts

Baden-Powell, C. (2011). *Architect's Pocket Book*. 4th Edition. Oxford: Butterworth-Heinemann

Brooker, G., Stone, S. (2004). Re*Readings, Interior architecture and the design principles of remodelling existing buildings*. London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Karlen, M. (2009). *Space Planning Basics.* 3rd Edition. Hoboken: John Wiley & Sons Inc

Littlefield, D. (2012). *Metric Handbook, Planning and design data*. 4th ed. Oxford: Architectural Press

Neufert, E. & P. (2012). *Architect's Data.* 4th Edition. Oxford: Wiley - Blackwell

Plunkett, D. (2010). *Construction in Detailing for Interior Design.* London: Lawrence King

Van Meel, J. (2010). *Planning Office Space: A Practical Guide for Managers and Designers.* Laurence King: London

Staffordshire University Ebook directory for module 2: http://staffs.rebuslist.com/list.php?list_id=2380

Module 3 (NDAI40536)

Design in Historical Context (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to place historical style in social or political context	Knowledge & Understanding / Learning
2. Ability to demonstrate awareness of the chronology of key stylistic developments with reference to interiors and exteriors over a specific time period	Knowledge & Understanding / Learning
3. Ability to select and source appropriate furnishings for period buildings	Analysis / Application

Interior design is continually changing and has been moving forward for centuries. This progression was usually led by a combination of factors rooted in social change such as manners, politics and display or technological advancements. This Module examines those forces, for example the Italian Renaissance, the Industrial Revolution and the Bauhaus, which continue to shape the culture in which we live. Responding to these cultural changes has defined our interior environments throughout the ages.

You will examine the circumstances leading to the creation of great houses and estates, such as Chatsworth House, as well as the intimate and often turbulent relationship between patron and architects. The Module traces the development of interior design styles through history and investigates how and why objects and furniture have evolved into their present form.

Formative assessment will involve the production of a report of an iconic piece of furniture. Summative assessment will include a study of architectural features and research in depth into the social and political influences on one of these. You will select the most appropriate way to present your evidence e.g. presentation boards or illustrated report. You will present a written report placing elements of a specific design period within a social and political context. You will conduct an in-depth study of a building and select one room to furnish. Furniture and furnishings selected should have information on sourcing and product specification sheets should be provided. Information may be presented through presentation boards or illustrated reports and work will be assessed in terms of accuracy of knowledge, application of this knowledge and analysis of the information gained.

Reference Texts

Blakemore, R. G. (2006). *History of Interior Design and Furniture.* Hoboken. 2nd Edition: John Wiley & Sons

Calloway, S., Powers, A. (2012). *The Elements of Style: An Encyclopaedia of Domestic Architectural Detail*. Mitchell Beazley: London

Ching, F. D. K. (2011). *A Visual Dictionary of Architecture*. 2nd ed. Hoboken: John Wiley & Sons

Gossel, P. (2012). *Architecture in the Twentieth Century*. Taschen: Cologne

Miller, J. (2008). *The Style Sourcebook.* Ontario: Firefly Books Ltd

Pile, J. (2009). *A History of Interior Design. 3rd Edition*. London: Lawrence King

Sweet, F. (2007). *Vintage Furniture*. London: Carlton

Staffordshire University Ebook directory for module 3: http://staffs.rebuslist.com/list.php?list_id=2381

Module 4 (NDAI40705)

Traditional Design Techniques (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Understand traditional paint finishes	Knowledge & Understanding
2. Demonstrate knowledge of traditional materials, tools and techniques involved in heritage interior design	Knowledge & Understanding / Application
3. Understand design influences on the development of traditional techniques	Learning / Reflection

This module looks at those traditional design techniques and specialist and decorative paint finishes associated with interior decoration, primarily in the 18th and 19th centuries. Traditional design techniques include plaster work and carving in wood, gilding and papier mache, which was very popular as wall covering, whilst the decorative paint finishes include marbling, graining and other techniques usually discovered on the Grand Tour during the 18th century. These imitation or faux finishes became especially popular during the Victorian era when, even in the grandest houses, imitation wood grained and panelled doors were preferable to genuine mahogany or other woods.

A formative assessment task will provide an opportunity for students to render an image either by hand or by computer in order to develop this technique required when presenting to clients. At summative assessment, students will produce a report to consider in depth 2 traditional design techniques for a given period and how these have developed. Using case studies, students will identify traditional techniques used displaying information on presentation boards. Students will then apply the knowledge gained throughout the Module to a specific property, researching and restoring a space/room using traditional design techniques. Information will be presented through a rationale and presentation boards.

Reference Texts

Cavelle, S. (2003). *The Encyclopaedia of Decorative Paint Techniques*. London: Quarto Publishing

Finkelstein, P. (1997). *The Art of Faux*. New York: Watson-Guptill

Innes, J. (1995). *The New Decorator's Handbook.* London: Boxtree Ltd

Pile, J. (2005). *A History of Interior Design*. 2nd ed. London: Lawrence King

Spencer, S. (1995). *The Art of Marbling.* London: Little, Brown and Company

Sutcliffe, J. (2002). *Traditional Decorating.* London: Frances Lincoln.

Module 5 (NDAI50736)

Design for Listed Buildings (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Explain the techniques and considerations involved when designing and/or restoring the interior of a listed building	Application / Knowledge & Understanding
2. Demonstrate awareness of the regulatory mechanisms and other organisations involved with the design and/or restoration of the interior of listed buildings	Knowledge & Understanding / Analysis
3. Effectively source suppliers, trades people and specialist services	Application

This module studies the process of restoring or designing the interiors of listed buildings which may be residential or commercial but always of historical significance. The module explains those traditional techniques and design considerations which protect and enhance the integrity of the historic building within which they are located. The relationship between regulatory and other controlling organisations, planning offices and client intentions is explored within the module as is the work of leading practitioners working within this stimulating area of interior design. Students will produce a report describing the criteria for the different grades of listing and providing examples from their locality. For a selected building they will produce a site survey and complete a planning application form which will entail the submission of plans/elevations. Having researched the grading for the selected property, they will discuss the implications this will have on any design scheme. Students will be expected to research specialist suppliers and trades people to work on this project. The regulations surrounding listed buildings are extensive and this assignment is designed to prepare students to work in this specialist area. The focus will be on increasing knowledge and understanding of this area and showing the ability to apply this knowledge to specific examples.

Reference Texts

Brooker, G., Stone, S. (2004). *Rereadings; interior architecture and the design principles of remodelling existing buildings*: London. RIBA Enterprises

Miers,M., (2009). *The English Country House: From the Archives of Country Life,* New York. Rizzoli

Wilkinson, P., Ashley, P. (2009). *The English Buildings Book*, London. English Heritage

Staffordshire University Ebook directory for module 5: http://staffs.rebuslist.com/list.php?list_id=2397

Module 6 (NDAI50735)

Wall, Floor and Window Treatments for Heritage Buildings (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Select those wall, floor and window treatments relevant to interior design and their appropriate application within a heritage context	Application / Learning
2. Identify those social and cultural influences that have shaped the historical development of walls, floors and window treatments and awareness of these influences when developing interior design proposals	Analysis / Enquiry

Walls, floors and windows are fundamental elements of interior design and the way that they are treated or decorated can completely transform the way that an interior looks and feels. This module looks at the application of wall, floor and window treatments within a heritage context, whether this is a large country house or a modest fisherman's cottage. The module also investigates the way that these elements have reflected, and continue to reflect changes in attitude, culture and taste as well as providing anchor points for an interior design scheme.

By examining case studies, summative assessment will provide an opportunity for students to identify the social and cultural factors that have influenced specific design schemes and present the information in an illustrated report. In the second part of the assignment, using the site surveys and floor plans provided, students will select a building and develop their own brief for a floor of this building. Through sketches, presentation boards, plans and elevations, students will provide a detailed scheme for the wall, floor and window treatments of the property. A written rationale

will draw on research to explain their choice of materials and provide an opportunity to analyse information to inform their choices.

Reference Texts

Calloway, S., Powers, A. (2012). *The Elements of Style: An Encyclopaedia of Domestic Architectural Detail*. Mitchell Beazley: London

McCloud, K. (2007). *Choosing Colours.* London: Quadrille

Miller, J. (1998). *The Style Sourcebook*. London: Mitchell Beazley

Nielson, K. J. (2007). *Interior Textiles; Fabrics, Applications and Historic Style*. Hoboken: John Wiley & Sons Inc

Staffordshire University Ebook directory for module 6: http://staffs.rebuslist.com/list.php?list_id=2381

Module 7 (NDAI50540)

Professional Practice (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate professional practice within the context of interior design	Application / Learning
2. Ability to demonstrate marketing activity within interior design professional practice	Communication / Analysis
3. Ability to produce and present a comprehensive business plan	Application
4. Ability to generate a brand in order to develop a business	Learning

This Module develops your professional development through project work. You will undertake a study programme that allows you to complete key exercises to demonstrate clear understanding of brand development and corporate identity alongside the development of business planning and financial forecasting skills. You will present work which demonstrates an understanding of the demands of running and marketing an interior design based business.

Summative assessment involves the production of a number of documents which could be used to set up a business, should you choose to enter the realms of self-employment. You will research the market and determine a brand identity and philosophy for your company. This will then be used to design and produce marketing literature and a marketing plan which will consider brand values, short and long term markets and marketing strategy. The emphasis will be on analysing what already exists in the market and determining how to develop unique selling points. You will also be expected to produce a business plan including financial forecasts suitable for presenting to a bank or financial consultant.

Reference Texts

Airey, D. (2009). *Logo Design Love - A guide to creating iconic brand identities*: Berkeley, New Riders

Chapin, K. (2012) *Grow Your Handmade Business*. Storey Publishing: London

Cornish, S & Tucker, H. (2012) *Build A Business from Your Kitchen Table*. Simon & Schuster: London

Knackstedt, M. (2008). *Marketing and Client Relations for Interior Designers:* Hoboken. John Wiley & Sons Inc.

Maurer,T. L.,Weeks,K. (2010). *Interior design in practice. Case Studies of Successful Business Models:* Hoboken. John Wiley & Sons Inc.

Peterson, S., Jaret, P. E., Scenck, B. F. (2009). *Business Plans Kit for Dummies:* Hoboken. Wiley Publishing

Piotrowski, C. M. (2008). *Professional Practice for Interior Designers:* 4th ed. Hoboken. John Wiley & Sons Inc.

Princeton, L. (2009). *Marketing Interior Design:* New York. Allworth Press

Reuvid, J. (2011). *Start Up and Run Your Own Business.* 8th ed. London. Kogan Page

Tilley, J. (2013). *Interior Design Year Book.* Peterborough: One Coms (published annually)

Staffordshire University Ebook directory for module 7: http://staffs.rebuslist.com/list.php?list_id=2385

Module 8 (NDAI50389)

Final Project (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce a fully costed final design scheme to professional standards.	Reflection / Application / Communication / Problem Solving
2. Ability to develop and apply organisational skills related to furniture and furnishings through project work.	Application / Problem Solving
3. Ability to use furniture and textiles appropriately in an interior design scheme.	Application / Analysis / Communication
4. Ability to demonstrate interaction with clients and/or professionals through work experience	Reflection

Essential to the success of any interior project is the selection, suitability and quality of the furniture. This is the element of interior design with which we have the most physical contact and it is also the most visible element within any interior design scheme. This Module looks at the history of furniture and furnishings, outlines the major suppliers and manufacturers of quality furniture and will assist you in selecting and placing furniture to best advantage within an interior design scheme.

As with furniture, textiles are a highly visible component of an interior design scheme. This Module also looks at the rich history of textiles in interiors, both in Europe and the rest of the world; how they originated and how textiles have been used throughout history both practically and ornamentally. You will discover different ways in which style may be conveyed using specialist textiles either contemporary or historical. The Module also identifies the professional sourcing and cataloguing of manufacturers and suppliers of furnishing textiles.

You are asked to respond to a client brief to produce a full design scheme including costings, plans, visuals, rationale, product specifications etc. Presentation is of major importance and should include developmental sketches and a reflective design journal in order to see how the ideas and scheme has evolved. However, you have to make the decision how to present your work for maximum effect. The focus is on showing a clear analysis of the client brief, research into potential schemes and then design and selection of a final scheme with justification. You will also present a report on your work experience.

Reference Texts

Crochet, T. (2008). *Designers Guide to Decorative Accessories.* New York. Pearson

Habegger, J., Osman, J. H. (2005). *Sourcebook of Modern Furniture*. W. W. Norton & Co: London

McCloud, K. (2012). *Colour Now: An Expert Guide to Choosing Colour For Your Home* London. Quadrille

Quinn, B. (2009). *Textile Designers at the Cutting Edge*: London. Lawrence King

Tilley, J. (2013). *Interior Design Year Book.* Peterborough: One Coms (published annually)

Williams, G. (2006). *The Furniture Machine Since 1990:* London. V&A Publications

Staffordshire University Ebook directory for module 8: http://staffs.rebuslist.com/list.php?list_id=2386

Module 9 (NDAI60001)

Heritage Conversions (30 Credits)

Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Demonstrate detailed knowledge and application of the factors involved in adapting buildings in the heritage sector for contemporary use	Application / Learning / Problem Solving
2. Analyse and evaluate working practices of regulatory and other organisations involved with the development or conversion of built heritage	Analysis / Learning
3. Evaluate effective working principles in engaging with suppliers, trades people and specialist services	Application / Learning

This module studies the process of converting or remodelling buildings in the heritage sector to provide accommodation relevant to the demands of the 21st century. This may be residential or commercial but should always protect and enhance the integrity of the historic building within which it is located. The relationship between regulatory and other controlling organisations, planning offices and client intentions is explored within the module as is the work of leading practitioners working within this stimulating area of interior design.

Summative assessment will involve the interior design of a building originally designed for a purpose other than its contemporary function. For example; a barn converted into a residence, a watermill converted into commercial offices or an Art Deco period cinema converted into a bar and restaurant. The brief for the conversion will be created in discussion between the student and tutor and should include the incorporation of original features into the design proposal as well as the consideration of space planning and regulatory requirements. The incorporation of lighting and audio visual equipment should be considered as should the use of materials and their relationship to the original fabric of the building. The design will be presented through technical drawings, presentation boards and visuals, with a rationale provided for the scheme. The focus of the assignment is applying interior design knowledge within the particularly sensitive context of a heritage environment.

Reference Texts

Brooker, G., Stone, S. (2004). *Rereadings; interior architecture and the design principles of remodelling existing buildings:* London. RIBA Enterprises

Bradbury, D., Luscombe-Whyte, M. (2004). *Barns; Living in converted and reinvented spaces:* London. Conran Octopus

Davies, B., Begg, N. (2004). *Converting Old Buildings into New Homes*: Marlborough. Crowood Press

Lee, V., Main, R. (2000). *Recycled Spaces*: Miami. Soma Books

Module 10 (AM90086-6)

Research Project (30 Credits)

Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to undertake a sustained piece of research to its conclusion	Knowledge & Understanding / Enquiry
2. Ability to plan (or map) and prepare the proposed methods of enquiry and/or argument for the study	Application
3. Ability to synthesise and evaluate research results	Analysis
4. Ability to select and implement presentation formats appropriate to the research subject	Communication

You will be considering your previous Heritage Interior Design experience and skills acquisition in order to plan a major project or dissertation that progresses your aspirations for your career development. You will research associated areas and evaluate the opportunities for generating original and innovative ideas within an area of Heritage Interior Design. It is envisaged that this project or dissertation will inform your Heritage Interior Design Independent Study Project. This Independent Study is the project you will undertake in order to achieve your BA (Hons) award.

Initially, you will select an area of study in consultation with your Tutor and produce a title for discussion. This is usually in the form of a question. Your Tutor will guide you to ensure that the topic is not too vast or to ensure that there is sufficient material for you to research. You will then undertake an in depth literature search and conduct any primary research. This is then followed by looking at your data and analysing how you are going to review and utilise it. Finally you will interpret and present your findings. Interpretation is essential as it shows the ability to evaluate and draw conclusions rather than reproducing evidence read.

Reference Texts

Bell, J. (2005). *Doing your Research Project*, Open University Press

Blaxter, L., Hughes,C., Tight, M. (2010). *How to Research.* 4th Edition. Maidenhead: Open University Press

Laurel, B. (2004). *Design Research: Methods and Perspectives*. Cambridge MA: MIT Press

Weyers, J & McMillan, K. (2011). *How to Write Dissertations & Project Reports*. 2nd ed. Prentice Hall: London

Staffordshire University Ebook directory for module 10: http://staffs.rebuslist.com/list.php?list_id=2389

Module 11 (AM90088-6)
Independent Study (60 Credits)
Module Learning Outcome

Learning Outcome	University Learning Outcome
1. Ability to organise and prioritise research for a large, single design project	Knowledge & Understanding
2. Ability to synthesise information acquired during research	Reflection
3. Ability to plan (or map) and prepare the proposed route through the Independent Study Module in its entirety and apply the information synthesised from research towards the planning and structuring of a design project	Problem solving / Analysis / Application
4. Ability to define a methodology for recording reflective design practice	Learning
5. Ability to record the outcomes of a design project	Communication

This Module is a double-length Module (60 credits) which will be based upon clear proposals with specific criteria. The subject area for assessment will be established in discussion with your tutor in addition to fulfilling criteria set down by Staffordshire University and the National Design Academy. Within the course of the Independent Study Project, you will be expected to develop innovative ideas in response to a clearly defined brief to do with interior design within a heritage context.

This practice-based assignment should include a substantial theoretical or written element. The proportion of theory to practice within the Independent Special Study Project may vary and should be agreed in advance with your tutor. It is, however, very important at this BA (Hons) level, that your work contains an element of critical evaluation. The project also requires the production of a portfolio of heritage design related work.

You will liaise with your Tutor to agree a title and area of study. This will be followed by approval of the client brief. Tutors will ensure that the brief is sufficiently challenging but also realistic in its expectations. You will provide a rationale for your design and then work on concept and mood boards before finalising your designs and submitting a complete design pack as if to a client.

There will be regular Tutor contact throughout this process to guide and advise you but this is an independent project and you are expected to make your own decision as to how to present the work for maximum effect. It is expected that the work you will present will include plans, visuals, presentation boards, development sketches and product specifications.

Referene Texts

Bell, J. (2005). *Doing Your Research Project*. 5th Edition. Maidenhead: Open University Press

Blaxter, L., Hughes, C., Tight, M. (2010). *How to Research*. 4th Edition. Maidenhead: Open University Press

Guthrie, P. (2012). *Interior Designer's Portable Handbook*. 3rd Edition. McGraw Hill, New York

MIX Future Interiors Issue 10 (RIBA Bookshop)

Staffordshire University Ebook directory for module 11: http://staffs.rebuslist.com/list.php?list_id=2390

BA (Hons) in Heritage Interior Design is awarded at this point

For all successful students there will be a GUARANTEED route to the

MA Interior Design

The MA consists of 180 credits in total.

BA (Hons) Retail Design

Award Structure

Route Map

The Route Map below is a diagram which provides a plan of the pattern of Modules you will be studying on the award. The Modules are delivered sequentially:

→ Indicates progression through the award

Level 4

CORE	CORE	CORE	CORE
NDAI40534 (30 Credits)	NDAI40535 (30 Credits)	NDAI40713 (30 Credits)	NDAI40712 (30 Credits)
Research & Contextualisation	Space Planning	The Customer Experience	Branding

Level 5

CORE	CORE	CORE	CORE
NDAI50714 (30 Credits)	NDAI50538 (30 Credits)	NDAI5054 (30 Credits)	NDAI50389 (30 Credits)
Visual Communication and Merchandising	Sustainable Design and Technology	Professional Practice	Final Project

Level 6

CORE	CORE	CORE
NDAI60200 (30 Credits)	NDAI60548 (30 Credits)	NDAI60572 (60 Credits)
Retail Space in a Wider Context	Research Project	Independent Study
OR		
NDAI60543 (30 Credits)		
Exhibition Design		

What is a Module?

A Module is the basic academic unit of study. Modules are stand-alone units, covering a particular subject, and assessed at the end.

What is the Curriculum and Structure for the Programme?

Level 4 (Modules 1 - 4)

This level begins with the development of learning skills, together with skills related specifically to Retail Design. The distinctive characteristic of the BA (Hons) Degree within the Retail Design curriculum at Level 4 provides you with the opportunity to develop an awareness and understanding of a broad range of subject knowledge, research methods, design understanding, presentation methods, creative development and conceptual consolidation applicable to the discipline of retail design. In this first level of your degree (equivalent to year 1 of a full time degree), you will develop your study skills and gain skills specifically related to interior design.

Level 4 Modules	Credits
Research & Contextualisation	30
Space Planning	30
The Customer Experience	30
Branding	30

If you leave the course having completed Research and Contextualisation only (30 credits) you will be eligible for a CPD Certificate (Continuous Professional Development). If you leave Retail Design having completed Modules 1 & 2 (60 credits) you will receive a University Certificate in Retail Design. If you leave Retail Design having completed Modules 1-4 (120 credits) you will receive a University Certificate of Higher Education.

Level 5 (Modules 5 - 8)

When you commence Level 5 (equivalent to year 2 of a full time degree), you will consolidate and build on both breadth and depth of study, providing you with an opportunity to undertake work in specialist and / or inter disciplinary design contexts. A theoretical element to the Modules also involves you in further academic study connected with research methods, business, contemporary design practice issues and client-centred collaborative design practice. Tutors will expect you to show more analysis and in-depth study.

Level 5 Modules	Credits
Visual Communication & Merchandising	30
Sustainable Design & Technology	30
Professional Practice	30
Commercial Project	30

If you leave the course after Design and Technology, having achieved the previous 6 Modules, you will receive a University Diploma in Retail Design.

If you complete all the Modules in this level you will be eligible for the Foundation Degree in Retail Design (FdA).

If having completed the first eight modules and you decide to exit from the course, you will be eligible for a Foundation Degree in Heritage Interior Design (FdA).

Level 6 (Modules 9 - 11)

You will select one of the Exhibition Design or Retail Space in a Wider Context options in order to start your Level 6 course.

The distinctive characteristic of the BA (Hons) Retail Design curriculum at Level 6 involves independent research into a topic or subject relevant to retail design. In a supportive, but increasingly independent personal study framework, you will undertake the implementation of a Research Project and a Special Study. Considerably more analysis and evaluation is expected at this stage.

Students who have completed 120 credits with Staffordshire University at Level 5 and do not wish to complete the Independent Study module, may exit at this point with a normal BA degree. Students who have completed level 5 (or 120 credits) elsewhere (not at Staffordshire University) and do not wish to complete the Independent Study module, may exit at this point with a Graduate certificate for the modules completed at Level 6. This means that students are not assessed on formal reflection and do not have the opportunity to integrate, apply and analyse all elements of the knowledge gained.

Level 6 Modules	Credits
Retail Space in a Wider Context (Option A)	30
Exhibition Design (Option B)	30
Research Project	30
Independent Study	60

Award Learning Outcomes

Module Learning Outcomes are what you can expect to achieve when you study each Module that is the “outcome of your learning”. The assignments that you complete are all designed to achieve one or more of the Learning Outcomes for each Module and will be shown with your assignment brief. The University Learning Outcomes are a standard set of aims that Staffordshire University seeks to achieve through each Module of study. University outcomes can be seen in more detail in the programme specification.

Programme Learning Outcomes are what you can expect to achieve once you have completed the programme (award). University Generic Learning Outcomes (known as the University Eight) are over-arching outcomes derived from the national Framework for Higher Education Qualifications (FHEQ) and all module and programme outcomes have been mapped to these. The University Eight are Knowledge and Understanding, Learning, Enquiry, Analysis, Problem Solving, Communication, Application and Reflection.

Below is a summary of the Module Outcomes mapped against the University Generic Learning Outcomes. You should be clear within each Module assignment, what university outcomes must be met.

Module Title	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 4								
1 (NDAI40534) Research & Contextualisation	●	●			●			
2 (NDAI40535) Space Planning		●		●		●	●	
3 (NDAI40713) The Customer Experience		●	●	●				●
4 (NDAI40712) Branding		●		●	●		●	
Level 5								
5 (NDAI50714) Visual Communication & Merchandising	●	●	●					
6 (NDAI50538) Sustainable Design & Technology	●				●		●	●
7 (NDA150540) Professional Practice			●	●			●	
8 (NDAI50389) Commercial Project						●	●	●
Level 6								
9A (NDAI60200) Retail Space in a Wider Context	●	●		●	●	●	●	
9B (NDAI60853) Exhibition Design	●	●		●	●	●	●	
10 (NDAI60548) Research Project	●	●	●	●			●	
11 (NDA160572) Independent Study		●	●	●	●	●	●	●

Course content

Module 1 (NDAI40534)

Research and Contextualisation (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to collate research evidence and interpretation within interior design	Knowledge & Understanding / Learning / Enquiry
2. Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	Knowledge & Understading / Enquiry
3. Ability to demonstrate an awareness of those elements that affect interior design. (Space, light, form, colour, texture, furniture and objects)	Knowledge & Understanding

This Module introduces you to the critical elements of interior design which include form, space, light, colour, texture, furniture and objects. These elements, in varying degrees of importance, are essential to the creative process relative to interiors as well as the expression and development of interior design in all its forms. Within the Module; methods of enquiry, investigation and expression within design will be introduced and evaluated, these include primary research methods, secondary research methods, critical and evaluative techniques and appropriate visual and text-based referencing methods.

Formative assessment will introduce you to a simple presentation task, in order to build confidence and start to develop skills in using simple design programmes. Summative assessment will take the form of presentation boards, which will convey knowledge of the elements of interior design and provide an opportunity for you to display skills in primary and secondary research, drawing upon a wide range of resources and research using different presentation methods e.g. photography, sketching or the employment of other media. You will research a specific designer and present an illustrated report on the utilisation of design elements in their work. You will be encouraged to start to consider how to present work and evaluate the presentation of other people's work in order to widen your scope of techniques and styles. Work presented will reflect

accurate use of referencing and close attention will be paid to material presented to ensure it is accurately acknowledged and not plagiarised and fully represents the sources you have drawn upon in the broadening of your knowledge.

Reference Texts

Bell, J., (2005). *Doing Your Research Project.* 4th ed. Maidenhead: Open University Press

Brooker, G., Stone, S. (2004). *ReReadings; Interior architecture and the design principles of remodelling existing buildings.* London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, C. (2011). *Interior Design: A Critical Introduction*. Oxford: Berg

Lefteri, C. (2006). *Materials for Inspirational Design.* Mies: Rotovision

Pile, J. (2009). *A History of Interior Design.* 3rd ed. London: Lawrence King

Wilhilde, E. (2009). *The Interior Design Directory.* London: Quadrille

Staffordshire University Ebook directory for module 1: http://staffs.rebuslist.com/list.php?list_id=2379

Module 2 (NDAI40535)

Space Planning (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to collate research evidence and interpretation within interior design	Knowledge & Understanding
2. Ability to effectively use a range of research techniques in gathering and organising information relevant to interior design	Problem Solving / Application
3. Ability to demonstrate an awareness of those elements that affect interior design. (Space, light, form, colour, texture, furniture and objects)	Communication

This Module investigates the way that interior space may be organised according to a particular set of requirements. These requirements vary according to the designated function of an interior. Whether a space is intended for residential or commercial use, appropriate space planning ensures that a space is used efficiently, comfortably and safely. Space planning may also have 'hidden' attributes such as brand reinforcement within a corporate or retail context or visitor engagement and viewing space within a museum or gallery context.

In addition to spatial manipulation on a single floor or level, changes in levels and the way in which these are articulated are explored through staircases, ramps, elevators and other means will be explored. Methods of linking separate spaces through space planning will be looked at as will the assignment of specific functions to a space. A review of Health and Safety and other essential and regulatory factors conclude the Module. As part of the implementation of your retail design scheme, it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings.

There are strict rules governing what is and what is not allowed and the safest way in which to achieve your ideas. These are called building regulations and must be adhered to by law. This Module will discuss what is likely to require planning consent and also what are the most appropriate materials to use for specific building work as well as the technologies involved in making such structural alterations.

You will complete a number of simple formative assessment tasks to show clear understanding of what constitutes Space Planning and you will also submit a rendered sketch, developing the skills you will need in your final assessment. For summative assessment you will be provided with a site survey and develop a spatial concept for a choice of residential or commercial scheme from a number of prepared briefs. This scheme will involve one element of structural change to allow for DDA. You will be expected to provide a rationale for the design concept and a set of schematics (annotated development sketches). The annotations should be evaluative to show your progress towards a suitable solution. Accurate technical drawings will be required to provide clear visual representation of space utilisation. Emphasis will be placed on effective use of space which will involve solving problems posed by the brief and application of knowledge gained. It is expected that referencing will have developed from the first Module (Research and Contextualisation) and you will be encouraged to consider using CAD.

Reference Texts

Baden-Powell, C. (2011). *Architect's Pocket Book*. 4th Edition. Oxford: Butterworth-Heinemann

Brooker, G., Stone, S. (2004). *ReReadings, Interior architecture and the design principles of remodelling existing buildings.* London: RIBA Enterprises

Ching, F. D. K. (2007). *Architecture - Form, Space and Order.* 3rd ed. Hoboken: John Wiley & Sons Inc

Karlen, M. (2009). *Space Planning Basics*. 3rd Edition. Hoboken: John Wiley & Sons Inc

Littlefield, D. (2012). *Metric Handbook, Planning and design data.* 4th ed. Oxford: Architectural Press

Neufert, E. & P. (2012). *Architect's Data.* 4th Edition. Oxford: Wiley - Blackwell

Plunkett, D. (2010). *Construction in Detailing for Interior Design*. London: Lawrence King

Van Meel, J. (2010). P*lanning Office Space: A Practical Guide for Managers and Designers*. Laurence King: London

Staffordshire University Ebook directory for module 2: http://staffs.rebuslist.com/list.php?list_id=2380

Module 3 (NDAI40713)

The Customer Experience (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to evaluate the quality of the customer experience and its relevance to the success of the design in a retail environment.	Analysis / Reflection
2. Ability to describe the diversity of the retail experiences available and the importance of the need to enhance the customer experience in retail environments today.	Knowledge & Understanding
3. Ability to reflect the quality of the customer experience through presentation techniques.	Communication

The development of retail environments and their expansion into the provision of a distinct retail experience is one of the most dynamic and exciting products of our culture. Within this Module you will become familiar with an overview of the history of shopping; from the establishment of early trade routes, such as the Silk Road almost 3,000 years ago, to the complexity and sophistication of contemporary shopping malls and 'guerrilla markets'. Most settlements are centred on or around a market or shopping district and the impact that shopping has had on our society will also be analysed within the Module. The evolution of contemporary shopping is focused on the understanding of customers' lifestyles and the Module analyses the methods that retailers use to develop a relationship with their customers ranging from markets to city centre shops to out of town shopping centres and malls. You will look at the methods used by retailers and retail designers to develop customer relationships and conclude the Module with a study of best practice and innovation within retail design and the significant effect that retailing has had on architecture and interior design. It focuses on the dramatic changes in retail design and the need for design to underpin the customer experience.

Reference Texts

Curtis, E., Watson, H., Sephton, E. (2007). *Fashion Retail (Interior Angles).* Hoboken: John Wiley & Sons

Dean, C. A. (2005). *Inspired Retail Space: Attract customers, build branding, increase volume.* Minneapolis: Rockport Publishing

Schittich, C. (2008). *In Detail: Interior surfaces and materials.* Basel: Birkhauser

Schittich, C. (2004). *In Detail: Interior spaces*. Basel: Birkhauser

Shaw, C. (2010). *Customer Experience: Future Trends & Insights.* Palgrave Macmillan: Basingstoke

Staffordshire University Ebook directory for module 3: http://staffs.rebuslist.com/list.php?list_id=2391

Module 4 (NDAI40712)

Branding (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to identify and describe the fundamentals of branding and the relationship of branding to the design of a retail environment.	Learning / Knowledge & Understanding
2. Ability to demonstrate methods used in the communication of the brand image through the design of a retail interior.	Communication / Application

Within this Module you will study the development and application of branding within a retail environment. Customer loyalty is vital to a successful retail business and branding is the single most important element in ensuring that loyalty. Branding is also directly responsible for the positioning of a product or company within the marketplace, directly impacting on the perception of quality, ethics and value. You will investigate the principles and components of brand development and how these findings directly affect the customer relationship. Brand reinforcement is an essential part of the interior design brief for retail environments and an understanding of the branding process is crucial for anyone wishing to enter the exciting area of retail design. Within the Module, you will look at how branding is applied to a number of different retail environments including flagship, pop-up and lifestyle and you will learn how to review examples of best practice within these areas.

Reference Texts

Aaker, D. (2010). *Building Strong Brands.* New Jersey: Simon & Schuster

Davis, M. (2009) *Fundamentals of Branding*. AVA Publishing: London

Gobé, M. (2010). *Emotional Branding.* New York: Allworth Press

Olins, W. (2008). *The Brand Handbook.* London: Thames & Hudson

Riewoldt, O. (2002). *Brandscaping: Worlds of experience in retail design*. Berlin: Berkhauser

Wheeler, A. (2012) *Designing Brand Identity: An Essential Guide for the Whole Branding Team.* 4th ed. John Wiley & Sons: New York

Staffordshire University Ebook directory for module 4: http://staffs.rebuslist.com/list.php?list_id=2392

Module 5 (NDAI50714)

Visual Communication and Merchandising (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to explain and explore the variety of methods and techniques used in the visual merchandising of a retail environment.	Knowledge & Understanding
2. Ability to evaluate the relevance and importance of visual communication and merchandising as a fundamental part of retail interior design.	Analysis / Enquiry

Visual communication and merchandising are integral parts of the marketing process within a retail environment and are essential to the successful presentation of products or businesses to a retailer's customer base. Within this Module you will look at how these two interrelated aspects of retail design work together to attract customers into a store and direct them to particular areas of products. You will learn how the location of display devices such as wall mounted systems, floor standing vignettes, tables and tabletop displays, mid-floor displays and gondola and other types of shelving are crucial to the successful retail environment. Merchandising methods such as colour blocking, horizontal and vertical grouping and symmetrical merchandising will also be examined within the Module alongside essential promotional methods including graphics, props and furniture. The Module concludes with a detailed look at the vital components of visual communication and merchandising such as lighting, colour and materials.

Reference Texts

Barreneche, P. (2008). *New Retail.* London: Phaidon

Din, R. (2000). *New Retail*. London: Conran Octopus

Dowdy, C. (2008). *One-Off: Independent retail design*. London: Lawrence King

Morgan, T. (2011). V*isual Merchandising: Window and in-store displays for retail.* 2nd ed. London: Lawrence King

Staffordshire University Ebook directory for module 5: http://staffs.rebuslist.com/list.php?list_id=2393

Module 6 (NDAI50538)

Sustainable Design and Technology (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to describe and evaluate the structure and commonly used materials and finishes relevant to the completion of a sustainable interior design scheme	Learning / Enquiry / Application
2. Ability to produce and photograph scale models to a level which allows effective exploration and awareness of basic structural and construction principles as applicable to an interior design project	Application / Enquiry
3. Ability to identify and discuss issues, concerns and debate relative to responsible interior design and ability to develop and complete a design brief through the exploration of space and integration of ongoing research in the area of responsible / sustainable interior design, with reference to building regulations and legislation	Learning / Enquiry / Application
4. Ability to source green and eco responsible manufacturers and suppliers. Identify the work of designers working in the field internationally	Enquiry / Learning / Reflection

As part of the implementation of your interior retail design scheme it is often necessary to remove walls, enlarge windows and doors or raise or lower ceilings as described in Module 2. Achieving these structural changes in a sustainable way presents additional challenges and you will consider regulations and best practice in making structural alterations and designing for a more sustainable environment. Responsible and sustainable design is an increasingly important sector of the interior design market. Module 5 also looks at the differing and sometimes contradictory approaches to ethical and ecological design and design products with particular emphasis on a sustainable approach using high technology. This Module concludes with a practical sustainable retail design project. You will be introduced to the choice of sustainable materials and construction methods used within interior retail design and their impact upon the aesthetic outcomes of a particular scheme designated as sustainable as well as acquiring foundation level understanding of the relevant Building Regulations and other relevant regulatory.

Summative assessment will include an analysis and comparison of sustainable buildings from a given list in order to identify the elements to consider in sustainable design. You will then explore a more conceptual approach to design producing rough models (maquettes) from a range of stimuli. One of these models will be selected to be incorporated into a final design scheme to be produced from a client brief.

You will be expected to consider building regulations in the context of sustainability and apply these to the brief given. The focus is on generating ideas from research and producing proposals and solutions to specific briefs.

Reference Texts

Bergman, D. (2012). *Sustainable Design: A Critical Guide for Architects, Interior, Lighting and Environmental Designers*. Princeton Architectural Press: New York

Brown, R., Farrelly, L. (2012). *Materials and Interior Design*. London: Lawrence King Publishing Ltd.

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, B. (2009). R*ough Guide to Sustainability.* 2nd ed. London: RIBA Enterprises

Foster, K., Stelmack, A., Hindman, D. (2007). *Sustainable Residential Interiors*. Hoboken: John Wiley & Sons Inc

Lefteri, C. (2006). *Materials for Inspirational Design:* Mies, Switzerland. Rotovision

Plunkett, D. (2010) *Construction and Detailing for Interior Design*. Laurence King: London

Wilhilde, E. (2009). *The Interior Design Directory.* London: Quadrille

Staffordshire University Ebook directory for module 6: http://staffs.rebuslist.com/list.php?list_id=2383

Module 7 (NDAI50540)

Professional Practice (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to describe and evaluate the structure and commonly used materials and finishes relevant to the completion of a sustainable interior design scheme	Learning / Enquiry / Application
2. Ability to produce and photograph scale models to a level which allows effective exploration and awareness of basic structural and construction principles as applicable to an interior design project	Application / Enquiry
3. Ability to identify and discuss issues, concerns and debate relative to responsible interior design and ability to develop and complete a design brief through the exploration of space and integration of ongoing research in the area of responsible / sustainable interior design, with reference to building regulations and legislation	Learning / Enquiry / Application
4. Ability to source green and eco responsible manufacturers and suppliers. Identify the work of designers working in the field internationally	Enquiry / Learning / Reflection

This module develops your professional development through project work. You will undertake a study programme that allows you to complete key exercises that demonstrate clear understanding of brand development and corporate identity alongside the development of business planning and financial forecasting skills. You will present work which demonstrates an understanding of the demands of running and marketing an interior design based business.

Formative assessment will involve analysis of a brand logo and how it reflects company ethos. Summative assessment involves the production of a number of documents which could be used to set up a business, should you choose to enter the realms of self-employment. You will research the market and determine a brand identity and philosophy for your company. This will then be used to design and produce marketing literature and a marketing plan which will consider brand values, short and long term markets and marketing strategy. The emphasis will be on analysing what already exists in the market and determining how to develop unique selling points. You will also be expected to produce a business plan including financial forecasts suitable for presenting to a bank or financial consultant.

Reference Texts

Airey, D. (2009). *Logo Design Love - A guide to creating iconic brand identities:* Berkeley, New Riders

Chapin, K. (2012) *Grow Your Handmade Business*. Storey Publishing: London

Cornish, S & Tucker, H. (2012) *Build A Business from Your Kitchen Table*. Simon & Schuster: London

Knackstedt, M. (2008). *Marketing and Client Relations for Interior Designers*: Hoboken. John Wiley & Sons Inc.

Maurer,T. L.,Weeks,K. (2010). *Interior design in practice. Case Studies of Successful Business Models:* Hoboken. John Wiley & Sons Inc.

Peterson, S., Jaret, P. E., Scenck, B. F. (2009). *Business Plans Kit for Dummies*: Hoboken. Wiley Publishing

Piotrowski, C. M. (2008). *Professional Practice for Interior Designers:* 4th ed. Hoboken. John Wiley & Sons Inc.

Princeton, L. (2009). *Marketing Interior Design*: New York. Allworth Press

Reuvid, J. (2011). *Start Up and Run Your Own Business*. 8th ed. London. Kogan Page

Tilley, J. (2013). *Interior Design Year Book*. Peterborough: One Coms (published annually)

Staffordshire University Ebook directory for module 7: http://staffs.rebuslist.com/list.php?list_id=2385

Module 8 (NDAI50389)

Commercial Project (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to produce a fully costed final design scheme to professional standards.	Reflection / Application / Problem Solving
2. Ability to equip/furnish the interior of a design project creatively and in the context of environmental and usage factors.	Problem Solving / Application / Communication
3. Ability to demonstrate interaction with clients and/or professionals through work experience.	Reflection

Within this Module you are encouraged to evidence your creativity through the research, development and completion of a specific major retail design project. Within the project you will address specific areas of retail interior design such as:

- *Scale and proportion*
- *Space Planning*
- *DDA and other regulations*
- *Lighting and technology*
- *Surfaces and materials*
- *Furniture and furnishings*
- *Customer Experiences*
- *Branding*
- *Visual Merchandising*

You will be required to present your work within a design pack, as if for a live client. This Module provides the opportunity to express your research, organisational, space planning and presentation skills.

This final assignment provides you with the basis for a portfolio of evidence that you can show to clients as an indication of the quality of your work. You are asked to respond to a client brief to produce a full design scheme including costings, plans, visuals, rationale, product specifications etc. Presentation is of major importance and should include developmental sketches and a reflective design journal in order to see how the ideas and scheme has evolved. However, you have to make the decision how to present your work for maximum effect. The focus is on showing a clear analysis of the client brief, research into potential schemes and then design and selection of a final scheme with justification. This major project should draw on all the knowledge and skills gained over the previous 7 Modules.

You will submit your Reflective Design Journal for this module which will give you an insight as to how your ideas have progressed in the development of this scheme. You will also submit an evaluative, reflective account of your work experience (see section on work experience). This accounts for 10% of your final mark.

Reference Texts

Baron, A: (2007). *Axel Vervoordt: Timeless Interiors.* Paris: Flammarion

Nylander, J. C., Nylander, R. C., (2005). *Fabrics and Wallpapers for Historic Buildings*. London: EDS Eurospan

Pauwels, W. (2008). *Architectural Antiques*. Enghien: Beta-PlusColes,

J., House, N. (2007). *The Fundamentals of Interior Architecture*. Lausanne: AVA Academia

Staffordshire University Ebook directory for module 8: http://staffs.rebuslist.com/list.php?list_id=2386

Option A Module 9 (NDAI60200)

Retail Space in a Wider Context (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate awareness of the challenges of designing retail spaces within a temporary context	Enquiry / Analysis
2. Ability to implement interior design knowledge which enhances the design of retail spaces and allows them to successfully co-exist within a primary or "host" environment	Application / Communication
3. Ability to demonstrate the concept of temporary or 'pop-up' retail environments which demand instant brand recognition supported by highly specific sales methods	Enquiry / Analysis / Communication

Within this Module you will look at specific factors which influence the design of those retail environments which are, in turn, located within other environments. Such locations may include:

- *Hotel lobbies*
- *Museums and art galleries*
- *Exhibition venues and visitor centres*
- *Railway station concourses*
- *Airport lounges and concourses*

Designing retail environments for these locations carry their own particular criteria and challenges. The most significant of these challenges is designing a retail space which retains its own identity whilst simultaneously enhancing the values of the host brand and will be looked at in detail within the Module. You will also investigate 'pop-up' shops; those heavily branded temporary retail spaces, often tied into a particular promotional or public relations activity, which appear in a semi-public area for a short time before moving on.

Summative assessment will involve the design of a "pop up" (temporary promotion) for a chosen product area. The focus will be on creating a temporary, innovative retail outlet for a defined space within an area where retail is not the primary activity, e.g. transport terminus. You should focus on the customer experience and create a multi-sensorial experience incorporating light and

colour. Concepts should be presented through developmental sketches and the final product through plans, visuals and presentation boards.

The focus will be on the analysis of the customer experience and the application of this into a creative innovative design that meets the client brief. A rationale will explain the ideas informing the concept and will clarify what the design is trying to achieve. Quality of presentation is paramount and should be client focussed.

Reference Texts

Dowdy, Clare. (2008). *One Off: Independent Retail Design:* London, Lawrence King

Ehmann, S. (2013). *Brand Spaces: Branded Architecture and the Future of Retail Design*. Die Gestalten Verlag: Berlin

Morenco-Mores, C. (2007). *From Fiorucci to the Guerrilla Stores: Shop Displays in Architecture, Marketing and Communications*: Venice. Marsilio Editore

Thomas-Emberson, S. (2007). *Airport Interiors: Design for Business*: Hoboken. Wiley

Option B Module 9 (NDAI60543)
Exhibition Design (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to demonstrate a critical understanding of the conceptual framework supporting exhibition design	Knowledge & Understanding / Learning / Enquiry / Reflection / Application / Problem solving
2. Ability to select and use appropriate project management skills and professional practice within the subject area of exhibition design	Application / Knowledge & Understanding / Analysis
3. Ability to identify, research and evaluate differing client requirements and accommodate within the subject area of exhibition design	Reflection / Analysis / Communication

Throughout the Exhibition Design Module you will examine two main exhibition design formats.

- *Explore the commercial trade exhibition stand format*
- *Concentrate on the role of the designer within permanent public gallery spaces and interpretive installations*

This module provides you with an overview of those interior retail design issues particularly relevant to exhibition design, namely:

- *Public access – emotional, physical and intellectual*
- *Enhanced participation – public engagement with the built environment*
- *People management – space allocations and visitor flow*
- *Exhibit media – getting the message across through design*

You will examine a broad variety of exhibition types; trade event stalls, gallery exhibitions and museum displays. The requirement of different types of clients will also be investigated.

The Module builds on your knowledge and understanding and introduces you to the development of interpretation and management within the built environment including local and overall atmospheric conditions, sound and light levels. You will also consider the following conceptual frameworks:

- *Museums and galleries are dependent on curatorial content therefore, material collections and artefacts of interest to historians, anthropologists and the visiting public are revealed and on display*
- *Visitor centres are not bound by such conventions and can remain free of specific material collections and artefacts and concentrate on pure experience-based attractions*

Reference Texts

Bogle, E. (2013), *Museum Exhibition Planning and Design*. AltaMira Press, Maryland.

Dernie, D, (2007), *Exhibition Design*, Laurence King Publishing

Klobe, T. (2013). *Exhibitions: Concept, Planning and Design.* University og Chicago Press, Chicago.

Reinhardt, U & Teufel, P. (2010). *New Exhibition Design 02*. Avedition, Ludwigsburg

Sando Cultural Media (ed.) (2012). *On Show: Temporary Design of Fairs, Events & Exhibitions.* Ginko Press, California.

Vranckx, B. (2006). *Exhibit Design; High Impact Solutions*, Collins Design & Loft Publications

Staffordshire University Ebook directory for module 9-Exhibition Design: http://staffs.rebuslist.com/list.php?list_id=2388

Module 10 (NDAI60548)

Research Project (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to undertake a sustained piece of research to its conclusion	Knowledge & Understanding / Enquiry
2. Ability to plan (or map) and prepare the proposed methods of enquiry and/or argument for the study	Application
3. Ability to synthesise and evaluate research results	Analysis
4. Ability to select and implement presentation formats appropriate to the research subject	Communication

You will be considering your previous retail design experience and skills acquisition in order to plan a major project or dissertation that progresses your aspirations for your career development. You will research associated areas and evaluate the opportunities for generating original and innovative ideas within an area of Retail Design. It is envisaged that this project or dissertation will inform your Retail Design Independent Study Project. This Independent Study is the project you will undertake in order to achieve your BA (Hons) award.

Initially, you will select an area of study in consultation with your tutor and produce a title for discussion. This is usually in the form of a question. Your tutor will guide you to ensure that the topic is not too vast or to ensure that there is sufficient material for you to research. You will then undertake an in depth literature search and conduct any primary research. This is then followed by looking at your data and analysing how you are going to review and utilise it. Finally you will interpret and present your findings. Interpretation is essential as it shows the ability to evaluate and draw conclusions rather than reproducing evidence read.

Reference Texts

Bell, J. (2005). *Doing your Research Project,* Open University Press

Blaxter, L., Hughes,C., Tight, M. (2010). *How to Research.* 4th Edition. Maidenhead: Open University Press

Laurel, B. (2004). *Design Research: Methods and Perspectives*. Cambridge MA: MIT Press

Weyers, J & McMillan, K. (2011) *How to Write Dissertations & Project* Reports. 2nd ed. Prentice Hall: London

Staffordshire University Ebook directory for module 10: http://staffs.rebuslist.com/list.php?list_id=2389

Module 11 (NDAI60572)
Independent Study (60 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1. Ability to organise and prioritise research for a large, single design project	Knowledge & Understanding
2. Ability to synthesise information acquired during research	Reflection
3. Ability to plan (or map) and prepare the proposed route through the Independent Study Module in its entirety and apply the information synthesised from research towards the planning and structuring of a design project	Analysis / Application / Problem Solving
4. Ability to define a methodology for recording reflective design practice	Learning
5. Ability to record the outcomes of a design project	Communication

This Module is a double-length Module (60 credits) which will be based upon clear proposals with specific criteria. The criteria for assessment will be established in discussion with your tutor in addition to fulfilling criteria set down by Staffordshire University and the National Design Academy. Within the course of the Independent Study Project you will be expected to develop innovative ideas in response to a clearly defined brief to do with interior design within a retail context.

This practice-based assignment should include a substantial theoretical or written element. The proportion of theory to practice within the Independent Study Project may vary and should be agreed in advance with your tutor. It is, however, very important at this BA (Hons) level that your work contains an element of critical evaluation. The project also requires the production of a portfolio of retail design related work.

You will liaise with your tutor to agree a title and area of study. This will be followed by approval of the client brief. Tutors will ensure that the brief is sufficiently challenging but also realistic in its expectations, you will provide a rationale for your design and then work on concept and mood boards before finalising your designs and submitting a complete design pack as if to a client.

There will be regular tutor contact throughout this process to guide and advise you but this is an independent project and you are expected to make your own decision as to how to present the work for maximum effect. It is expected that the work you will present will include plans, visuals, presentation boards, development sketches and product specifications.

Reference Texts

Bell, J. (2005). *Doing Your research Project.* 5th Edition. Maidenhead: Open University Press

Blaxter, L., Hughes, C., Tight, M. (2010). *How to Research*. 4th Edition. Maidenhead: Open University Press

Guthrie, Pat, 2012, *Interior Designer's Portable Handbook*. 3rd Edition. McGraw Hill, New York

MIX Future Interiors Issue 10 (RIBA Bookshop)

Staffordshire University Ebook directory for module 11: http://staffs.rebuslist.com/list.php?list_id=2390

BA (Hons) Retail Interior Design is awarded at this point

For all successful students there will be a GUARANTEED route to the

MA Interior Design

The MA consists of 180 credits in total.

Advance Diploma in Higher Education

Award Structure

Route Map

The structure of the NDA Advanced University Diploma in Interior Design is a single module

Level 6

UNDA-09178 (60 Credits)
The Design Process

What is the Curriculum and Structure for the Programme?

Level 6

The distinctive characteristic of the Advanced University Diploma in Interior Design curriculum at Level 6, involves study of all the key elements of interior design including presentation skills.

Level 6 Module	Credits
The Design Process	60

Learning Outcomes

Learning Outcomes are what you can expect to achieve when you study the Module. The assignments that you complete are all designed to achieve one or more of the Learning Outcomes for the Module and will be shown with your assignment brief. The University Learning Outcomes are a standard set of aims that Staffordshire University seeks to achieve through the programme of study. University outcomes can be seen in more detail in the programme specification. Programme Learning Outcomes are what you can expect to achieve one you have completed the programme (award). University Generic Learning Outcomes (known as the University Eight) are over-arching outcomes derived from the national Framework for Higher Education Qualifications (FHEQ) and all module and programme outcomes have been mapped to these. The University Eight are Knowledge and Understanding, Learning, Enquiry, Analysis, Problem Solving, Communication, Application and Reflection.

Below is a summary of the Module Outcomes mapped against the University Generic Learning Outcomes. You should be clear within the Module assignment, what university outcomes must be met.

Module Title	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 6								
(UNDA-09178) The Design Process	●	●	●	●	●	●	●	●

Course content

Module (UNDA-09178)

The Design Process (60 Credits)

Module Learning Outcomes

Learning Outcomes	University Learning Outcomes
1. Analyse and evaluate current developments in interior design	Analysis / Knowledge & Understanding
2. Analyse and apply the design process to a specific project	Analysis / Knowledge & Understanding
3. Evaluate and analyse a design brief to produce a design scheme	Analysis
4. Demonstrate knowledge and application of space planning	Application
5. Produce visual work to professional industry standards including hand drawing and software applications	Communication / Enquiry
6. Source, specify, order and track design products	Problem solving
7. Define a methodology for recording reflective design practice	Learning / Reflection

This Module is intended to develop the skills you will need, in addition to those gained within your BA (Hons) in a non-interior design area, in order to fully engage with the MA Interior Design programme. You will learn about the design process and how to analyse and apply this process to a specific interior design project following (and relative to) the production, evaluation and analysis of an interior design brief. You will then apply this knowledge to an interior design scheme,

providing you with the opportunity to learn and demonstrate the knowledge and application of space planning, scale and other techniques of visual communication used within the interior design profession including hand drawing and software application. You will also learn how to source products and materials for your interior design scheme from manufacturers and suppliers. This will develop your ability to specify, order and track design products and materials to ensure that your proposed interior design scheme can be completed on time and within budget. Depth of design thinking is particularly important at Masters Level and you will be expected to develop a methodology for recording and evidencing your reflective design practice. During this Module you will also be encouraged to interact with other students on the VLS community and your tutor.

You will complete a formative assessment task which will give you a chance to practise skills in advance of the final assessment. This assessment does not count towards your final makr but will help you to prepare.

Summative assessment will involve research into a chosen area of interior design to increase knowledge base and to develop an understanding of the interior design profession. You will design a scheme for a given space to involve all planning stages, concept development, production of industry drawings to professional standard and full client specifications for suppliers. You will be expected to keep a reflective design journal to show your design development.

Reference Texts

Baden-Powell, C. (2011). *Architect's Pocket Book.* 4th Edition. Oxford: Butterworth-Heinemann

Blaxter, L., Hughes, C., Tight, M. (2010). *How to Research*. 4th Edition. Maidenhead: Open University Press

Brooker, G., Stone, S. (2004). *ReReadings, Interior architecture and the design principles of remodelling existing buildings*. London: RIBA Enterprises

Brown, R., Farrelly, L. (2012). *Materials and Interior Design.* London: Lawrence King Publishing Ltd.

Ching, F. D. K. (2007). *Architecture - Form, Space and Order*. 3rd ed. Hoboken: John Wiley & Sons Inc

Edwards, C. (2011). *Interior Design: A Critical Introduction*. Oxford: Berg

Karlen, M. (2009). *Space Planning Basics.* 3rd Edition. Hoboken: John Wiley & Sons Inc

Knackstedt, M. (2008). *Marketing and Client Relations for Interior Designers*. Hoboken: John Wiley & Sons Inc

Laurel, B. (2004). *Design Research Methods and Perspectives.* Cambridge MA: MIT Press

Littlefield, D. (2012). *Metric Handbook, Planning and design data*. 4th ed. Oxford: Architectural Press

Pile, J. (2009). *A History of Interior Design.* 3rd Edition. London: Lawrence King

Piotrowski, C. M. (2008). *Professional Practice for Interior Designers*: 4th edition. Hoboken: John Wiley & Sons Inc

Plunkett, D. (2010). *Construction and Detailing for Interior Design*. London: Lawrence King

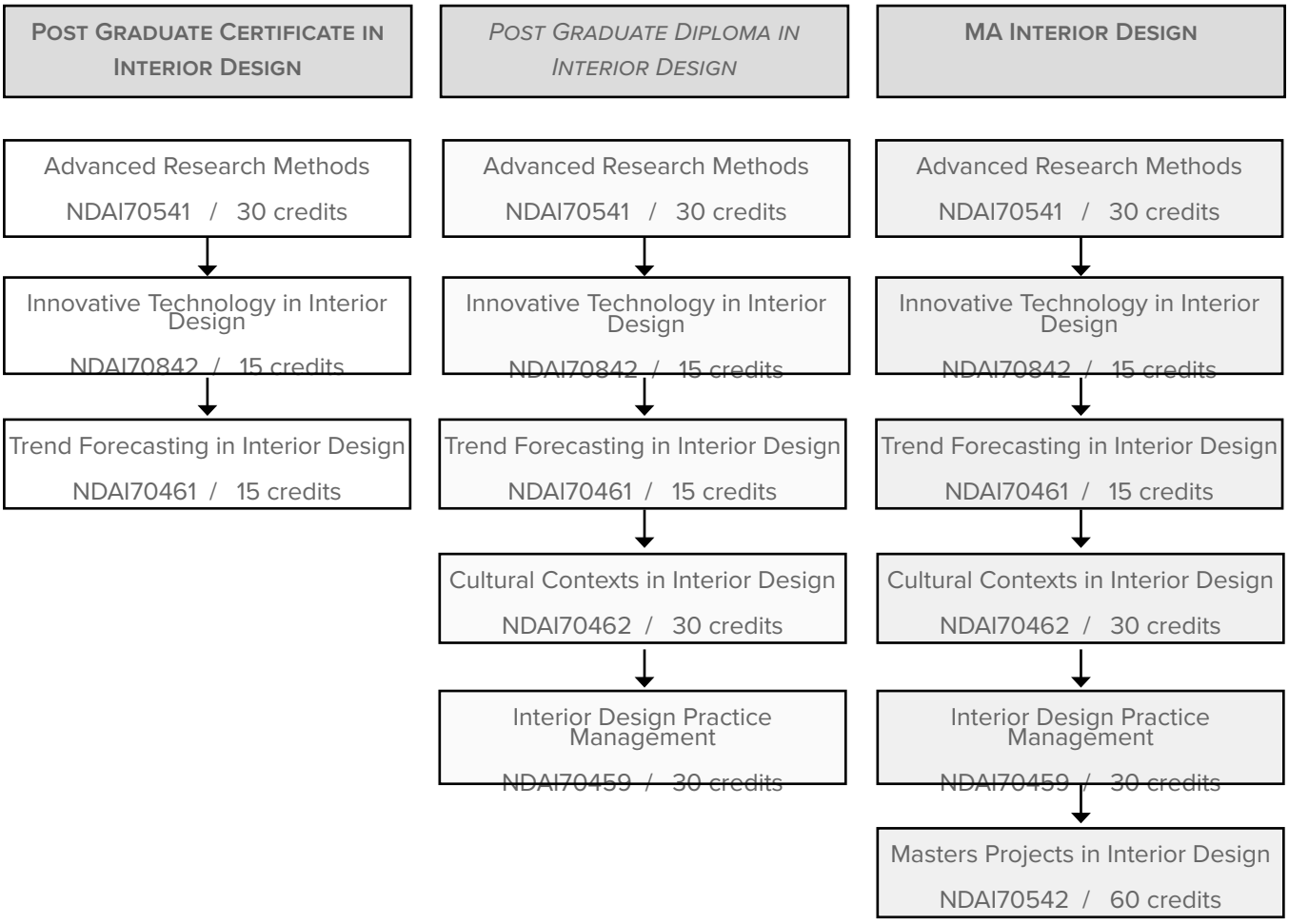
Tilley, J.2013. I*nterior Design Year Book*. Peterborough: One Coms (published annually)

Award Learning Outcomes
Mapped against the University Generic Learning Outcomes

Module Title	Learning Outcomes	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection
Level 6									
UNDA-09178 The Design Process	Analyse and evaluate current developments in interior design		●	●					
	Analyse and apply the design process to a specific project		●	●					
	Evaluate and analyse a design brief to produce a design scheme			●					
	Demonstrate knowledge and application of space planning							●	
	Produce visual work to professional industry standards including hand drawing and software applications	●			●				
	Source, specify, order and track design products						●		
	Define a methodology for recording reflective design practice					●			●

MA Interior Design

Award Structure



All Modules with the exception of the Master Project are available individually as a **Continuous Professional Development Certificate (CPD)**. Students are able to gain CPD Certificates in:

- *Advanced Research Methods*
- *Cultural Contexts in Interior Design*
- *Interior Design Practice Management*

Students are also able to gain **Certificates of Credit in**:

- *Innovative Technology in Interior Design*
- *Trend Forecasting in Interior Design*

Award Learning Outcomes

Learning Outcomes are what you can expect to achieve when you study each Module. The assignments that you complete are all designed to achieve one or more of the Learning Outcomes for each Module and will be shown with your assignment brief. University outcomes can be seen in more detail in the programme specification. Module Learning Outcomes are what you can expect to achieve once you have completed a Module and the assignments that you complete are all designed to achieve one or more of these outcomes. Programme Learning Outcomes are what you can expect to achieve once you have completed the programme (award). University Generic Learning Outcomes (known as the University Eight) are over- arching outcomes derived from the national Framework for Higher Education Qualifications (FHEQ) and all Module and programme outcomes have been mapped to these. The University Eight are Knowledge & Understanding, Learning, Enquiry, Analysis, Problem Solving, Communication, Application and Reflection. Visual Analysis has also been included as it is directly relevant to much of the work submitted.

Below is a summary of the Module Outcomes mapped against the University Generic Learning Outcomes. You should be clear within each Module assignment, what university outcomes must be met.

Module Title	Enquiry	Knowledge & Understanding	Analysis	Communication	Learning	Problem Solving	Application	Reflection	Visual Analysis
Level 7									
1 (NDAI70541) Advanced Research Methods	●	●	●	●	●				
2 (NDAI70842) Innovative Technology in Interior Design	●				●	●	●		
3 (NDAI70461) Trend Forecasting in Interior Design	●	●		●			●		
4 (NDAI70462) Cultural Contexts in Interior Design	●		●	●					●
5 (NDAI70459) Interior Design Practice Management	●	●			●			●	
6 (NDA170542) Final Project	●			●		●	●	●	●

Course content

Module 1 (NDAI70541)

Advanced Research Methods (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1 - Ability to demonstrate and critically evaluate a range of research methods	Learning
2 - Ability to produce reports in appropriate academic style	Communication
3 - Ability to present a complex argument critique related to interior design	Analysis Enquiry
4 - Ability to engage in critical debate regarding emergent interior design issues	Knowledge & Understanding

This Module is concerned with the skills you will need in order to realise your final project and the reports you will complete throughout this course. These skills include research, thinking, writing and presentation. You will research the subject material for your chosen final project in detail, in order to produce a piece of original work in the final Module. Advanced Research Methods provides you with the opportunity to consider how to use both primary and secondary research methods in the context of your own area of interest. You will consider a number of argument styles and how to construct a line of reasoning by addressing the key issues of the debate you are entering. You will then consider how to select the most appropriate research tools to investigate your project depending on the nature of the research issue under investigation. You will also appreciate how to use appropriate academic report writing skills. Focusing on interior design, you will critique current or emerging aspects of the interior design debate. There will be set interim tasks designed to promote a critical awareness of the issues you will need to focus on and demonstrate, throughout your assessed work These tasks will be formatively assessed but will not contribute to a final grade and are designed to promote a dialogue between you and your tutor, that will ensure that the work you produce for final assessment is of the required critical depth.

Summative assessment will involve the submission of 2 illustrated reports. The first will focus on research for your final project and will enable you to analyse the methods you have used. The second report will give you the opportunity to research a current area of interior design and critique existing work.

Reference Text

Bonnett, A. (2011). *How to Argue. 3rd edition*. Harlow: Pearson Education

Gray, C. & Malins, J. (2012). *Visualising Research: a guide to the research process in art and design. 2nd edition*. Aldershot: Ashgate Publishing

Mc Millan, K. & Weyers J. (2011). *How to Write Dissertations and Project Reports.* 2nd edition. Harlow: Pearson Education.

Swetnam, D. & Swetnam, R. (2011). *Writing your Dissertation*. 3rd edition. Oxford: How To Books.

Bachelard, G. (1992). *The Poetics of Space*. Boston: Beacon Press

Baudrillard, J. (1968). *The System of Objects*. New York: Verso

Tanizaki, J. (1977). *In Praise of Shadows.* Chicago: Leete's Island Books

Module 2 (NDAI70842)

Innovative Technology in Interior Design (15 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1 - Ability to demonstrate and critically evaluate knowledge of innovative products and materials and their placement within interior design	Enquiry / Learning
2 - Ability to appraise recent technologies and evaluate their potential application to interior design	Application / Problem Solving
3 - Ability to critically evaluate recent developments in materials and products used in interior design and analyse their contribution to interiors	Analysis

This Module is designed to enable the interior designer to explore innovative products, materials and technologies that are entering the industry or might do so in the future. In this Module you will consider developments in both products and the materials from which they are made. The focus will be on products produced in recent years although the technologies on which these products are based may be older. This will demonstrate how materials produced for an unrelated area e.g. aerospace, may be applied within an interior design-related context. You will look at new technologies and their potential application to future products used in interior design and you will also evaluate the benefits and success or lack of it in terms of recent developments.

The assignment will give plenty of scope to enable you to pursue particular interests e.g. in textiles, wall or floor coverings or furniture. It is designed to provide in-depth study of a limited range of materials or products.

Reference Texts

Addlington, M. & Schodek, D. (2005). *Smart Materials and New Technologies*. Oxford: Architectural Press

Alread, J. & Leslie, T. (2007). *Design Tech: Building Science for Architects*. Oxford: Architectural Press

Lynn, G. (2008). *Form*. New York: Rizzoli

Mau, B. (2004). *Massive Change*. London: Phaidon Press

McDonough, W. & Braungart, M. (2002). *Cradle to Cradle*. New York: North Point

Moxon, S. (2012). *Sustainability in Interior Design.* London: Lawrence King

Sebestyen, G. & Pollington, C. (2003). *New Architecture and Technology*. Oxford: Architectural Press

Van Onna, E. (2003). *Material World: Innovative Structures and Finishes for Interiors*. Abingdon: Birkhauser

Module 3 (NDAI70461)

Trend forecasting in Interior Design (15 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1 - Ability to critically research existing detailed data using appropriate research methods, analyse the findings and apply conclusions from research to future work within interior design	Enquiry
2 - Ability to demonstrate a comprehensive and coherent understanding of the theoretical applications of trend forecasting, and be able to evidence the acquisition of detailed knowledge of contemporary professional resources in trend forecasting	Knowledge & Understanding
3 - Ability to effectively communicate information on trend forecasting using an appropriate variety of strategies to evidence understanding of complex issues (both systematically and creatively) to a specialist and non specialist audience	Communication
4 - Ability to apply knowledge and understanding to the production of appropriate professional resources, demonstrating originality and creativity in their formation	Application

This Module will introduce you to and develop your understanding of the practice of Trend Forecasting for the Design Industries. You will study the initial conceptualisation of trends and investigate the work of colour and trend forecasting agencies within appropriate context and timeframes. Agencies such as the ICA (International Colour Authority), Color Marketing Group, Peclers, Promostyl and WGSN collect, collate and distil world-wide trend intelligence across colours, surface, shapes, patterns, structures, shades, textures etc. into valuable information available to purchase by companies across the design spectrum. Global trade fairs such as imm cologne, Premiere Vision, Pitti Filati, Texworld and Home also allow prospective knowledge and product purchasers to access innovations and predictions for differing products, information and services. Various elements of trend forecasting will be introduced, including:

- *Trend Forecasting Theory*
- *Diffusion of Innovation*

- *Drivers of Change and Environmental Analysis*
- *Influencing Trends*
- *Resource Location and Analysis*
- *Supply Chain*
- *Agencies and Trade Fairs*
- *Professional Presentations*

Within the Module, you will also develop your skills in visual literacy and visual analysis. The generation of ideas, communication of your thought processes and research skills, and development and critical analysis of decisions you make will all be documented and comprehensively communicated throughout the formative and summative assessment opportunities. This will aid you in effectively and creatively communicating Trend Forecasting intelligence to colleagues, non-specialists and the wider industry audience.

Reference Texts

Blakeley, A. (2012). *Fashion Forecasting: Understanding the Process*. Cologne: Lambert Academic Publishing

Diane, T. & Cassidy, T. (2005). *Colour Forecasting*. Hoboken: John Wiley and Sons

Raymond, M. (2010). *The Trend Forecaster's Handbook.* London: Laurence King

Module 4 (NDAI70462)

Cultural Contexts in Interior Design (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1 - Ability to appraise the debate surrounding cultural design contexts in relation to specific case studies	Enquiry
2 - Ability to critically evaluate socio political influences on the interior design of 2 divergent cultures	Analysis
3 - Ability to analyse the elements of interior design in response to diverse cultural influences evidenced through creative interior design	Visual Analysis / Communication

This Module is intended to encourage the interior designer to explore the wide variety of cultural influences; artistic, philosophical, literary, social and political, which determine the trends, content and direction of interior design. As a guide, the Module will begin with an example of a case study of an influential designer within a culturally eclectic design movement. In order to appreciate why Ruhlmann's work was so highly regarded and influential, it is necessary to consider the wide variety of cultural influences on his work. These include artistic, literary and political influences such as Cubism, Constructivism and Futurism which influenced the Art Deco movement. Travel was becoming a popular interest with a fascination for archaeology, particularly with the discovery and opening of recent sites such as the Tomb of Tutankhamun, Pompeii and Troy. New technology was also a major influence as this was the 'Machine Age' with aviation, radio, electric lighting, ocean liners and skyscrapers catching the popular imagination. Innovative materials such as aluminium, stainless steel, Bakelite, lacquer and chrome also made it possible to produce designs and finishes that were previously impossible.

You are required to research, in depth, two culturally diverse contemporary interior designers or design cultures and present your findings as an illustrated report in the style of a high end design magazine. You will also produce a range of design boards illustrating your own interpretation of contemporary interiors that have been influenced by your chosen cultures. The main focus will be on self directed study, with course materials delivered via the NDA's VLS that will act as an exemplar. This work will be undertaken on an individual basis, but you will be expected to interact with other students on the VLS community and your tutor.

Reference Texts

Bucsescu, D. & Eng, M. (2010). *Looking Beyond the Structure: Critical thinking for designers and architects*. London: Berg

Dohr, J. H. (2011). *Design Thinking for Interiors: Inquiry, Experience, Impact.* New Jersey: John Wiley & Sons

Robinson, L.B. & Parman, A. T. (2010). *Research-Inspired Design: A step by step guide for interior designers.* New York: Fairchild Books

Vibhavari, J. (2012). *Interior Design for Non-Western Cultures and Traditions.* New York: Fairchild Books

Winchip, S. (2010). *Visual Culture in the Built Environment.* New York: Fairchild Books

Journals

Interiors: Design, Architecture and Culture (3 times a year) Berg; Publishers: London

OBJEKT International (Quarterly); Hans Fonk Publications BV.; Raadhuislaan 22B; NL -2451

Module 5 (NDA170459)

Interior Design Practice Management (30 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1 - Ability to demonstrate critical awareness of the impact of society and technology on design management and practice within the interior design industry	Reflection / Knowledge & Understanding Application
2 - Ability to critically examine a range of advanced project management skills appropriate to environmentally sustainable interior design	Knowledge & Understanding / Enquiry
3 - Ability to demonstrate critical understanding of resources systems and processes within the context of an interior design practice	Learning / Reflection

You will be introduced to the professional practice of controlling and monitoring the progress of an environmentally sustainable, commercial interior design and construction programme, using industry standard Project Management principles and systems. This will reinforce and emphasise the logical sequences of the design process and provide an opportunity to explore the seminal relationships in the interior design process within business practice and management. The Module will reflect professional practice of interior design by simulating critical responses to the constraints imposed by e.g. clients, site conditions, budgets, local authorities, building regulations, statutory requirements, energy efficiency legislation, waste minimisation and market forces. It will also introduce the emerging role of interoperability, and in particular modelling software, for the Project Management of a design and installation programme.

It will acknowledge the role of advanced CAD and its relevance to e.g. the specifying of sustainable products and materials, passive heating and ventilating principles, and lighting technology. Students will apply, test and evaluate WLCD (Whole Life Cycle Design) principles for sustainability in the interior design process.

The resource will include e.g. research into the Green Guide to the RIBA's Outline Plan of Works, investigating compliance to UK's BREEAM (Building Research Establishments Environmental Assessment Method) and the US's LEED (Leadership in Energy Environmental Design) rating systems, WLCD strategies and LCA (Life Cycle Assessment), appraising sustainable supply chains for FF&E (Furniture, Fittings and Equipment), space planning for passive design principles, environmentally friendly lighting design proposals, budget estimating, calculating fees, producing tender packages, appointing contractors using CCS (Considerate Constructors Scheme) or other relevant schemes.

You will submit a tender pack for a prescribed brief which will enable you to apply all the policies and processes required in current interior design practice. You will also compare 2 different project management approaches using different resources.

Reference Texts

Coleman, C. (2010). *Interior Design Practice.* New York: Allworth Press

Hudson, J. (2010). *From Brief to build: Interior Architecture.* London: Laurence King.

Lewis ,J. (2011). *A Green Vitruvius: Principles and Practice of Sustainable Architectural Design.* 2nd edition. London: Earthscan.

Walker, S. (2007). *Sustainable by Design: Explorations in Theory and Practice.* London: Earthscan.

Wincip, S. (2007). S*ustainable Design for Interior Environments*. New York: Fairchild.

Yakely, D & Yakely, S. (2010). *The BIID Interior Design Job Book: How to Run a Project*. London: RIBA Publications

Module 6 (NDAI70542)

Final Project (60 Credits)

Module Learning Outcomes

Learning Outcome	University Learning Outcome
1 - Ability to plan, organise and manage an extended project, utilising a comprehensive design process methodology, to achieve an outcome to a given brief and to an advanced professional standard	Application
2 - Ability to identify and resolve design problems in ways that are functional as well as aesthetically pleasing, using environmentally friendly materials and construction techniques in a manner that is consistent with professional practice	Problem Solving / Visual Analysis
3 - Ability to successfully use and employ creative and technical skills, core intellectual knowledge, strategies and theories gained throughout the programme of study	Application / Visual Analysis
4 - Ability to produce an advanced body of work that can withstand critical appraisal from professionals and academic supervisors	Communication
5 - Ability to develop a structured and measured sensitivity to the wider cultural, social and environmental aspects of an interior design brief	Reflection

The Final Project is the culmination of the Masters Programme of Study and demonstrates the advanced acquirement of the necessary knowledge and skills gained throughout your studies, to become a professional interior designer. It goes beyond the basic elements and principles of the design process and encourages you to explore in real depth with imagination and sensitivity the further psychological, emotional and environmental possibilities and constraints, offered by a given site and client. Professional interior design is a holistic process taking into consideration the variable and complex relationships between site, client and building structure. This Module will focus on providing a satisfactory design resolution to the needs and requirements of the end users, via a client brief and a programme of work, to ensure the project is delivered on time and within budget.

This Module will therefore comprise an advanced and comprehensive integrated interior design project, which will test your creative ability, environmental knowledge and technical skills in a professional context. It will enable you to prepare a portfolio of work to support your particular career objectives. It is divided into a sequence of Work Stages which act as a series of interconnected sub-projects, which will address e.g.

- *How to organise and drive complex multi-use spatial challenges including project research and the analysis of an existing structure for meeting the functional requirements of a comprehensive design proposal*
- *An extended introduction into conservation and environmentally sustainable strategies for interior design and construction*
- *Production of a Working Drawing package with detailed investigations into and the application of environmentally sustainable products, materials and finishes and/or technological developments for interior design and construction*
- *Design communication skills and presentation techniques to a professional standard*
- *The deeper critical engagement with theoretical, ontological and philosophical design methodologies and issues associated with space & place e.g. the notions of intervention, installation and insertion*

Reference Texts

Adler, D. ed. (2007). *Metric Handbook Planning and Design Data.* 3rd edition. Oxford: Architectural Press

Anderson, J., Shiers, D. & Steele, K. (2009). *The Green Guide to Specification.* 4th edition. Chichester: John Wiley & Sons

Billington, M.J., Bright, K. & Waters, J. (2007). *The Building Regulations: Explained and Illustrated.* 13th revised edition. Oxford: John Wiley & Sons

Bonda, P. & Sosnowchik, K. (2007). *Sustainable Commercial Interiors.* Hoboken: John Wiley & Sons

Brooker, G. & Stone, S. (2004). *Re-readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings.* London: RIBA Publishing

Brooker, G. & Stone, S. (2007). *Form and Structure: the Organisation of Interior Space.* Worthing: AVA Publishing

Plunkett, D. (2009). *Drawing for Interior Design.* London: Lawrence King Publishing

Plunkett, D. (2010). *Construction and Detailing for Interior Design*. London: Lawrence King Publishing