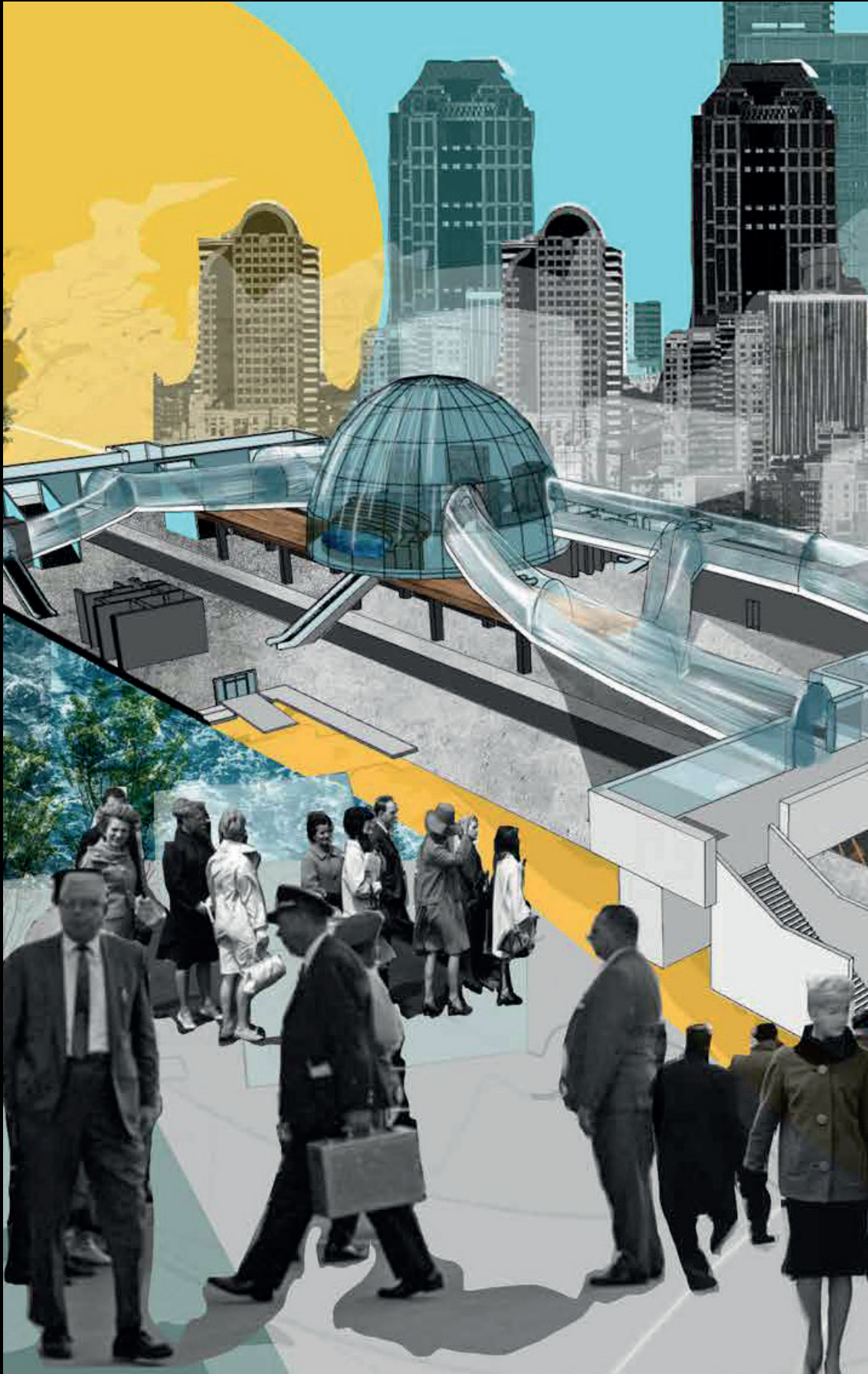# BA (Hons) Interior Architecture and Design

Programme Specification

ARTS UNIVERSITY BOURNEMOUTH

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Interior Architecture and Design** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found within this Handbook and the online Unit Information.

Key Course Information	
Final Award	BA (Hons)
Course Title	Interior Architecture and Design
Award Title	BA (Hons) Interior Architecture and Design
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Design and Architecture
Professional accreditation	None
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Art and Design
UCAS code	KW12
Language of study	English
External Examiner for course:	Douglas Gittens Nottingham Trent University
Please note that it is not appropriate for students to contact external examiners directly.	
Date of Validation	2012
Date of most recent review	2017
Date programme specification written/revised	September 2022

Course Description

Central to our shared philosophy is that we do not seek to pre-determine, and thereby limit, what the interior *is*, rather we encourage you to develop your interrogation, experimentation, innovation, representation and creation of what the interior *can be*. Your course hopes to instil a flexibility, adaptability and willingness for you to push at boundaries and to make a difference, in a rapidly changing and dynamic professional discipline. This, we feel, will set you apart. Your progression is the focus of the course and all three levels are carefully designed to empower you in

making your transition from level to level and then to employment or further study as seamlessly as possible.

Your course team believe that your education should be a holistic experience. This means that different aspects of your learning are integrated into your units (projects). Teaching methods will vary depending on what is being delivered, but all aspects of your syllabus are generally brought together in design projects. An example of this might be that you attend history, theory and construction lectures but you would be expected to demonstrate your knowledge and learning of these within integrated, rather than isolated, design projects.

Your course team have designed an info-graphic/matrix to show, in general terms, where different aspects of your curriculum occur in units (Appendix A).

Your course team identify with a number of important principles in order to help drive our philosophy and focus delivery of the course:

Student Engagement:

We would like to encourage you to think of your practice as "participatory design" or "co-creation" and so we would like you to consider your degree course as a potential model of co-creation/participatory design. Throughout your time with us we value the opportunity to work with you in developing and delivering Interior Architecture and Design and in the process build your engagement, resilience, confidence, resourcefulness and lateral thinking that will not only help you through the course but in your progression to employment and/or further study.

Creativity and Risk, Learning and Communication:

How do the students on the course learn? How do they apply what we are trying to teach them and in what ways can we encourage the more expressive, "risky", progressive forms of design response?

There are a number of points here that we have considered: many (but not all) students focus on marks and are reluctant to consider one of the fundamentals of design namely the importance of "*salutary failure*" [Petroski] where "*the failure of a form inevitably leads to the analysis of details and small parts which then promote change and evolution of that form*" - "*this micro-address seems the sensible way to deal with failure or trial and error, and to Petroski the address bespeaks a healthy consciousness.*" (Sennett, R. 2009, *The craftsman,* Penguin, London).

Our mission:
The role of your course is to provide a holistic, educational, experience. We hope to enable you to understand the practical use of space through communication (representation), experience (occupation and use) and design (well-being). You will appreciate interiority as a theoretical means of engaging with space and the qualities of interior space when this space may not be "inside". Through these we aim to empower you as graduates to progress to your chosen directions and to continue to develop and realise your potential beyond this degree course.

Our values:
Our values reflect those of the Arts University and build upon them in order to enhance a clear identity for BA (Hons) Interior Architecture and Design. We will encourage you to value the innovative interpretation and realisation of what the interior can be. We will support you to value collaboration with staff, with fellow students and with external clients, users, consultants and specialists. We will help you to understand and to value your connection with the wider social, ethical, political and ecological context in which you practice, make decisions and take professional responsibility for the impact of your decisions.

You are encouraged to use the course to explore and define the directions for your progression beyond university and partner with the staff and your colleagues to develop confidence, communication skills and design. We hope that you will strive, often through external collaboration, to challenge and redefine entrenched perceptions of what "interiors" is. It is this flexibility, adaptability and willingness to push at boundaries and to make a difference, in a rapidly changing and dynamic professional discipline, that we feel will set you apart.

Our vision:
Our vision for you and your course is to be recognised as leading, challenging, exploring and integrating the practicalities of the interior and the theoretical of interiority. We will encourage you to develop connections with the wide range of industries that are characteristic of Interiors and, in working with discipline-specific external bodies, we aim to further enhance your progression opportunities and potential. The work you produce will further raise the external profile of the course and its students, nationally and internationally. Working together we will continue to build the course as a partnership between staff and students that extends and grows beyond graduation.

Course Aims

A1. Select and make use of the skills and knowledge that you have acquired specific to interior architecture and design to develop and construct coherent conceptual problems that, in their resolution, will push the boundaries of your discipline.

A2. Deconstruct complex questions and investigate, test, critically evaluate and prioritise a range of reasoned proposals that balance, and may speculate on, the integration of theory with practice and the requirements of the professional context.

A3. Reframe and revise proposals through reflection and modification to achieve a solution to a design problem that is communicated using a range of techniques accessible to both specialist and non-specialist audiences.

A4. Evaluate your arguments, judgements, decisions and designs in the context of your professional roles and ethical responsibilities in order to determine appropriate actions for progression.

Course Outcomes

By the end of the course you will be able to:

O1.   Identify and organise your knowledge and skills in order to represent clear conceptual problems leading to design projects through the examination of in-depth proposals that will push the boundaries of your discipline.

O2.   Establish a range of design proposals that integrate theory with practice, the requirements of external parties and their effectiveness against the aims of the project.

O3.   Develop resolved solutions to problems which exploit your innovation, creativity and originality and that are communicated in a professional and accessible manner to all interested parties.

O4.   Defend and justify your thinking processes in support of your design decisions as would be expected of a professional and ethical designer who takes personal responsibility for their actions and development.

Reference Points
UK Quality Code for higher education, including:
- Subject Benchmark Statement: *Art and Design*
- Framework for Higher Education Qualifications (FHEQ)
AUB Regulatory Framework and Undergraduate Assessment Regulations

Learning and Teaching Strategies

The studio, and a studio culture, is central to the ethos of the course. From before you join the course (at open days and interviews) you will have appreciated that, whilst not mimicking practice, the studio is central to your practice. The diversity of the student group brings benefits of cross-disciplinary and cross-cultural experience; you can learn so much from making use of your space.

The course objectives are met by deploying a wide variety of teaching and learning methods including projects, lectures, seminars, group critiques and tutorials. In consultation with the Course Leader, staff are responsible for co-ordinating individual units of study, and for selecting appropriate methods of delivery according to subject matter and student experience.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

The methods employed induct you to the disciplines required of a creative practitioner and promote the development of transferable skills.

The study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured progressively to provide increased opportunities for independent learning as you reach the later stages of the course.

The tutor leading the unit will employ a variety of methods of delivery in order to encourage your participation in the learning process. These will be dependent on the

nature of the unit and the progress of the unit. Throughout the units within a year (and year on year) in the course, you are encouraged to gradually become more autonomous, progressively being asked to consider yourself as a professional designer.

The understanding of the role and appropriateness of communication is essential: as designers of space – something that cannot be experienced in reality until it is built, and something that will not be built unless it has been communicated beyond any level of doubt – clarity and professionalism in the verbal, visual and written communication of the self, of ideas and solutions to problems is prioritised on the course from the moment you join us.

The progressive promotion of independent learning reflects your anticipated maturity as a student and allows you to direct your learning towards individual goals. The teaching across the course is directed at providing you with the judgements necessary to take increasing responsibility for the management of your own learning.

Teaching is directed at supporting individual engagement in learning although there will be opportunities for you to work in teams to enable you to learn the value of peer co-operation.

Presentation of your work to your colleagues; group critique, group evaluation of work, guest critique; self-initiated writing of design project briefs and the progressive self-management of time. All of these lead to the stage that, at the start of Level 6, you are in a position where you are able to instigate, develop, write and design your individual response to your research and design interests that will direct your studies for the year.

The integration of theory and practice is promoted and reinforced through a team-teaching approach. Lectures, seminars and tutorials may be delivered by team members, as appropriate, in the creative environment of the studio.

Learning and teaching strategies that have been specifically developed by BA (Hons) Interior Architecture and Design are detailed below for your information:

Specialist Workshops:

The course team have always taken the view that your learning experience at university should extend beyond the work required for assessed units. Where time and resources allow, members of the staff team and/or external specialists will be delivering specialist workshops. These workshops offer you the opportunity to engage with a diverse range of activities that may or may not be immediately connected with the units you are taking but are always, we feel, interesting and valuable things to do. Over the years these activities have ranged from photography to screen printing to pewter casting to interactive sound sculpture and electronics – in other words a range of activities and interests that are relevant and useful to the discipline in which you work. These are not compulsory or assessed (unless otherwise directed by your tutor) but extend the scope and breadth of your learning experience.

The use of Learning Outcomes:

The learning outcomes for each unit you will take are carefully designed for you to see the general outline of what you should be doing in the unit. Learning Outcomes 1, 2 and 3 are aligned to the teaching and assessment of units across the course at each level.

Broadly speaking:

LO1   Acquisition of knowledge and skills that are being considered in a specific unit.

LO2   Application of knowledge and skills to the development of design projects.

LO3   Detailed resolution and communication of finalised design projects.

LO4   Encouraging you to engage with wider social, ethical, political and ecological aspects of your learning that go beyond the specificities of your units whilst still acknowledging that your engagement should be recognised within the curriculum structure (hence being aligned to a Learning Outcome).

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This is made available through the online Unit Information, which is on your course blog.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. Details of this will be clearly expressed on the Unit Information Sheet. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit https://aub.ac.uk/regulations

Course Structure

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.
For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

Core Values and Skills

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equalities Diversity and Inclusion (EDI)
"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures." (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)
Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

Course Content

Level 4 (First Year): *Understanding* the interior

Level 4 aims to generate a fundamental understanding of space: its analysis; theoretical manipulation; habitation; technological construction; materiality and scale.

Your units at Level 4, and throughout your three years, are intended to show how the course looks at both interior architecture (generally considered to be the remodelling of existing buildings and the development of attitudes towards those spaces and structures) and interior design (the creation of a range of interior environments that articulate identity and atmosphere through the manipulation of spatial volume, placement of specific elements and the treatment of surfaces). Whilst those nuances are important, your course does not seek to distinguish between them or separate them. All of your units aim to consider the totality of interior space; you will learn the knowledge and skills necessary to understand and manipulate those spaces in order to create the environments required by the project briefs. Your course team consider that this is the best preparation you can have for the very dynamic and changeable nature of practice in this discipline.

As a Level 4 student on IAD you will be encouraged to conceptualise, visualise, present and communicate your ideas in a variety of personal, drawn, modelled and digital media. The *appropriateness* of communication in design is key; personal, physical and digital presentation skills are all equally important and the course will place equal emphasis on the appropriate acquisition of all. You will be encouraged, through Levels 4, 5 and 6, to engage with all the tools at your disposal and then develop them to find your own, individual, voice.

The projects undertaken at Level 4 will aim to locate your practice in the historical and contemporary context of interiors. Over recent years we have seen an unprecedented range of work published that concentrate on the interior, its theory, identity and history. The publication of such contemporary work by authors such as Brooker, Gagg, Hollis, Pile, Preston, Sparke, Stone, and Taylor, empower you as a student of the interior to see your discipline as one of serious academic study that does not have to rely on a brief mention in standard architecture texts.

Design units at Level 4 will emphasise at first the smaller in scale, the personal, the intimate. Designing for people is key. Typologies will be interrogated that allow for the exploration of the understanding of "personal space" – the performance of the body in constructing and defining space and its interaction and reaction with others.

Your units will interrogate the roles of interpretation, narrative and the artefact as well as the use of light, sound and graphic/branding communication as well as an introduction to accessibility, construction, materials and regulation.

The modular (as "plug-in"/"pop-up"/temporary/immediate/disaster response/living unit/retail) may be explored in order to further explore the ideas of identity and ecology in the urban context as well as the progression from the individual to the community and social in preparation for Level 5.

These are examples but they are intended to demonstrate a distinct build through Level 4 of the course that will engender a deeper understanding of the interior through units that you can easily identify with and see as a coherent progression. Through all of your units at Level 4 we will emphasise professionalism in everything that you do. We do not attempt or desire to mimic an office environment but we hope that your approach to your work will gradually build your understanding of what will be required by practices when you graduate.

Level 5 (Second Year): *Up-thinking* the interior

Level 5 aims to build on your learning at Level 4 and encourages you to investigate your own methods of realisation and visualisation in a range of more complex design projects.

Technological developments and developments in the nature of interior practice will be explored such as the communication of semiotics, atmosphere and identity, ideas of brand and image, interactivity, the real and the virtual. The understanding of materials, finishes, detailed design and the production of the comprehensive drawing package.

In Level 5, design will progress from the concentration on the personal at Level 4 to ideas of community – and the deeper understanding of scale, complexity and hierarchy in space that this necessitates. Concepts such as narrative, gender, ritual, workplace and domesticity will be explored with reference to common typologies which you will be encouraged to challenge and reinterpret.

The content of all the units at Level 5 has been designed to enhance your development both creatively and professionally. In the final third of your year there is an option between an extended work placement "Learning in the Workplace" or a collaborative, design project. Both of these units are worth 40 credits. Through engaging with the units, you should feel equally comfortable about which option you choose. Naturally your choice will be made in consultation with your tutors.

Level 6 (Third Year): *Re-defining* the interior

Level 6, your final year, is your opportunity to bring all of your learning, your skills and your knowledge together in the production of a package of professionally orientated, creative work that will examine and emphasise your research theme.

One of the fundamental strengths of your course is that it does not attempt to define the interior for you, rather it encourages you, over three years, to challenge, theorise, conceptualise, realise and visualise your notion of the "interior" in contemporary society: in other words, we encourage you, in your final year, to look at what the interior can be.

Units at Level 6 will look to consolidate this approach through the work that has been undertaken at Levels 4 and 5. In addition the course will encourage you to build on

your Level 5 experience to contextualise your work in a professional studio environment that emphasises the ethical and ecological roles and responsibilities of you as a designer.

Your first unit, *Exploratory Practice*, presents an opportunity for you to explore key areas of knowledge which you identify as being not only of particular interest to you (that might help in your progression through this year) but also as being important to your intended progression direction (generally further study and/or targeted areas of graduate employment).

This unit is intended as an enjoyable exploration and investigation for both you and your tutor into areas to be developed, or that have not been explored before, but always with the view of enhancing your progression into your Final Portfolio Project and into life beyond university.

In the *Dissertation* your submission will take the form of a significant body of illustrated written work that will encompass a 5000-word essay discussing and arguing your research theme(s). This enables you to establish the theoretical underpinning for the *Final Portfolio Project* that follows.

The *Final Portfolio Project (FPP)* is your opportunity to synthesise all of your learning experience into a complex and comprehensive design project that will be central to your graduation show and to your exit portfolio.

The emphasis of your project should be on a *complexity* (not scale) that will consolidate your theoretical position and integrate this into design work that pushes interior architecture and design to the current boundaries of the discipline through the critical application of your specialist, creative, ethical and professional abilities.

The *Final Portfolio Project* provides a suitable vehicle for a sustained focus on a specific project which allows you to apply the knowledge, technical skills and intellectual abilities acquired and developed during the course. You are required to produce a significant body of finished work appropriate to the level of Honours degree study.

At the end of the year you will have produced a comprehensive body of written and design work that will demonstrate to both specialist and non-specialist audiences your practical and thinking skills and intellectual and critical engagement in the complex design of interior spaces. Having undertaken this work in a professional setting, you will evidence your readiness for the move to either practice or post-graduate study and you will be proud of what you have achieved.

Course Units

Level 4

IAD487	Design Process and Communication	40
IAD488	Socially Conscious Design	40
IAD489	Integrating Technology	40

Level 5

IAD561	Place Production	40	
IAD562	Contemporary Environments	40	
IAD563	Collaborative Practice	40	Option 1
IAD564	Learning in the Workplace	40	Option 2

Level 6

IAD661	Exploratory Practice	40
IAD662	Dissertation	20
IAD663	Final Portfolio Project	60

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										Spring Term										Summer Term									
Induction week	**IAD487 Design Process and Communication Weeks 1-10** (40 credits)										**IAD488 Socially Conscious Design Weeks 11-20** (40 credits)										**IAD489 Integrating Technology Weeks 21-30** (40 credits)									

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										Spring Term										Summer Term									
	IAD561 Place Production (Weeks 1-12) 40 credits										Assessment		**IAD562 Contemporary Environments (Weeks 11-22)** 40 credits								Assessment		**IAD563 Collaborative Practice (Weeks 21-30)** 40 credits								Assessment

Level 5

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term												**Spring Term**								**Summer Term**									
	IAD561 Place Production (Weeks 1-12) 40 credits										Assessment		**IAD562 Contemporary Environments (Weeks 11-22)** 40 credits								Assessment		**IAD564 Learning in the Workplace (Weeks 21-30)** 40 credits							Assessment

Specialist workshops take place in weeks 9 and 19

Level 6

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term												**Spring Term**										**Summer Term**							
	IAD661 Exploratory Practice (Weeks 1-12) 40 credits										Assessment		**IAD663 Final Portfolio Project (Weeks 11-30)** 60 credits																Assessment	
	IAD662 Dissertation (Weeks 1-17) 20 credits												Assessment																	

Specialist workshops take place in weeks 9 and 19

Suggested reference material

These titles are indicative and updated lists will be provided during the delivery of the course.

Key Texts

Key texts are those that are clearly relevant to the knowledge, ideas and skills expected to be demonstrated in the assessment of the Unit. These lists are deliberately limited in length and achievable in the Unit.

Recommended Texts

Recommended texts either have broader or more specialist content relevant to the Unit. They will extend your knowledge and understanding or provide a wider context in support of the Unit.

Texts provided on these lists indicate material and topics that are relevant but are by no means exhaustive. Alternative texts covering the same topics can and should be used as an alternative or in addition to material on the reference lists.

History of Interiors and Design
Curtis, W. (1987). *Modern Architecture Since 1900.* London: Phaidon.
Frampton K, (2007). *Modern Architecture, A Critical History*. London: Thames & Hudson.
Giedion, S. (2008). *Space Time & Architecture*. 5th ed. Camridge, MA: Harvard University Press.
Girouard, M. (1978). *Life in the English Country House: A Social and Architectural History.* New Haven: Yale University Press.
Kostoff S, (1995). *The History of Architecture, Settings & Rituals.* Oxford: Oxford University Press.
Massey, A. (2008). *Interior Design since 1900*. London: Thames & Hudson.
Pile, J. (2004). *A History of Interior Design*. London: Laurence King.
Praz, M. (1964). *An Illustrated History Of Interior Decoration: From Pompeii To Art Nouveau*. London: Thames & Hudson.

Spatial Theory
Adams, P C, (2005). *The Boundless Self: Communication in Physical and Virtual Spaces*, (Space, Place, and Society). Syracuse: Syracuse University.
Alexander, C (1977). *A Pattern Language*. Oxford: Oxford University Press.
Bachelard, G (1994). *The Poetics of Space*. Boston, MA: Beacon Press.
Brooker G & Stone S (2012). *From Organisation to Decoration: An Interiors Reader*. London: Routledge.
Franck, K. A. & Lepori, R. B. (2007). *Architecture from the Inside Out.* Chichester: Wiley.
Holl, S., Pallasma, J., Perez-Gomez, A. (2006). *Questions of Perception: Phenomenology of Architecture.* San Francisco: William Stout.
Hollis, E. Milligan, A., Milton, A., Plunkett, D. (eds), (2007). *Thinking Inside the Box: A Reader in Interiors for the 21st Century,* London: Middlesex University Press.

Merleau-Ponty, M. (1964). *The Primacy of Perception*,Illinois: Northwestern University Press.

Taylor, M. & Preston, J. (eds.) (2006). *Intimus: Interior Design Theory Reader*. Chichester: Wiley.

Pallasmaa, J. (2005). *The Eyes of the Skin*. Chichester: John Wiley & Sons.

Rasmussen, S. E. (1962). *Experiencing Architecture*. Cambridge: MIT Press.

Rice, C. (2006). *The Emergence of the Interior*. New York: Routledge.

Risselada, M. (ed) (2008). *Raumplan vs Plan Libre*. Rotterdam: 010 Publishers.

Spark, P. (2008). *The Modern Interior*. London: Reaktion Books.

Zumthor, P. (2006), *Atmospheres* Basel: Birkhauser.

Venturi, R. (1977). *Complexity & Contradiction in Architecture*, New York: MoMA.

Weinthal, L. (2011). *Toward a new interior; an anthology of interior design theory* [E-Book]. New York: Princeton Architectural Press. Available at: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=3387553

Refurbishment of Buildings

Baker N. C. (2009). *Handbook of Sustainable Refurbishment*. London: Routledge.

Brooker, G. and Stone, S. (2004). *Re-readings: interior architecture and the design principles of re-modelling existing buildings*. London: RIBA Enterprises.

Highfield, D. & Gorse, C. (2009). *Refurbishment & Upgrading of Buildings*. London: Spon Press.

Hollis, E. (2010). *The Secret Lives of Buildings: From the Parthenon to the Vegas Strip in Thirteen Stories*. London: Portobello.

Klanten, R. & Feireiss, L. (2009). *Build-On: Converted Architecture & Transformed Buildings*. Berlin: Gestalten.

Littlefield, D. and Lewis, S. (2008). *Architectural voices: listening to old buildings*. London: Wiley.

Schittich, C. (ed.) (2003). *Building in Existing Fabric*. Basel: Birkhauser.

Scott, F. (2007). *On Altering Architecture*. London: Routledge.

Construction, Materials and Services

Adler, D. (2001). *The Metric Handbook*. Oxford: Architectural Press.

Ashcroft, R. (1992). *Construction for Interior Designers*. Harlow: Pearson Longman.

Baden-Powell, C. (2001). *The Architect's Pocket Book*. Oxford: Architectural Press.

Brownell, B. E. (2008). *Transmaterial: A Catalogue of Materials*, Vols 1, 2 & 3. New York: Princeton Press.

Deplazes, A. (2013). *Constructing Architecture: Materials, Process, Structure*. Basel: Birkhauser.

Emmitt, S. (2010). *Barry's introduction to construction of buildings*. 2nd ed. Chichester: Wiley-Blackwell.

Emmitt, S. and Gorse, C.A. (2010). *Barry's advanced construction of buildings*. 2nd ed. Chichester: Wiley-Blackwell.

Everett, A. (1994). *Materials*: *Mitchell's Building Series*. Harlow: Longman.

Foster, J. S. & Greeno, R. (2000), *Structure & Fabric 1: Mitchell's Building Series* Harlow: Longman.

Francis, A. J. J. (1989). *Introducing Structures*. Chichester: Horwood.

Fuad-Luke, A. (2005). *The Eco Design Handbook: A Complete Sourcebook for the Home & Office*. London: Thames & Hudson.

Gagg, R. (2011). *Texture & Materials*. Lausanne: AVA Academia.

Gauld, B. (1996). *Structures for Architects*. Harlow: Longman.

Klooster T. (ed), (2009). *Smart Surfaces*. Basel: Birkhauser.

McDonald, A. J (2001). *Structure & Architecture*. London: Butterworth.

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