istitutomarangoni

SEMESTER COURSES
INTERIOR DESIGN Version 01

Brief Descriptive Summary
Over the past years Istituto Marangoni London has grown and developed into thriving educational hub in London building on London design scene. Through an exciting and innovative curriculum aimed to develop practical, creative, business and management skills Istituto Marangoni London undergraduate design courses prepare students to enter Design industries in field of Interior Design, Visual Design and Product design.

General Information

1. Certification attained
Istituto Marangoni Certificate and Transcript*

*"The recognition of credits obtained within the Study Abroad (semester) experience are recognised by the validating partner Regent's University London. In addition, applicants should also make sure that the experience also meets any internal arrangements and is fully confirmed by their own University.

Programme Information

2. Educational Aims and Course Aims
School Education Aims:
• to develop flexible approaches to programme delivery and student support which reflect the needs and expectations of our students;
• to provide a supportive and inclusive learning environment which will enable success for all learners;
• to encourage the development of students' intellectual and imaginative powers, creativity, independence, critical self-aware-ness, imagination and skills that will enhance global employment opportunities on graduation in all programmes;
• to establish a culture of constant improvement in learning, teaching and assessment that is anticipatory, enabling, support-ive, rewarding and fully aligned with the Institutions vision and strategic objectives;
• to provide a learning experience that is informed by research, scholarship, reflective practice and engagement with fashion and design industry and the professions.

Programme Aims:
Course content is focused on contemporary interior design themes emphasizing research-driven practices, user-centric approaches, design thinking, the teamwork, spatial design principles, innovation, the art of adaptive reuse, holistic design considerations, and the pivotal aspects of sustainability, wellbeing, and responsible design of spaces for living and work-ing. The curriculum encourages students to push boundaries, explore unconventional materials, and embrace cutting-edge technologies. Through design thinking exercises and exposure to industry innovations, students cultivate a forward-thinking mindset to stay at the forefront of the field.

3. Programme Learning Outcomes
On successful completion of their course of study students will be able to:
• apply skills of critical analysis to real world situations within a defined range of contexts;
• demonstrate a high degree of professionalism characterised by initiative, creativity, motivation and self-management;
• express ideas effectively and communicate information appropriately and accurately using a range of media including ICT;
• develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives;
• manage their professional development reflecting on progress and taking appropriate action;
• find, evaluate, synthesise and use information from a variety of sources;
• articulate an awareness of the social and community contexts within their disciplinary field.

4. Teaching/Learning and Assessment Strategy
Curriculum:

October Intake

Major Project – Design Enquiry (term 1)
The aim of this unit is to consolidate the student's knowledge of interior design processes and refine design abilities, research, professional skills and documentation. Students will implement a research and process plan highlighting the structure and develop a comprehensive brief for their self-directed Major Project. This proposal needs to be approved by the Programme Leader or Unit Leader early in the term 1 during formative assessment.
In all individual proposals, students are required to present innovative design considerations based upon research and well-constructed project documentation including refined and resolved material analysis, contexts, in depth analysis of the existing building, production applications if applicable, and detailed final brief of their major project.

Exhibition Design (term 2)
In this unit, students will connect design components of the exhibition design project with a user-centred experience. The interpretation of a sensorial design intention will be examined through the coordinated use of materials, lighting, new technology and colour.
Students will link interior architectural elements (level changes, false ceilings, screens, lighting etc.) with more typological/use specific functions of an exhibition space.
The exhibition design project will be supported by an introduction to lighting and new technology to create an interactive experience for the user.

Design and Cultural Perspective (term 1 and 2)
The Unit Design and Cultural Perspective will present students with a comprehensive critical analysis and evaluation of Design intended as a socio-cultural global phenomenon and provide them with the theoretical knowledge necessary to interpret design practices in relation to art movements and other cultural manifestations.
Taught across three terms, the unit will adopt a diachronic approach to the study and evolution of design practices focusing on later part of 20th century and more recent development in 21st century. Whenever appropriate it will also adopt a thematic approach aiming at exploring the relationship established between design, art and the cultural framework within which these operate.
On completion of the unit, students will have attained an informed sensibility and a sense of the cultural and global dimension of the design industry, of the close relation it has established with art.

January Intake

Exhibition Design (term 2)
In this unit, students will connect design components of the exhibition design project with a user-centred experience. The interpretation of a sensorial design intention will be examined through the coordinated use of materials, lighting, new technology and colour.
Students will link interior architectural elements (level changes, false ceilings, screens, lighting etc.) with more typological/use specific functions of an exhibition space.
The exhibition design project will be supported by an introduction to lighting and new technology to create an interactive experience for the user.

Future Interior Design (term 3)
In this unit, students will investigate the concept of 'future interior design' and what that means in a post pandemic era relating to contemporary interior design.
Through research and practical outcomes, students are required to examine, speculate and imagine possible futures relating to 'future interior design' and what that means to them as a contemporary interior designer. Students should consider design ethics, responsible/sustainable design, emerging technologies, and complex hybrid use.
This could be material driven, experience or new technology driven such as designing for metaverse or living amongst robots or androids or even living in hostile environments on other planets. Students are required to create new paradigms and employ blue-sky thinking.
The unit is designed to engage students in the critical thinking of design within a broader cultural, social, theoretical, technological and web 3 framework.
Students' teams will be assigned a project brief to consolidate reflections, findings and outcomes of future scenarios. They are encouraged to collaborate and cross collaborate across different subject areas considering design 'values' in an ever-changing climate linking research into new and emerging 'future' design solutions.
Students will continue to develop their digital skills, learning more complex project visualisation techniques using industry relevant software.

Design and Cultural Perspective (term 2 and 3)
The Unit Design and Cultural Perspective will present students with a comprehensive critical analysis and evaluation of Design intended as a socio-cultural global phenomenon and provide them with the theoretical knowledge necessary to interpret design practices in relation to art movements and other cultural manifestations.
Taught across three terms, the unit will adopt a diachronic approach to the study and evolution of design practices focusing on later part of 20th century and more recent development in 21st century. Whenever appropriate it will also adopt a thematic approach aiming at exploring the relationship established between design, art and the cultural framework within which these operate.
On completion of the unit, students will have attained an informed sensibility and a sense of the cultural and global dimension of the design industry, of the close relation it has established with art.

Programme methods:
The programme is designed to facilitate the development of a student who will be highly employable and will allow them to investigate and develop their strengths.
The programme will present students with a variety of approaches to learning and assessment strategies that will promote intellectual, imaginative, analytical and critical judgement.
It will allow students to develop understanding as well as their presentation and communication skills, which they will be able to demonstrate in a variety of forms.
A combination of different learning and teaching methodologies are employed in order to promote reflective learning and develop generic transferable skills.

Methods include:
• projects to encourage independent learning through investigation, enquiry and problem solving;
• group project to enhance interpersonal and collaborative skills;
• tutorials and group tutorials to facilitate shared experiences and best practice;
• seminars, formal lectures and workshops;
• study, trips, external projects and competitions present the students with another dimension to their leaning experience;
• guest speakers provide the students with a full, broader and real prospective to their specialist field of study.

Students will have the opportunity to demonstrate their achievement of the intended learning outcomes through a variety of tests appropriate to their field of study.

Programme Specific Assessment Criteria:

The methods of assessment used give breadth and depth, which allow for both the formative and summative assessment of every student at each stage of the programme.
Assessment methods to support learning:
the programme uses a balanced assessment system, both summative and formative as an integral part of gathering information on student learning. Different forms of assessment can, and where appropriate should, be used to test different types of skills and learning.

Formative Assessment:
formative assessment informs both teachers and students about student understanding at a point when timely adjustments can be made. In formative assessment students could be involved in the assessment process. These formative assessment situations will also give students an opportunity to learn to critique the work of others. Some of the instructional strategies that will be used formatively include the following:
• criteria and goal setting: asking students to participate in establishing what should be included in criteria for success;
• self and peer assessment: With peer evaluation, students see each other as resources for understanding and checking for quality work against previously established criteria;
• student record keeping: helps students better understand their own learning as evidenced by their classroom work. This process of students keeping ongoing records of their work not only engages students, it also helps them, beyond a "grade," to see where they started and the progress they are making toward the learning goal.

Summative Assessments:
These assessments are a means of gauging student learning, at a particular point in time, relative to established marking criteria. Summative assessments can occur during as well as at the end of each unit and concentrate on specific evidence of student work, examples as follows:
Portfolio Assessment is used to assess a variety of projects that have been developed throughout the unit.
Practical Coursework allows the students to demonstrate their understanding and application of practical areas of study.
Written Reports are required is some study areas, where a clear and structured brief is provided, and the students are asked to submit work to me marked independently and anonymously by staff.

Formal Examinations are required is some study areas
Presentations are used in some subjects to allow the student to develop their professional communication and presentation skills.
Student Projects are used when the student is required to submit work to be marked independently and anonymously.

5. Programme Structure

Term 1 · Major Project – Design Enquiry

Subjects	Total Hours	IM Credits
Major Project and Concept Development	20	40 (equivalent to 20ECTS credits)
Major Project and Concept Development	20	
Branding in Interior Design	20	
Structures, Materials and Detailing 1	20	
3D Design	20	

Term 2 · Exhibition Design

Subjects	Total Hours	IM Credits
Sensorial and Experiential Design	20	30 (equivalent to 15 ECTS credits)
Sensorial and Experiential Design	20	
Structures, Materials and Detailing	20	
3D Design Elements 2	20	
3D Design Elements 2	20	

Term 1 and 2 · Design and Cultural Perspective

Subjects	Total Hours	IM Credits
Design and Cultural Perspective, Modernity and Products	20	20 (equivalent to 10 ECTS credits)
The Languages of Design	20	

January Intake

Term 2 · Exhibition Design

Subjects	Total Hours	IM Credits
Sensorial and Experiential Design	20	30 (equivalent to 15 ECTS credits)
Sensorial and Experiential Design	20	
Structures, Materials and Detailing	20	
3D Design Elements 2	20	
3D Design Elements 2	20	

Term 3 · Future Interior Design

Subjects	Total Hours	IM Credits
Interior Design Context	20	30 (equivalent to 15 ECTS credits)
Responsible and Future Interior design	20	
Responsible and Future Interior Design	20	
Teamwork	20	
Animation and Visualisation	20	

Term 2 and 3· Design and Cultural Perspective

Subjects	Total Hours	IM Credits
The Languages of Design	20	20 (equivalent to 10 ECTS credits)
Diversity in Contemporary Art	20	

6. Personal Development Planning

The Personal Development Plan is a structured and supported process to develop the capacity of individuals to reflect on their own learning and to plan for their personal and educational career development.

All students may participate to receive guidance and where appropriate, set individual development goals. Success in achieving these goals will be determined through their studies and through extra-curricular activities etc. At the end of the programme all students are given the opportunity to meet with the school placement officer and discuss their future employment possibilities.

7. Career Service for Three Year Programmes

The purpose of the Istituto Marangoni Career Service is to bridge the gap between a programme completion and entering the world of work.

Monitoring, guidance and counselling activities are organised throughout the academic year. The careers service organises various activities including seminars and round table discussions with fashion professionals, HR managers and head-hunter agencies on specific topics such as future career paths, personal research methods and job profiles. Individual meetings are also arranged to assist with CV preparation, revise portfolios and encourage students to talk about their career goals and expectations.

8. Programme Specific Admission Requirements

Admission is based on the reasonable expectation that the student will be able to fulfil the objectives of the programme and achieve the standard required for the award.

Admission requirements are listed below.

When considering the suitability of an applicant for a place on the programme the Admissions team will usually take the following factors into account:
• High School Diploma

The Admissions Manager coordinates and supports the subject specific Programme Leader and the Director of Education in dealing with interviews and portfolio assessments (where appropriate).

(Admission requirements are subject to change in order to comply with entry requirement regulations).

9. Student Support Strategy

Istituto Marangoni London provides a range of student support mechanisms which include (but not limited to):
• Admissions: the department provides information about all the programmes and study opportunities at Istituto Marangoni, supports and assists applicants throughout all stages of admission from initial enquiry, application to enrolment.
• Academic and Student Services: the aim is to support and enhance student experience allowing individual growth and success. The department provides pastoral, academic, social and wellbeing support and guidance as well as advice regarding timetables, deadlines, and School regulations.
• Library: the library service aims to deliver a high quality engaging and supportive service for students in support of an outstanding, inspiring, diverse, innovative, and creative educational experience. The service intends to inspire students to discover more about their subjects and other relevant disciplines as well as provide information and materials to support the syllabi for all subjects taught in the school.
• Careers Service: the department supports students and alumni, offering guidance on all aspects of their career journey, providing practical advice, and helping students connect with industry.
• SEN support: the School aims to improve equal opportunities for all its students. Tutor support is intended to remove any barriers that may prevent students from fulfilling their potential and the School is always ready to respond positively to their needs. Any students identified for learning support have their needs addressed by Academic and Student Services jointly with the Programme Leaders team who assists them in areas such as time management, identifying and dealing with learning difficulties and helping to prepare their Personal Learning Plan. The arrangements are being kept under review on annual basis.

10 Student Evaluation

Student feedback is essential to the programme development and student comments are used to
enhance both the successful management of the programme and the teaching/learning strategies.
Istituto Marangoni gathers student opinion in a variety of ways, which may include the following:
• informal contact with Programme Leader and subject Tutor, and through appointments with academic staff;
• end of Unit Evaluation;
• end of academic year online questionnaires where students will be invited to reflect on their overall experience in their school. Issues will be taken to Programme Reflective Meetings and added to the Annual Academic Monitoring Report;
• Programme Committee.

Istituto Marangoni would prefer that on most occasions students be identified when giving constructive feedback on the course and teaching methods. There might be occasions when it is not appropriate and Istituto Marangoni recognizes this exception. In these instances, programme teams and central support services will ensure that anonymity and confidentiality is respected.

In order to 'close the feedback loop' and to communicate any improvements resulting from student participation at least once every academic year, programme teams relate back to students the actions taken in response to student views.

Students will be asked to respond to a series of questions, for example, if they were clear about what they were meant to be learning on the unit, if the teaching had helped them learn effectively and if they have developed new or existing skills. The data will be analysed and the Programme Leader will be required to comment on:

• key strengths and issues arising from student performance;
• key strengths and issues arising from student feedback;
• actions and improvements for the next academic year.