

PROGRAMME OUTLINE: BA DEGREE IN INTERIOR DESIGN

Policy Name:	Interior Design Programme Outline	Policy Number:	011a
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Relevant Legislation:	Higher Education Qualifications Subframework	Related Documents:	Programmes Offered Assessment Policy Teaching and Learning Policy



1. Qualification Specifications

Title	Bachelor of Arts Degree in Interior Design
NQF Level	7
Qualification Type	Bachelor Degree (3 years) Non-professional
Classification of Educational Subject Matter	030206: Interior Design
Total Credits	360 (96 credits at NQF 5, 120 credits at NQF 6, 144 credits at NQF 7)
SAQA Number	63009
CHE Number (HEQC Ref)	CHED-30 (H/PR315/K005CAN)
Mode of delivery	Contact
Minimum time to complete qualification	3 years full time
Articulation	In vertical articulation, completion of the programme allows for entry into postgraduate BA Honours programmes in Interior Design. In a horizontal articulation, the programme is equivalent in terms of credits and time to those of other Bachelor of Arts Degrees. Partial credits for other related fields such as architecture, art, visual arts and design.

2. Purpose of the Programme

The purpose of the programme is to develop the skills and competencies inherent in the interior design process, from analysis and postulation of a problem through to research, realisation and communication. The programme addresses the commercial realities of design practice including legislation.

3. Programme Structure

Year of Study	Credit Points for the Year	Subjects and Credit Weightings
First Year	120	Principles and Theory of Design I 30
		Communications I 30
		Technology and Professional Practice I 30
		Critical Studies I 30
Second Year	120	Principles and Theory of Design II 30
		Communications II 30
		Technology and Professional Practice II 30
		Critical Studies II 30
Third Year (Exit Level)	120	Principles and Theory of Design III 30
		Technology and Professional Practice III 30
		Communications III 30
		Critical Studies III 30



The BA Interior Design degree is a 360 credit point qualification at NQF level 7 and comprises of three academic years of study. The number of credit points that are awarded to each subject relates to the number of hours per subject per year, with 1 credit point equating ten notional hours. This in turn is related to the weighting of each subject which is expressed as a percentage.

The programme is structured to facilitate in students an awareness of the interrelationship of the many facets that lead to good and responsible design. The various subjects (Principles and Theory of Design, Communications, Technology and Professional Practice and Critical Studies) are aimed to develop specific abilities, skills and bodies of knowledge. The practical subjects (Principles and Theory of Design, Communications and Technology and Professional Practise) are integrated into projects supported by research and formal lectures. Projects/assignments become successively more complex, demanding increasing breadth and depth of research and analysis, and higher levels of perspicuity and sophistication in meeting the criteria of the set task. Critical Studies, although largely structured as a linear programme, supports the theory and practice of design by locating it within contemporary discourses. Students are also exposed to the working environment.

The first year of study acquaints students with the broad principles of three dimensional design, develops communication skills and allows for experimentation. The second year is more discipline specific in that students are exposed to design methodologies and problems pertinent to the field. In the third year, students are taught to deal with increasingly complex Interior design problems on both a conceptual and a practical level.

4. Learning Activities

CHE Framework	GDC Activities	Hours	Percent Learning Time
Lectures	Lectures and project briefings	192	16%
Tutorials	Critical Studies tutorials, studio consults, supervised studio class for less than 30 students	64	5%
One-on-One consultation	Consultation times, portfolio reviews	4	1%
Practical academic sessions	Supervised studio for more than 30 students, computer classes, illustration classes	352	29%
Practical work-based experience	Experiential learning, precedent studies, on-site analysis	28	2%
Individual self-study of prescribed material	Critical studies and studio tasks requiring study of college notes / prescribed readings	64	5%
Independent self-study of recommended resources	Critical studies and studio tasks requiring study of recommended resources	64	5%
Assessment	Essay writing for Critical Studies and unsupervised project development	432	36%
Practical academic sessions	Supervised studio for more than 30 students, computer classes, illustration classes	352	29%

5. Programme Aims and Learning Outcomes

The programme aims:

- To equip students with the skills necessary to successfully complete the various stages inherent in the Interior design process (analysis, recognition and postulation of a problem, research, generation of concepts, evaluation, realisation, communication);
- To Provide the student with an understanding of the commercial realities of design practice as these pertain to office procedures, legislation affecting designers, and the role of design within the larger framework of managerial and decisions making processes.

On completion of the programme the students should be able to:

- Produce and present a professional interior design portfolio;



- b) Be able to plan, research and organise design projects;
- c) Be creative, independent and conceptual creators, producers, problem solvers and thinker
- d) Be able to manipulate and articulate ideas, concepts and information visually, verbally, and in writing;
- e) Operate industry related computer hardware and software.

6. Level-of-study descriptors

6.1. First Year Interior Design

6.1.1. Overview

The first year of the programme is largely concerned with the fundamentals of two and three dimensional design. Projects are designed to develop a creative process of problem solving, visual communication skills and an understanding of design principles.

The Critical Studies component of the programme extends the students' personal explorations of visual communication and design principles into a broader perspective through analysis and interpretation of art, architecture and design as a response to social, cultural and technological considerations.

The Technology and Professional Practice component of the programme introduces students to draughting conventions, pertinent computer skills and design research and process.

6.1.2. Aims

- a) To introduce students to the skills and knowledge base pertinent to visual culture in general and design in particular;
- b) To introduce students to the necessary skills, abilities and practices to allow them to study further in Interior Design.

6.1.3. Learning Outcomes for the First Year of Study

On completion of this year of study students should:

- c) Demonstrate an ability to apply lateral and analytical thinking to the solving of specific visual, spatial and volumetric problems
- d) Have developed a knowledge of basic design principles and their application within Interior design
- e) Be able to manipulate a wide range of media and processes
- f) Be able to articulate ideas visually, verbally and in writing
Be able to find, understand and use texts relevant to projects set

6.1.4. Curriculum

Subjects	Credit Points
Principles and Theory of Design I	30
Communications I	30
Technology and Professional Practice 1	30
Critical Studies I	<u>30</u>
Total credit points for the year of study	120

6.1.5. Subject Descriptions

6.1.5.1. Principles and Theory of Design I

Aims

- i) To introduce students to basic formal elements, design principles and the design process

Subject Learning Outcomes

On completion of this subject at this level students should:

- i) Be able to draw on and challenge basic design principles in solving specific visual, spatial and volumetric problems.
- ii) Have developed design conceptualisation skills (including a critical awareness of their particular social contexts)
- iii) Have a basic understanding of design processes, principles and elements.



Teaching and Learning Methods

- i) Formal lectures
- ii) Slides and notes to explain formal elements of design
- iii) Tutorials: discussion groups to debate current and/or historical issues
- iv) Studio work and workshops for the application and interpretation of design principles pertinent to particular projects
- v) Independent research and analysis of given topics
- vi) Critiques of student work in process and at completion

Indicative Syllabus

- i) Methods and vocabulary for the manipulation of basic design elements toward, inter alia, functional, stylistic and communicative ends
- ii) Methods and vocabulary for the composition and organisation of design elements (focal points, balance, hierarchy etc.)
- iii) The study of appropriate design methods and techniques

References

- i) Ching, F. Interior Design Illustrated.
- ii) Ching, F. Form, Space and Order in Architecture.
- iii) Jones, J. Design Methods.
- iv) Rhigini, P. Thinking Architecturally.

6.1.5.2. Communications I

Aims

- i) To develop visual communication skills;
- ii) To demonstrate an understanding of the range of descriptive and metaphorical associations that different media may evoke;
- iii) To expose students to as many different media as possible.

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Be able to make informed choices as to the most suitable media in which to communicate a concept or idea
- ii) Be able to use a variety of techniques and media for presentation and technical drawing.
- iii) Show an ability to effectively communicate a design solution and the process of design
- iv) Understand that designed spaces are a form of cultural communication.

Teaching and Learning Methods

- i) Lectures with visual aids covering methods, techniques and terminology.
- ii) Demonstration and discussion of techniques and media.
- iii) Experimentation with and use of various media.
- iv) Studio work and workshops.
- v) Critiques of student work in process and at completion.

Indicative Syllabus

- i) The "meaning" of visual form
- ii) Drawing (observational, perspective, concept) in a variety of media
- iii) Rendering/illustration techniques in a variety of media
- iv) Model making techniques

References

- i) Ching, F. Drawing - A Creative Process.
- ii) Parker, T and Goodman, S. Manual of Graphic Techniques Vol 1,2,3.



6.1.5.3. Technology and Professional Practice I

Aims

- i) To instil an awareness of the importance of the design process;
- ii) To develop time management skills;
- iii) To develop professional presentation skills.

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Be able to present work in a professional manner
- ii) Provide evidence, through concept work, of exploring a number of design solutions to a specific problem
- iii) Be able to organise the workload in order to meet deadlines
- iv) Learn basic computer skills

Teaching and Learning Methods

- i) Formal lectures with back-up notes.
- ii) Discussion and analysis of the suitability of materials and processes
- iii) Exercises in written documentation
- iv) Verbal presentations of project work.

Indicative Syllabus

- i) Time management.
- ii) Information concerning the properties and application of materials pertinent to design projects set for the year
- iii) A study of basic draughting principles
- iv) Basic computer software

References

- i) Ching, F. Building Construction Illustrated
- ii) Reekie, F. Draughtsmanship.

6.1.5.4. Critical Studies I

Aims

- i) To enable critical and analytical skills.
- ii) To develop competent research and writing skills.
- iii) To stimulate independent and discursive and applied thinking.
- iv) To stimulate independent thought.

Learning Outcomes

On completion of this subject the student should:

- i) To initiate students into a personalised engagement with critical and analytical skills in response to relevant discourse in the visual arts.
- ii) To develop competent research and writing skills.
- iii) To develop and demonstrate an appropriate vocabulary in relation to focussed visual analysis
- iv) Comprehend the course work discussed and researched in class in its application to appropriate theoretical constructs.
- v) Explain personalized interpretations and observations of the course work orally and integrate this as part of a written essay format.
- vi) Retrieve, recognise and summarise information from various sources as part of a thorough, critical research process.
- vii) Formulate and structure a visual or written argument in an informed and coherent way.
- viii) Express an informed, critical opinion while understanding and applying the relevant GDC referencing techniques.



Teaching and Learning Methods

- i) Formal Lectures: lectures and power point presentations covering terminology, concepts, historical, social, cultural, philosophical and visual contexts;
- ii) Discussion Groups: encouraging observation, verbal skills, analysis and personal response;
- iii) Research Projects: These will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations
- iv) Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression

Additionally:

Students can expect a variety of methods by which the course is facilitated. Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. At times these lecture sessions may be organized to include short workshops in which students are asked to work in groups to resolve conceptual, contextual or thematic problems associated with the learning material offered in this module. The learning experience may be further enriched through the occasional input of invited professional artists, art historians and art writers. These sessions will be closely facilitated by the module coordinator / lecturer. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Students are required to complete compulsory preparatory reading for the weekly tutorial slots as well as complete two written tutorial assignments which will be submitted for assessment. Readings and other course material is selected to provoke and initiate discussion around particular aspects of the module theme and must be consulted as part of the extended reading list provided here. In other words students must look beyond the recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. It is recommended that students draw from a variety of primary and secondary research sources. These could include books, chapters in books, journal articles, on line sources, documented site visits, interviews and surveys etc. Lastly, compulsory peer evaluation opportunities are built into the assessment strategy of this module to further enrich the learning experience of each student in the spirit of collaborative and cooperative learning.

Indicative Syllabus

The programme presents an introduction to study skills, including research, analysis, interpretation and essay writing. It also has as a necessary component a development of research and writing skills as an integral part of the learning experience. A thematic approach is emphasised in a study of selected historical periods interpreting art, architectural and design forms as they become significant in responses to social, cultural, functional and technological factors. The programme also stresses an analysis of the communicative content of art, architecture and design in its social and cultural manifestations through a focussed analysis of contemporary and local, art and design. This is enacted in relation to given methodological approaches.

The aim of the first term's work is to give the student a solid foundational study of the Modernism, International Style, Arts and Crafts, Art Nouveau, Art Deco, Bauhaus and Pop Art movements. The learning unit will focus on developing reading skills as a method of research, through illustrated timelines tracing stylistic changes in chair design from the mid 19th century to the mid 20th century. A key focus will be on how the chair design fits into various socio-historical contexts, contextualising design as an object of design philosophy, technical innovation and communication. In the second term, students are required to conduct a reading of Francis D.K. Ching's work *Ordering Principles: Axis, Symmetry, Hierarchy, Datum, Repetition, and Transformation*. This learning unit will look at space as an evolving and interchangeable environment that is manipulated by these principles to produce desired outcomes. Students will be expected to apply their thinking in various outcomes focussed around a discussion of the ideologies and principles surrounding their chosen manner of expressing such 'chinged and unchinged' spaces. In the third term, the programme presents a lead up to work produced in the 10% Community based project. This learning unit uses those ideas as its anchor in a hands on BIO-DESIGN case study and design project. The last learning unit focuses on post modernity as it refers to a point of departure in certain works of design. This departure is examined in relation to ideologies of modernism. The study requires students to question the extent to which a diversity of aesthetic began to grow, with form being adapted for its own aesthetic sake.



References

- Academy edition. 1986. Mies v.d. rohe. St Martins Press: New York.
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Booth,W. Colomb,G and Williams,J.2003. The craft of research. Chicago:The University of Chicago.
Cantacuzino, S. 1968. Great modern architecture. Studio vista:London.
Crawford, A. 1995. Charles Rennie Mackintosh. Thames&Hudson; London.
Ching, F.D.K. 1996. Architecture: form, space and order.Toronto: John Wiley and sons.
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Dormer, P. 1991.The illustrated dictionary of 20th Century designers. Quanto: London.
Domus Journals – use as research tool and consult with librarian
Duncan, A.1988. Art Deco. Thames& Hudson: London.
Ellin, N. (2006). Integral Urbanism. New York: Routledge, pp. 1 - 7.
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Gray, C. & Malins,J. 2004. Visualizing Research: A Guide To The Research Process In Art And Design. Burlington: Ashgate.
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Hatje,G. (ed). 1963. Encyclopedia of Modern architecture. Thames and Hudson: London.
Heinz, T.A. 1982. Frank Lloyd Wright. Academy editions: 1982.
Heckscher, M. 1975. Frank Lloyd Wright's furniture for Francis W. Little. The Burlington Magazine (117), December: 866,869-872.
Holvertott, B. (2008). What can architecture learn from nature? In Van Wyk, L. (ed.) Green Building.co.za E-Journal. Available at: <http://www.greenbuilding.co.za/index.php/Vol2-Issue11/What-Can-Architecture-Learn-From-Nature.html> Cited 20 July 2009.
Jencks, C.(1993). Architecture Today. London: Academy Editions: p111-127.
Jencks,J.(1991). The language of post-modern architecture. London:Academy Editions: p22-37
Joedicke, J. 1959. A history of modern architecture. Architecture press: London.
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Kaplan,W. 1998.Encyclopedia of arts and crafts. 1859-1920. Quantam Books; London.
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Laurel, B. (ed) 2003. Design Research; Methods and Perspectives. Cambridge: MIT.
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Slotkiss,S. 2006.foundations of interior design. New York:Fairchild publications
Sturken, M. & Cartwright, L.2001. Consumer culture and the manufacturing of desire in Practises of Looking, Oxford: Oxford University Press.
Winter,T.1969. Modern Buildings. Paul Hamlyn: London.
Woodham, J.1997. Twentieth century design. Oxford: Oxford University Press.
Vitra Museum [Sa]
Available:<http://www.vitra.com>



6.2. Second Year Interior Design

6.2.1. Overview

The second year of study is a progression from the first year of study in that it extends the understanding and abilities acquired in the first year towards a greater sophistication and a more professionally directed orientation in terms of interior design. It will continue to operate as a combination of studio based project work and written Critical Studies assignments with supporting formal lectures and visits pertinent to the course (product showrooms, manufacturers etc). Some subjects will pursue a linear course delivery. In relation to first the first year of study, there is more emphasis on developing the student's analytical and critical abilities and on independent research.

6.2.2. Aims

- a) To build upon the skills and knowledge base developed in the first year design course as these are directed more specifically towards the Interior design profession;
- b) To produce three dimensional designs using a variety of design principles, processes, materials and technology.

6.2.3. Learning Outcomes for the Second Year of Study

On completion of this level students should:

- a) Provide evidence through concept work and finished design solutions of growing research, conceptual, perceptual, creative and problem solving skills
- b) Be able to employ a range of design elements and principles pertinent to interior design
- c) Be familiar with the principles of orthographic projection and technical drawing
- d) Select and use a range of materials, services and construction technologies across different scales
- e) Be able to manage their time effectively
- f) Provide evidence through written, verbal and visual presentations of growing communication skills and knowledge bases
- g) Be able to relate 3 dimensional constructs into 2 dimensional drawings and vice versa.

6.2.4. Curriculum

Subjects	Credit Points
Principles and Theory of Interior Design II	30
Communications II	30
Technology and Professional Practice II	30
Critical Studies II	<u>30</u>
Total	120

6.2.5. Subject Descriptions

6.1.5.5. Principles and Theory of Design II

Aims

- i) To introduce students to a variety of interior design principles, processes and methodologies;
- ii) To enable students to solve basic interior design problems creatively.

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Be able to conduct research and precedent analysis relevant to a range of design problems.
- ii) Be able to develop a "design concept" that guides the "design process"
- iii) Employ a "design process" in order to arrive at a design solution.
- iv) Apply a broad knowledge of formal and geometrical relationships to design analysis and practice
- v) Address the functional problems inherent in interior design across different scales, i.e. from the programmatic level through to anthropometrics and ergonomic design.
- vi) Synthesise space planning and volumetric design in the production of design solutions.

Teaching and Learning Methods

- i) Practical application of the design process.
- ii) Formal lectures and visual presentations



- iii) Small group discussion and analysis of design.
- iv) Field trips
- v) Research.
- vi) Group critiques of student work in progress and at completion.

Indicative Syllabus

- i) Applying formal elements of design in response to a specific interior design brief
- ii) Responding to the brief through a process of research and analysis
- iii) The development of design proposals through studio based project work
- iv) Conceptualising and relating to own ideas and those of others to the expression of a design solution

References

Neufert, Architects Data, The Handbook of Building Types.
 Righini Thinking architecturally
 Aspelund, K. The Design Process
 Ching, F. Architecture - form, space and order
 Ching, F. Interior Design Illustrated
 Feinner, E.A. Colour Studies
 Gauldre, S. Architecture
 Kepes, G. Module Symmetry Proportion
 Manu, A. The big idea of design
 Margolin, V. and Buchanan, R. The idea of design
 Mitchell, C.T. New thinking and design - conversations on theory and practice
 Neufert, Architects data - the handbook of building types
 Righini, P. Thinking Architecturally
 Sliwa, J. AJ metric handbook

6.1.5.6. Communications II

Aims

- i) To develop verbal and visual communication skills pertinent to Interior design;

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Be able to use a combination of models and different drawing formats (for eg. plans, sections, elevations; perspectives and axonometrics) to communicate design ideas
- ii) Be able to prepare visual presentations that communicate design solutions
- iii) Be able to document the "design process" in selected formats

Teaching and Learning Methods

- i) Formal lectures covering methods and terminology.
- ii) Demonstration of techniques and mediums
- iii) Examples by means of visual presentations and discussions
- iv) Group critiques of student work in progress and at completion
- v) Studio work allowing for individual lecturer consultation
- vi) Supervised and unsupervised computer access

Indicative Syllabus

- i) Through studio based project work the development of an experimental and integrated approach to design
- ii) Effectively conveying and debating designs and ideas using appropriate communication techniques
- iii) Presentation of design through visual written and electronic techniques
- iv) Perspective drawing techniques
- v) Model making techniques



References

Chanin, I. Education of an Architect.
Ching, F. A visual dictionary of Architecture
Ching, F. Drawing - A creative process
Dalley, T. The Complete Guide to Illustration and Design.
Gill, R. G. Rendering with Pen and Ink.
Gill, R.W. Basic Perspective
Halse, A. Architectural Rendering.
Pable, J. Sketching Interiors at the speed of thought
Parker, T and Goodman, S. Manual of Graphic Techniques Vol 1,2,3
Powell, D. and Monahan, P. Advanced marker techniques
Weidhass, E. Architectural Draughting and Design.

6.1.5.7. Technology and Professional Practice II

Aims

- i) To provide students with a basic understanding of structural principles, technical services and use of materials pertinent to interior design;
- ii) To develop planning and time management skills.

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Apply a basic knowledge of structural, construction and materials technologies to selected design projects.
- ii) Apply basic lighting, electric and plumbing services to selected design projects
- iii) Apply a basic knowledge of shopfitting and joinery to selected design projects
- iv) Demonstrate competence in the production of technical drawings across a variety of scales and in relation to selected trades and specialisations.
- v) Plan and organise the various stages within the design process (from analysis and conceptualisation through to technical documentation) and complete set projects within a specified time limit
- vi) Be proficient at MS Office and Photoshop and have basic CAD skills

Teaching and Learning Methods

- i) Formal lectures covering the properties and application of materials, construction methods and building services
- ii) Studio work entailing the application of knowledge to design projects
- iii) Visits to suppliers and manufacturers
- iv) Independent research of materials, their application and suitability for design projects
- v) Supervised and unsupervised computer access

Indicative Syllabus

- i) The properties of materials and finishes and their suitability for various applications in interior design
- ii) Application and/or fixing methods of materials and finishes
- iii) A study of utility services pertinent to design projects undertaken during the year
- iv) A study of conventional methods of building construction
- v) Detailed construction of customised joinery
- vi) Building materials and components their selection and application
- vii) Construction process and workmanship
- viii) An introduction to the National Building Regulations
- ix) Standard draughting conventions

References

Barberry, P. Environment and Services - Mitchell's Building Series.
Everet, A. Materials - Mitchell's Building Series.
Greater London Council, Detailing for Building Construction.



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PROGRAMME
OUTLINE: BA
INTERIOR
DESIGN

Grobbelaar, A. Building construction and graphics standards
King, H and Osbourn, D. Mitchell's Building Components.
Lang, R. W. More shop drawings for craftsman furniture
Lydiate, L. Professional Practice in Design Consultancy.
McMorrough, J. Materials Structures Standards
Piotrowski, C. Interior Design Management.
Reekie, F. Draughtsmanship - Architectural and Building Graphics
SABS. Code of practice for the application of National Building Regulations
Staebler, W. Architectural Detailing in Contract Interiors.
Staebler, W. Architectural Detailing in Residential Interiors.
The Complete Hafele
PG Bison - Across the board

6.1.5.8. Critical Studies II

Aims

- i) Demonstrate an understanding of advanced visual culture theory as it applies to new urbanism and postmodernism as well as colonial and post colonial discourses in relation to design and visual culture
- ii) Source, analyse and implement research data to inform a critical argument

Subject Learning Outcomes

On completion of this subject at this level students should be able to:

- i) Demonstrate an understanding of design principles and theories applicable to periods of design history.
- ii) Source, analyse and implement research data to inform an argument.
- iii) Analyse selected arguments underlying contrasting ideological premises.

Teaching and Learning Methods:

Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Discussion Groups will encourage observation, verbal skills, analysis and personal response. Students are required to complete compulsory preparatory reading for the weekly tutorial slots which will be submitted for assessment. Research Projects will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations. Students must look beyond the recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression.

Indicative Syllabus

The second year syllabus is structured to focus on contemporary thinking around architectural, interior and spatial dialogues. It focuses on a triangular relationship between urban design, architecture and interior discourse and the interrelation between these three visual categories. The theme for term 1 is "Modernism and postmodernism." Students will be instructed in the evolution of the arts and architecture through the ages. They will be exposed to the major epochs, and how history and technology collide to form a major part of our cultural heritage (art and architecture). Students will then examine major philosophical shifts that gave birth to the modern era. We will evaluate the modernist programme and analyse its perceived failure that gave birth to the current postmodern contemporary era. We will specifically focus on the theoretical, social and political agendas that inform many of these spatial practices.

In Term 2 the focus is "New Urbanism and the city." Students examine the mechanisms, trends and political influence that are responsible for shaping the urban fabric of Johannesburg. The programme also focusses on current attempts to rectify the perceived failures of previous regimes earlier legacies, furthermore students must be able to evaluate the hypothesis of new urbanisation by analysing local case studies where these theories have been implemented and evaluate their performance and ultimately the validity of the theory within the south African context.



Students will understand how the city, architecture and design are an integrated holistic system and have direct bearing upon each other. Term 3 focusses on “Critical regionalism” as this applies in local and international context. Critical regionalism is an attempt to regain relevance and contextual viability within micro cultural scenarios. Students will explore Asian and African implementations of this theory and critically evaluate the validity of this concept. The challenge is that all these buildings are very new and students need to acquire the ability to visually analyse a structure with no textual support and apply this to general theoretical constructs. In term 4, the focus shifts to “High/ low, kitsch/camp” and explores the basics of style and aesthetics in a consumerist postmodern society. Students will be instructed in the complex theories surrounding what makes art/design successful or to be perceived as a failure (kitsch) and how and on what basis critics make these value judgements, furthermore students must evaluate the basic premise of these underlying theories and how a philosophical concept becomes physically manifest within a design.

References

- Barnard, Malcolm. *Art Design and Visual Culture*. Newyork: St Martins Press. 1998 18 – 31
 Baudrillard, J. 1981. *Simulacra and simulation*: University of Michigan press.
 Caplan, R. 2006. *Cracking the whip*. New york: Fairchild publications.
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 During, S. 2003. *The cultural studies reader*. New York: Routledge
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 Eisenman, P. 1989. *Reconstruction deconstruction*. London: Academy editions.
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6.3. Third Year Interior Design

6.3.1. Overview

The structure of the year of study facilitates an increased confidence in applying the knowledge, experience and skills gained in the earlier modules of study in an exploratory, creative and personal manner. An individual design philosophy is encouraged. Pertinent interior design subjects are incorporated into projects that question, develop and address a differing set of criteria specific to each project. These criteria aim to prepare students for the Honours programme . Both the Critical Studies and the design components of the course address design within a cultural and sociological framework. A portfolio of work that is representative of the student’s skills and creative and intellectual abilities will be assembled for final assessment and prospective employment placement.

6.3.2. Aims

- a) To develop competency in interior design sufficient for employment at entry level;
- b) To provide a foundation for further study.

6.3.3. Learning Outcomes for the Third Year of Study

On completion of this level students should:

- a) Create and present a professional design portfolio to secure a job as a junior designer Identify, analyse and manipulate the complex relationships between diverse cultures and communities and the designed environment
- b) Demonstrate a thorough understanding of technologies pertinent to interior design
- c) Demonstrate the ability to manipulate and communicate concepts, ideas and information in a visual, written and spoken form
- d) Have developed competent research skills and be able to apply them to theoretical and practical problems

6.3.4. Curriculum

Subjects	Credit Points
Principles and Theory of Design III	30
Communications III	30
Technology and Professional Practice III	30
Critical Studies III	<u>30</u>
Total	120



6.3.5. Subject Descriptions

6.1.5.9. Principles and Theory of Design III

Aims

- i) To develop students' ability to solve complex design problems in a creative and functional way.

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Demonstrate an awareness of the relationship between theory and practice in interior design
- ii) Be able to plan, implement, monitor and evaluate the design process
- iii) Choose appropriate design principles and elements to solve complex design problems
- iv) Demonstrate critical, analytical and professional and technical skills at an appropriate level so that the student will be equipped to take on a junior role within the design profession
- v) Be able to understand diverse cultures and communities and the impact that these legacies have in the development of the ideas and design

Teaching and Learning Methods

- i) Practical application of the design process
- ii) Formal lectures and visual presentations
- iii) Discussion and analysis of design
- iv) Small group consultations allowing for analysis, debate and refinement of concepts
- v) Field research and reports
- vi) Critiques of student work in progress and at completion

Indicative Syllabus

- i) Through a process of research, analysis and debate, the subject addresses and challenges design issues pertinent to a range of design areas.
- ii) Practical application of design processes and methodology, including aspects such as fitness for purpose, concept development, social and cultural implications and detailing will be explored.
- iii) Conceptualisation and development of design ideas and forms suitable for entry to design completions

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6.1.5.10. Communications III

Aims

- i) To enable students to create a design portfolio of professional standard;
- ii) To develop proficient visual communication skills in a variety of media;
- iii) To develop proficient verbal and written communication skills.

Subject Learning Outcomes

On completion of this subject at this level the student should be able to:

- i) Communicate and conceptualise design ideas and solutions through appropriate and stimulating presentations



- ii) Competently demonstrate an ability to render in a medium suited to the practice of interior design, including relevant computer software
- iii) Communicate design proposals by means of concept and presentation models
- iv) Communicate design skills through technical drawing in a clear, easily assimilated manner using standard conventions
- v) Structure written information and verbal presentations clearly and logically

Teaching and Learning Methods

- i) Demonstrations and slide presentations
- ii) Studio work allowing for consultation with lecturers
- iii) Critiques of student work in progress and at completion
- iv) Independent research

Indicative Syllabus

- i) Effectively conveying and debating designs and ideas using appropriate communication techniques
- ii) Presentation of design through visual written and electronic techniques
- iii) Computer aided design and presentation
- iv) Verbal and written design rationales

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6.1.5.11. Technology and Professional Practice III

Aims

- i) To develop an understanding of the principles and practice of contemporary building construction and shopfitting;
- ii) To develop an understanding of the role of the designer in the workplace;
- iii) To enable students to draw up a business plan.

Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Produce technically proficient documentation
- ii) Be familiar with the role of the designer in the workplace
- iii) Operate relevant computer technology to produce final designs
- iv) Demonstrate an understanding of construction, materials and services related to interior design
- v) Be able to understand the context of professional and commercial practise and the industry mechanisms.

Teaching and Learning Methods

- i) Formal lectures covering the properties and application of materials, construction methods and building services
- ii) Studio work entailing the application of knowledge to design projects
- iii) Visits to suppliers and manufacturers
- iv) Independent research of materials, their application and suitability for design projects
- v) Supervised and unsupervised computer access



Indicative Syllabus

- i) The properties of materials and finishes and their suitability for various applications in interior design
- ii) A critical assessment and investigation into contemporary joinery and detailing
- iii) The study and application of lighting effects and light sources;
- iv) Basic building services layouts;
- v) A study of the National Building Regulations;
- vi) A study of contractual agreements;
- vii) Research into socially and environmentally responsible design.

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6.1.5.12. Critical Studies III

Aims:

- i) To further develop criticality through posing more complex problems and discourses;
- ii) To extend research skills by requiring the analysis and evaluation of a wide range of information;
- iii) To enable the understanding and formulation of sophisticated concepts.

Learning Outcomes

By the successful completion of this subject, the student should:

- i) Demonstrate the ability to conceptualise and communicate within a cohesive, well articulated and sophisticated spoken and written framework
- ii) Identify relevant research, evaluate it critically and synthesise it into a coherent argument from a personal perspective
- iii) Situate an argument within various theoretical discourses as they apply within a design frame work.
- iv) Structure and critically articulate an analysis of visual culture with in a focussed discussion of space and spatial relations
- v) Structure and communicate information clearly and logically in writing following prescribed GDC referencing style format
- vi) Demonstrate an internalization of theory in their design practice

Teaching and Learning Methods

Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Discussion Groups will encourage observation, verbal skills, analysis and personal response. Students are required to complete compulsory preparatory reading for the weekly tutorial slots which will be submitted for assessment. Research Projects will take the form assignments



(written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations. Students must look beyond the recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression.

Indicative Syllabus

The 3rd year syllabus emphasises critical thinking on the local urban scene and the purpose and functionality of art, design and space within this context. The course begins with a theoretical and historical foundation in a study of feminist discourse and the notion of gendered space, followed by an examination of visual situations motivated through the ideologically loaded workings of simulacra and Panopticon. In the second term, students scrutinise critical debates around notions of "PLACE, SPACE AND SITE" as this is unpacked in relation to a various design outputs (with a focus on exterior and interior aspects). The programme then shifts to a broad study of psychological constructs of space focussing on the uncanny and the grotesque: the slippage from the 'Homely' to the 'Unhomely'. A significant aspect of the second semester's learning also centers around notions of site-specificity as it applies generally to social and cultural constructs of space and spatial relationships. In the fourth term students engage in independent study focussing on notions of spatial affectivity (which extends the debate around a psychological understanding of space and spatial relationships) as his applies to interior architectural design discourse.

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