Dublin Institute of Technology

Faculty of Applied Arts

School of Art, Design and Printing

BA Design (Interior & Furniture)

Programme Document

Part B

March 2010
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1. Programme Background and Structure

1.1 Introduction to the Faculty

The Faculty of Applied Arts at the Dublin Institute of Technology is the pioneering educational leader in the creative, visual and performing arts and media in the country. It provides a wide and unique range of innovative, multidisciplinary and professional-level educational and research programmes in film, broadcasting, audio, art & design, music, photography, journalism, public relations, printing and publishing, animation and computer imaging, multimedia, and the management of the new information and communication technologies. Programmes are offered at both undergraduate and postgraduate level and all share a strong commitment to linking creative practice with critical theory and new technology. The Faculty’s underlying philosophy is to provide education and training in the key disciplines within the cultural industries while also acknowledging the significant technological and cultural changes that are currently occurring. Thus the programmes seek to preserve the best of the creative, performing and media arts while meeting the challenges of the digital age.

1.2 The School of Art, Design and Printing

The first Technical Schools of Art and Science in Dublin were established in 1887 in Kevin Street. When the Vocational Education System was established in 1930, these technical schools came to be administered by the City of Dublin Vocational Education Committee (CDVEC). In 1971 the national network of the Regional Technical Colleges was established throughout the country and included Art and Design education in their programmes of study. At the same time the CDVEC set up its own wholetime course in Art and Design in what was to become the College of Marketing and Design. The current courses in Fine Art and Design were developed in the 1970s. The success and continued popularity of these courses is exemplified by the high profile of the graduates in the market place and by the number of applicants for places with in excess of 1000 portfolios being submitted for consideration annually.

The School of Art, Design and Printing provides a wide range of innovative, inter-disciplinary and professional level educational and research programmes in visual communications, multimedia design, illustration, interior design, furniture design, product design, painting, sculpture, printmaking, printing technology, printing management and publishing. In 2003, the School launched a BSc programme in Product Design in collaboration with the Faculties of Engineering and Business at DIT. Most recently, the School has developed an innovative on-line distance education programme in the visual arts in cooperation with the Sherkin Island Development Society on Sherkin Island off the west coast of Cork. This course which allowed the school to develop its expertise in on line learning and new pedagogical strategies in visual arts education has completed its pilot phase and has been developed into a 4 year BA in Visual Arts. Other new course proposals include an MA in Design and an MA in Community Art.
The school has also developed an active postgraduate research profile and since 1999 the number of MPhil and PhD students has increased to 11. (See appendix 1 for description of current postgraduate research projects). Community links are a vitally important part of the School’s mission and these include The National Drug Treatment Centre, the Larkin Centre for the Unemployed, the Mater and Children’s Hospital Development Initiative. The school is represented on the board of ELIA (European League of the Institutes of the Arts) and is a member of CUMULUS.

1.3 Departments in the School of Art, Design and Printing

The school is organized into 3 departments: the Department of Design, the Department of Fine Art and the Department of Printing and Graphic Communication. The focus in the Department of Design is on the provision of professional certificate and degree level education in Display Design, Interior Design, Furniture Design, Product Design and Visual Communications.

The Department of Fine Art offers degree level education in Fine Art theory and practice and students can specialize in painting, sculpture, fine art printmaking and interdisciplinary studies. The Department of Printing and Graphic Communication is the National Centre for Education and Training for the Print and Graphic Reproduction Industry and provides National Standards based apprenticeship training for Lithographic Printing, Origination and Print Finishing. The department also offers a BSc in Publishing and an MA in Professional Design Practice.
2 Title of Programme, Award sought and Date of Submission

This programme is designed to meet the terms and conditions for the award of the title of BA Design (Interior and Furniture) with honours classification as approved by the Dublin Institute of Technology.

Date of Submission: March 2010

2.1 Programme Aims and Learning Outcomes

The aim of the programme is

1 To educate designers to a committed level of excellence in interior and furniture design by stimulating high standards of intellectual, creative and technical abilities.
2 To equip graduates with the appropriate skills and ability to develop a positive and creative approach to solving design problems.
3 To provide graduates with appropriate skills and the ability to sustain independent learning.
4 To provide graduates with an understanding of the historical, social and cultural context in which they would function as a professional.
5 To enable graduates to make a positive contribution to the improvement of design standards in society.

The programme provides opportunities for students to achieve and demonstrate the following learning outcomes:

1 Upon completion of the programme students will have an awareness of:
   1) The integration and evaluation of the work of other professionals in a design team.

2 Upon completion of the programme students will have a knowledge of:
   1) The historical, social, environmental and cultural context in which they will function as designers
   2) The professional and legal responsibilities of a designer

3 Upon completion of the programme students will be able to demonstrate competence in:
   1) The Design Process and the implications of their design decisions
   2) The communication of ideas through freehand sketching
4 Students will be able to demonstrate a mastery of:
   1) The application of appropriate technical knowledge and skills relevant to interior and furniture
      design
   2) The recording skills appropriate to site and object surveys
   3) The critical appraisal and creative evaluation of design problems and their solutions.
   4) The realization and generation of complex design solutions.
   5) A range of technologies relevant to the presentation of complex design solutions

2.2 Nature and Duration of the Programme

The BA Design (Interior and Furniture) is a 4 year full time honours degree programme which provides
students with a level of education and training which will allow them to operate at a committed level of
excellence in the areas of interior and furniture design. The programme provides students with a
critical, theoretical and practical foundation in the study of 3 dimensional and spatial design. The
programme is designed to provide students with a fundamental and developmental education in design
which will allow them to acquire the standards of intellectual and technical ability required of a
professional designer.

The BA Design (Interior and Furniture) is a modular programme, taught in semesters of 15 weeks
duration and comprises a series of core modules in design fundamentals, design communications and
critical theory with optional modules in interior and furniture design. Apart from INTE4105 Design
Thesis 4 (20 credits), INTE 4106 Design Thesis 5 (10 credits), INTE 3102 Hospitality (10 credits) and
CRIT 4101 module, all other modules have 5 credits.

In semesters I, 2 and 3, Design Fundamentals consists of 7 core 5 credit modules which are designed
to introduce students to the fundamental elements of 3 dimensional and spatial design. In semester 4,
students choose to specialise in either Interior or Furniture Design and must acquire a minimum of 25
credits in their specialisation by the end of semester 6. In semester 4, 5 and 6 students have the
option of taking three optional modules in their specialisation or in modules offered in other Art and
Design courses. In semester 7 and 8, the focus is on the development of the Design Thesis and
students take 4 core 5 credit modules, Design Thesis 1/Research & Primary Design, Design Thesis
Resolution (20 credits) and Design Thesis 5/Design Presentation (10 credits). The Design Thesis is
where the student presents a comprehensive solution to a complex design problem and the sequence
of modules in STAGE 4 reflects the 5 stage structure of the Design Process.

Design Communications/Programme B consists of 11, five credit core modules which are essential in
developing students visualising skills in the context of communicating design ideas. These modules
also give students the necessary recording skills for site and object surveys and provide them with an intensive grounding in a range of mechanical and digital methods of presentation and realization. Critical Theory/Programme C consists of 7 5 credit core modules which provide the student with a theoretical and critical context for their studio practice. Key issues in the history and theory of design are covered and these in turn are related to relevant developments in the evolution of twentieth century theories of humanity, culture and society. In semester 6, students begin researching their dissertation based on an approved topic in the area of design and the complete thesis is submitted at the end of semester 7.

2.3 Strand Structure

Each year of the course combines the twin objectives of educating and training the student designer. This is achieved through the following structure.

**Strand A - Design Fundamentals**

Strand A focuses on a fundamental and developmental study of the nature of design. It consists primarily of the application of design practice and theory through the medium of studio projects. In this area students examine the nature and operation of the design process and gain an understanding of the implications of their design decisions. They also develop their competence in the critical appraisal and creative evaluation of design problems and learn how to realize and generate complex design solutions.

Upon completion of the first 3 semesters of the programme, the student chooses to specialize in one of the following areas:

1. Interior Design
2. Furniture Design

**Strand B - Design Communications**

Strand B focuses on developing and broadening the student’s skill base. Particular attention is paid to developing the student’s visualizing skills in the context of communicating design ideas. Students acquire a mastery of the appropriate technical knowledge and skills relevant to Interior and Furniture design, the recording skills appropriate for site and object surveys and receive intensive instruction in mechanical and digital methods of presentation and realization.
Modules in this area include:

1 CAD
2 Observational drawing
3 Design Realization/Rendering
4 Design Fabrication & Communication
5 Digital Modeling
6 Construction Studies

**Strand C - Critical Theory**

Strand C provides a critical and theoretical context for design practice. Key issues in the history and theory of design are covered and these in turn are related to relevant developments in the evolution of 20th century theories of humanity, culture and society. The suite of modules in this area are structured and delivered in conjunction/parallel with studio practice and students are taught how to integrate their theoretical studies with their studio practice. The programme provides the student with an understanding of the social, cultural, historical and environmental context in which they will operate as designers.

There are two strands to the Critical Theory modules: discipline history and a selection of theory seminar modules shared across the degree programmes. Stage one starts with Mechanisation and its Malcontents while stage two focuses on Modernism and Modernisms. In stage three the focus is on Design Now/Post Modernism and in semester two students begin their thesis preparation and submit a mini-thesis at the end of the semester.

**2.4 Admission Criteria**

Entry Requirements:
Leaving Certificate in 6 subjects, at least 2 of which must be at grade C3 or higher on higher level papers
Or
an equivalent qualification
and appropriate portfolio of art and design work

Application for entry to the first year of the course is through the CAO system and final selection is by means of portfolio assessment and Leaving Certificate results.
**Intake policy and procedures**

*Portfolio Assessment*

Following application to the CAO, portfolios are submitted to the School of Art, Design and Printing for assessment. A maximum score of 600 is available to the applicant in the portfolio assessment process. The applicants score is forwarded to the CAO and combined with their points from their Leaving Certificate to determine their place on a waiting list for a place based on their course preferences.

The portfolio is used to review the applicant’s ability to benefit from and, contribute to the course. The evaluation criteria are as follows:

1. **Evidence of Drawing ability should be demonstrated through:**
   - examples of freehand, observation and/or technical drawing
   - use of colour and texture
   - variety of subject and media

2. **Evidence of Practical ability should be demonstrated through:**
   - skills in visualization
   - quality of presentation
   - control over media

3. **Evidence of Conceptual ability should be demonstrated through:**
   - investigation
   - idea generation
   - imagination and creativity

*Marking Scheme*

The maximum portfolio score is 600 points with each category marked out of 200.

A minimum score of 200 points is required for applicants to be considered for a place on the programme.

Applicant’s who already possess an appropriate educational background and level of achievement which is closely related to the standard of the programme, for which they have applied, may apply to the DIT for entry to the second year of the programme subject to the availability of places. Entry will be based on portfolio assessment and interview.

The following marking scheme applies to each of the criteria indicated above:

- **1 Evidence of Drawing ability** 0 - 200
- **2 Evidence of Practical ability** 0 - 200
- **3 Evidence of Conceptual ability** 0 - 200
A total of the scores attained will determine overall suitability.

2.5 Access, Transfer and Progression

A number of places are reserved in first year for non-standard, disabled and mature applicants. Discussions have commenced with a number of Fetac courses with a view to developing a system for Fetac graduates to transfer into the second year of the programme. Arrangements also exist for advanced entry for students with a design qualification can apply to join the second and subsequent years of the programme.

In accordance with the framework for national qualifications outlined by the NQAI, the BA Design (Interior and Furniture) is an award type K at level 8. The BA Design (Interior and Furniture) (award type K) offers transfer to programmes leading to Higher Diploma (award type L) and progression to programmes leading to Masters degree or Post-graduate diploma (award types M or N) or in some cases to programmes leading to a Doctoral degree (award type O). It also allows for progression internationally to second cycle (Bologna masters) degree programmes.
3 Curriculum, Assessment and Syllabi

3.1 Programme Curriculum

The BA Design (Interior and Furniture) provides students with an intensive critical, theoretical and practical foundation to the study of 3 dimensional and spatial design. Students acquire a detailed and systematic understanding of design and the design process and develop a mastery of a broad range of visualising skills which they deploy in the generation and realisation of complex design solutions. The programme is designed to give students the ability to critically appraise and evaluate design problems and their solutions and provide them with the intellectual and technical ability required of a professional designer. Students will produce a comprehensive portfolio of creative design work and complete a major design project to a professional standard in the final year.

Each year of the programme is divided into 3 sections Design Fundamentals, Design Communications and Critical Theory.

STAGE 1

In stage 1, students are introduced to a range of fundamental design concepts which are explored through an integrated series of studio based projects in Design Fundamentals. Design Communications provides the student with essential communication and visualisation techniques and gives students a vocabulary for the presentation of projects. Critical Theory introduces the student to the history and theory of design and provides the student with a vocabulary for analysing designed objects and a range of essential research and presentation skills.

All modules are core and have 5 credits.

**Design Fundamentals**

- Form and Space
- Structure
- Proportion
- Perception & Colour
- Anthropometrics

**Design Communications**

- Observational Drawing
- CAD 1
- Construction studies
- Design illustration with photography
Critical Theory

Design History Interior/Furniture 1: Mechanisation and its Malcontents
Theory Seminar (option from supplemental booklet)

STAGE 2

In stage 2, the first semester continues with 3 common modules examining fundamental design concepts in 3D and spatial contexts. In semester 2, students begin to focus on specialist interior or furniture design modules. A number of optional modules encourage students to experiment outside of their specialist area. Design Communications continues to deepen and broaden the student’s visualisation skills and the Design Fabrication modules give students experience of the nature and properties of materials. Critical theory focuses on Modernism and the key theories of humanity, culture and society of the 20th century.

Design Fundamentals
Recreation 1
Storage
Internal Structure

Interior Design
Building Regulations
Commercial /Domestic
Retail

Furniture Design
Work
Living
Commercial

Design Communications
Design Fabrication & Communication 1
Design Fabrication & Communication 2
CAD 3

Critical Theory
Design History Interior/Furniture 2: Modernism and Modernisms
Theory Seminar (option from supplemental booklet)

STAGE 3

In Stage 3, students confirm their choice of specialisation - Interior or Furniture Design - and must take 3 modules totalling 15 credits in their specialist area. However, students have the option to acquire 15
credits by taking other modules outside their specialist area. Design Communications focuses on advanced Digital Modelling skills and both modules are core. Critical Theory focuses on Post Modernism and Contemporary Design. In semester 2 students begin their thesis preparation and must submit a mini-thesis at the end of the semester.

MAJOR STUDY

Interior Design
- Sustainability
- Hospitality
- Retail
- Universal Design

Furniture Design
- Structure/Material
- Sustainability
- Modular Systems
- Comfort
- Self Assembly
- Universal Design

Design Communications
- Digital Modelling 1

Electives Programme

Critical Theory
- Interior/Furniture Design 3: Design Now
- Thesis Preparation

STAGE 4

In Stage 4, the Major Study area begins with an experimental 5 credit module which focuses on developing and refining their design research skills which develops the students. The main part of the year focuses on the Design Thesis in which the student is expected to present a systematic and structured solution to a challenging design problem. The student takes a series of modules modelled on the various stages of the design process in which the bulk of the credits are assigned to the Thesis Resolution and Thesis Presentation modules. Students are expected to create an integrated design solution which is both original, creative and imaginative and displays a high level of technical skill in the final presentation. In Critical Theory, students present an 8,000 – 10,000 word dissertation which
should consist of a clearly structured argument underpinning an independent critical position on an approved topic in design at the end of semester 7.

MAJOR STUDY

Interior Design
Design Thesis 1/ Research & Primary Design
Design Thesis 2/ Concept Development
Design Thesis 3/ Thesis Resolution
Design Thesis 4/ Thesis Presentation

Furniture Design
Design Thesis 1/ Research & Primary Design
Design Thesis 2/ Concept Development
Design Thesis 3/ Thesis Resolution
Design Thesis 4/ Thesis Presentation

Critical Theory
Written Thesis
3.2 Student Workloads and ECTS Credits

Programme code and title (DT544 BA Interior / Furniture Design)

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Programme code and title (DT544 BA Interior / Furniture Design)

Year: 2 Semester: 1
## Programme code and title (DT544 BA Interior / Furniture Design)

### Year: 2  Semester: 2

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3.3 Learning, Teaching and Assessment Strategies

The learning, teaching and assessment strategies of the BA Design (Interior and Furniture) are designed to foster the specific aims and emphases of the programme and, in particular, provide students with a level of education and training which will allow them to operate at a committed level of excellence in the areas of interior and furniture design.

The primary mode of learning and teaching is through studio based projects where fundamental design concepts are acquired through experiential learning. Students are set a range of practical projects throughout the year. These consist of the project brief, relevant background information, directions for research, a set of assessment criteria and directions for presentation. At the completion of each project, there is a peer based public studio critique where students with lecturing staff give a presentation of their project solutions and students can get valuable feedback from their peers as well as their tutors.

In years 1 and 2 the studio projects are generated and directed by staff. As students progress there is increasing emphasis on student directed projects culminating in a design thesis which is generated and directed by the students. A wide variety of learning strategies and activities are used including studio based projects, lecturers, demonstrations, location work, workshops, site visits, laboratory based workshops, directed and self directed design research. Design research is facilitated with an extensive collection of key design journals and online learning resources.

Group work and peer based critiques are an essential feature of the studio based learning and teaching strategies. From STAGE 1, students must make a presentation of their design solutions to their class group which helps develop valuable transferable skills in communicating and presenting design ideas. These presentation and communication skills are reinforced in the critical theory area where in addition to formal lectures students are required to make group presentations on selected topics on the History and Theory of design.

Continuous assessment is the primary method for evaluating student performance and progress. The traditional end of year portfolio assessment has been replaced by a rigorous continuous assessment process. All project briefs are accompanied by a detailed set of assessment criteria and weightings. See sample form A below.

Students receive feedback in formal tutorials where they are shown the assessment from the individual project. The end of year mark is a total of the cumulative weighted project marks.
### 3.4 Schedule of Assessments

#### STAGE 1

In stage 1, students are introduced to a range of fundamental design concepts which are explored through an integrated series of studio based projects in Design Fundamentals. Design Communications provides the student with essential communication and visualisation techniques and gives students a vocabulary for the presentation of projects. Critical Theory introduces the student to the history and theory of design and provides the student with a vocabulary for analysing designed objects and a range of essential research and presentation skills.

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STAGE 2

In stage 2, the first semester continues with 3 common modules examining fundamental design concepts in 3D and spatial contexts. In semester 2, students begin to focus on specialist interior or furniture design modules. A number of optional modules encourage students to experiment outside of their specialist area. Design Communications continues to deepen and broaden the student’s visualisation skills and the Design Fabrication modules give students experience of the nature and properties of materials. Critical theory focuses on Modernism and the key theories of humanity, culture and society of the 20th century.

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STAGE 3
In stage 3, students confirm their choice of specialisation - Interior or Furniture Design - and must take 3 modules totalling 15 credits in their specialist area. However, students have the option to acquire 15 credits by taking other modules outside their specialist area. Design Communications focuses on advanced Digital Modelling skills and both modules are core. Critical Theory focuses on Post Modernism and Contemporary Design. In semester 2 students begin their thesis preparation and must submit a mini-thesis at the end of the semester.

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**STAGE 4**

In stage 4, the Major Study area begins with a research and primary design 5 credit module which focuses on developing and refining their design research skills which develops the students. The main part of the year focuses on the Design Thesis in which the student is expected to present a systematic and structured solution to a challenging design problem. The student takes a series of modules modeled on the various stages of the design process in which the bulk of the credits are assigned to the Thesis Resolution and Thesis Presentation modules. Students are expected to create an integrated design solution which is both original, creative and imaginative and displays a high level of technical skill in the final presentation. In Critical Theory, students present an 8,000 - 10,000 word dissertation which should consist of a clearly structured argument underpinning an independent critical position on an approved topic in design at the end of semester 7.

### BA DESIGN - STAGE 4
**INTERIOR + FURNITURE DESIGN**

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3.5 **Marks and Standards**

Introduction: Examinations are conducted in accordance with the regulations laid down by the Academic Council of the Dublin Institute of Technology. Assessments are in accordance with the General Assessment regulations (30th June 2002).

3.6 **Eligibility for Assessment**

To be eligible for assessment, registered students must have complied with the specific regulations of their course and the General Regulations of the Dublin Institute of Technology.

3.7 **Students - General**

Examination registration and timetables of examinations will be posted on the official notice boards. The onus lies on each student to find out the dates of their examination. No timetable or reminder will be sent to individual students.

All candidates for examination must make application on the prescribed form to the General Office by the due date. A penalty fee will be imposed for late applications.

Where the student is permitted to sit a supplement examination, notice must be given to the General Office on the prescribed form and by due date.

Students who, through illness or other extraordinary circumstances, are prevented from presenting themselves for examination or submitting work for assessment should forward a medical certificate, or other acceptable evidence, to their tutor, or school office immediately. Medical certificates or such evidence will not be accepted as explanation of poor performance.

3.8 **Assessments**

The assessment work is based on continuous assessment in Design Fundamentals, Design Communications and Critical Theory. A student must satisfy the examiners in all areas in order to pass the examination.

Assessment Marks are freely available to the individual student to ensure awareness of his / her progress. At the end of each semester or module, or whenever appropriate a formal review of the students performance is carried out by the years tutors and each student is advised of his / her achievement by means of a tutorial.
Records of all tutorial meetings are kept on the student’s personal file.

3.9 Referral

When a candidate is referred, he / she may not progress to the next stage of the course until the deficiency in the required standard has been satisfied. This may be done as appropriate in the supplemental examinations by:
1 re-submitting a particular assignment or part thereof or
2 undertaking any other specific requirement as laid down by the Examination Board of the School of Art, Design and Printing.

3.10 Deferral

If exceptional circumstances prevail and the candidate is unable to submit for assessment at the appointed time either for portfolio or project work, he / she will be deemed not to have reached the standard required by virtue of non-submission.
In this event, notice must be given in writing to the Head of School of Art, Design and Printing prior to the submission / examination date and the matter will be brought to the attention of the Examination Board meeting for decision.

3.11 Repeat Examinations

Where a candidate is undertaking a referral, a deferral or repeat examination, the required standard must be attained within a limited period. Refer to 4.1 in the general assessment regulations.

3.12 Compensation

Compensation between programmes A, B & C is not allowed. Compensation is allowed within A, B & C. When a student fails to achieve 40% in an academic subject but gains not less than 35% then pass by compensation is possible when the level of surplus marks on average within the programme is double the deficiency in the subject being considered for compensation. Refer to General Assessment Regulations.

Compensation may be applied only to enable a candidate to pass in the examination as a whole. It may not be applied to grant exemptions or additional exemptions.
3.13 Strands of Study

The strands of study are divided into three categories – A, B & C

   a) Design Fundamentals
   b) Design Communications
   c) Critical Theory

In order to progress at the end of each year a candidate must pass all three categories.

The minimum pass mark is deemed to be 40% of the maximum marks available.

   a) Strand A - Design Fundamentals

The Design Fundamental area is examined by means of Continuous Assessment.
All project briefs within strand A must be submitted.
All modules are to be assessed at the time of completion.
Students are to be provided with adequate feedback on their progress within each module, upon its assessment.
All projects will be issued to the student in written format, clearly stating their aims, module codes, assessment criteria (including studentship requirement) duration, submission date and penalties.
Projects for assessment must be submitted by students on the dates indicated on the brief.

   b) Strand B - Design Communications

The Design Communication area is examined by means of Continuous Assessment.
All project briefs within strand B must be submitted.
All modules are to be assessed at the time of completion.
Students are to be provided with adequate feedback on their progress within each module, upon its assessment.
All projects will be issued to the student in written format, clearly stating their aims, module codes, assessment criteria (including studentship requirement) duration, submission date and penalties.
A mark of less than 40% in the Design Communication area results in the candidate being referred or passing by compensation.
c) Strand C - Critical Theory

Assessment of Critical Theory is by means of written assignment and set projects. For exemptions refer to Chapter 6 in General Assessment Regulations.

Written assignments/projects

To be submitted and assessed at the end of each module. Results are to be recorded at the end of the academic year. All project briefs within strand C must be submitted. A Mark of less than 40% in the Critical Theory area results in the candidate being referred or passing by compensation.

3.14 Distribution of Marks

STAGE 1
- Strand A (Design Fundamentals)
- Strand B (Design Communications)
- Strand C (Critical theory)

STAGE 2
- Strand A (Design Fundamentals)
- Strand B (Design Communications)
- Strand C (Critical theory)

STAGE 3
- Strand A + B
- Strand C (Critical theory)

STAGE 4
- Strand A = 70%
- Strand B = 10%
- Strand C (Critical theory) = 20%

In the final year of the course strands A, B & C constitute the overall submission, in the ratio of 80% Design Fundamentals and Design Communications and 20% for the Written Thesis.
3.15 **Continuous Assessment**

The criteria and weighting for each project or assignment will be inherent in the brief.

3.16 **Submission of Marks**

When more than one examination is involved in a Module, the mark to be returned must be agreed by all examiners concerned.

All Examiners, internal and external, shall attend examination board meetings.

3.17 **Results**

End of year results will be published on the appropriate notice board.

Students have a right to discuss examination results privately with tutors. A student who wishes to discuss a result should consult the appropriate tutor after the result has been announced. Referred students are required to consult with their tutor and ascertain the details of their referral(s) within one week of the publication of results.

Appeals and other matters relating to examinations are set out in DIT Examination Regulations.

**Award Classification**

The award of a BA in Interior / Furniture Design shall be made with the following classification:

- **First Class Honours**: 70% - over
- **Second Class Honours Upper**: 60% - 69%
- **Second Class Honours Lower**: 50% - 59%
- **Pass**: 40% - 49%

3.18 **Assessment Criteria for Classification**

First Class Honours:

1. Original research material skilfully researched and collated.
2. Highly original creative and imaginative concept development, very good application of research.
3. Excellent integration of elements and resolution of detail.
4. Focused, articulate and professional presentation of solution with appropriate use of materials.
Second Class Honours Upper:

1. Focused and comprehensive research material.
2. Good evidence of originality creative and imaginative concept development, very good application of research.
3. Very good integration of elements, very good use of detail.
4. Coherent and appropriate presentation of solution with well considered use of materials.

Second Class Honours Lower:

1. Competent source material, some evidence of focused research.
2. Moderate evidence of originality creative and imaginative concept development, good application of research.
3. Good integration of elements, good resolution of detail.
4. Good presentation of solution, competent use of materials.

Pass:

1. Adequate research, limited, standard readily accessible sources.
2. Some evidence of originality creative and imaginative concept development, fair application of research.
3. Fair integration of elements, fair resolution of detail.
4. Adequate presentation of solution, adequate use of materials.

**Assessment Criteria for Written Thesis**

**70-100%**

The research is of exceptional depth and collation of sources reflects ambitious initiative. The thesis consists of an excellently structured argument underpinning an independent critical position. There is creative and intelligent analysis, exceptional development of concept and critical reflection. Presentation in text and visuals is exceptional, with correct implementation of referencing guidelines.

**60-69%**

There is a comprehensive level of research and collation of sources with initiative. The thesis consists of creative and intelligent analysis, a high level of conceptual development, and strong critical reflection. The argument is coherently structured with a clear attempt to develop a critically independent position. The presentation is coherent and appropriate, with mainly correct implementation of referencing guidelines.
50-59%
The research is competent and the collation of sources has structure with some evidence of critical evaluation. The thesis consists of competent analysis, with evidence of creativity and conceptual development. The presentation is competent, with satisfactory use of referencing.

40–49%
Research is barely adequate, with use of standard accessible sources. The thesis consists of some level of analysis, but is essentially descriptive. There is some attempt to evaluate material and structure an argument. The presentation is adequate, with significant incorrect use of referencing.

Below 40%
The thesis contains inadequate analysis, with inadequate attempt to structure an argument. Research is inadequate, limited and unfocussed. There is unsupported opinion. Presentation is poor, with inadequate referencing.
## 4 Curriculum, Assessment and Syllabi

Programme Curriculum

### BA DESIGN - STAGE 1
INTERIOR + FURNITURE DESIGN

#### Schedule of Assessments

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## BA DESIGN - STAGE 2
### INTERIOR + FURNITURE DESIGN

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## BA DESIGN - STAGE 4
### INTERIOR + FURNITURE DESIGN

### Schedule of Assessments

<table>
<thead>
<tr>
<th>Subject Title</th>
<th>Credits</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Pre requisite</th>
<th>Co requisite</th>
<th>Semester</th>
<th>Yearly Learning Hours</th>
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<td>Furniture Design 10</td>
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5. Syllabus

Stage 1
Module Author(s)  Barry Sheehan, Neville Knott

Module Description

In this module, students are introduced to the basic principles of form and space generation in the context of 3 dimensional design.

Module Aim

The aim of this module is to develop an awareness of the significance of form and space in design. It also introduces the student to the techniques and skills necessary to generate forms and space.

Learning Outcomes

On completion of this module, the learner will be able to
1. Show an awareness of the relevance of form and space in 3D design
2. Apply basic principles of form and space in the generation of 3D solids and the development of spatial enclosure
3. Synthesize integrated design solutions
4. Produce focused research
5. Source relevant materials
6. Integrate and participate within the context of a group and successfully contribute to an agreed design solution.
7. Produce a sustainable form of enclosure that will afford shelter in the context of disaster relief
8. Produce a variety of concept and finished physical models.

Learning and Teaching Methods

Studio based projects
Peer based critique
Lectures and demonstrations

Module Content

Vocabulary of geometric and natural forms
Visual Properties of forms
Surface Modulation
Transformation and Articulation of form
Enclosed and Open Space
Space defining forms
Spatial Illusion

Module Assessment

Utilising continuous assessment an appraisal of the physical models, concept evolution and group output of the particular element of their design will be undertaken. Individual and joint research will be evaluated according to the stated objectives of the brief. An appraisal of the suitability of the chosen spatial structural forms will be employed together with a joint staff / peer group Critique.
Assessment Criteria and Weighting

Research                                           30%
Analysis and Development                 20%
Synthesis/resolution                           40%
Presentation                                      10%

Essential Reading

AUTHOR       Gail Greet Hannah
TITLE        Elements of Design
IMPRINT      Princetown Architecture Press 2002

AUTHOR       Wucius Wong
TITLE        Principles of Form and Design
IMPRINT      Van Nostrand Reinhold Ny 1993

AUTHOR       Maurice De Sansmarez
TITLE        Basic Design – Dynamics of Visual Form
IMPRINT      A.S.C. Black, London 2002

Supplemental Reading

Domus, Abitare, Form, Crafts

Contact Hours

35 per semester
In this module students are introduced to the basic principles of stability and structure. The module will create an awareness of structural form within the context of supporting an applied load and will introduce the student to the application of structural principles in 3D design.

The aim of this module is to develop an awareness of how the properties of materials interact with the basic principles of structure and stability. It also aims to introduce the student to the relationship between structural theory and quality of execution.

On completion of this module, the learner will be able to

1. Apply fundamental principles of structure and stability in the construction of horizontal and vertical structures through research examining the role of the column and beam in structural mechanics.
2. Make and produce a load carrying vertical element and a horizontal structure and test the efficiency of both structural elements.
3. Produce a physical model in the appropriate materials that facilitate the comprehension of the forces acting on a beam (tension/compression) and in respect of the column (slenderness, compression, buckling).

Utilising continuous assessment an appraisal of the efficiency/stability of the physical models, the quality of research and physical modelling will be made. An appraisal of the suitability of the chosen geometric structural forms will be employed together with a joint staff / peer group critique.
Assessment Criteria and weighting

Research  25%
Analysis and Development  25%
Synthesis/resolution  40%
Presentation  10%

Essential Reading

AUTHOR  Francis D.K. Ching
TITLE  Visual Dictionary of Architecture
IMPRINT  Wiley 1997 (720.30)

TITLE  Design in Motion

AUTHOR  Ysohiham Shimizu
TITLE  Models and Prototypes
IMPRINT  Graphic-sha co Whit 1991 (688.1)

AUTHOR  Roland Ashcroft
TITLE  Construction for Interior Designer 1999
IMPRINT  Longman

AUTHOR  A, R Lyons
TITLE  Materials for Architects and Builder
IMPRINT  Architectural Press 2003

Supplemental Reading

Domus, Abitare, Graphis

Contact Hours

35 per semester
Module Title

Module Code  ECTS  Module Title
DESF1103  5  Design Fundamentals 3  PROPORTION

Module Author(s)
Barry Sheehan, Neville Knott

Module Description

In this module students are introduced to the relationship between visual and mathematical proportional principles. The module will create an awareness of both 2 dimensional and 3 dimensional relationships.

Module Aim

The aim of this module is to develop an awareness of how to apply the principles of proportion in 2 dimensional and 3 dimensional contexts

Learning Outcomes

On completion of this module, the learner will be able to
1. Comprehend and apply numerical theories of proportion in the resolution of both 2D and 3D designs.
2. Produce physical models in appropriate materials of rectilinear forms and curvilinear forms which include the dominant, subordinate, subdominant form.
3. Undertake and complete a physical space survey resulting in the production of plans and elevations.
4. Synthesize integrated design solutions
5. Make and produce a series of proportional related objects that illustrate their comprehension of the principles of proportion.

Learning and Teaching Methods

Studio Based Projects
Lectures
Demonstration

Module Content

Fibonacci Series
Route 2 and other route derivative rectangles
The Golden Section
Mathematical Spirals
Production and Model Making Techniques

Module Assessment

Utilising continuous assessment and appraisal of physical models and the technical drawing and research in adherence to the stated objectives of the briefs.
An appraisal of the suitability of the chosen geometric forms will be employed together with a joint staff / peer group critique.
Assessment Criteria and Weighting

Research 40%
Analysis and Development 30%
Synthesis/resolution 20%
Presentation 10%

Essential Reading

AUTHOR Maurice De Sansmarez
TITLE Basic Design – Dynamics of Visual Form
IMPRINT A.S.C. Black. London 2002

AUTHOR Gail Greet Hannah
TITLE Elements of Design
IMPRINT Princetown Architural Press 2002

Supplemental Reading

Abitare, Form, Crafts, MD Mobel interior design

Contact Hours

35 per semester
Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS</th>
<th>Module Code</th>
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<tr>
<td>5</td>
<td>DESF1104</td>
<td>Design Fundamentals 4</td>
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Module Code

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<th>Module Title</th>
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<td>PERCEPTION / COLOUR</td>
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Module Author(s) Barry Sheehan, Neville Knott

Module Description

In this module students are introduced to the basic principles of visual perception in the context of spatial enclosure, spatial illusion and surface properties. The module will create an awareness of fundamental visual relationships in the 3D world.

Module Aim

The aim of this module is to develop an awareness of the basic principals of visual perception so as to enable the student to interpret and resolve the visual elements of the physical environment.

Learning Outcomes

The student will be able to:
1. Comprehend and apply basic principals of visual perception in the resolution of 3D designs
2. Comprehend the role of colour and illusion in spatial enclosure
3. Produce, distribute and analyse a spatial appraisal survey.
4. Produce a written report on the suitability of the spatial questionnaires and a report on the locations visited using their own criteria

Learning and Teaching Methods

Lectures
Studio based projects:
Demonstrations
Site visits

Module Content

The theories of perception
Spatial appraisal
Theories of colour – spatial, optical and psychological effects of colour
Application of colour and illusion in a 3D context

Module Assessment

Utilising continuous assessment the students will be appraised by their modification of a rectilinear form using only colour / or material to change the apparent physical geometry. The production of a written report on the suitability of the questionnaire produced and designed by their peers in relation to the locations visited, together with a joint staff / peer group critique.
Assessment Criteria and Weighting

- Research: 30%
- Analysis and development: 30%
- Synthesis / resolution: 20%
- Presentation: 20%

Essential Reading

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Title</th>
<th>Imprint</th>
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<tbody>
<tr>
<td>Edith Andersen</td>
<td>Colour Feisner</td>
<td>Laurence King. 2000</td>
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<td>Linda Holtzchue</td>
<td>Understanding Colour</td>
<td>John Wiley.20002</td>
</tr>
<tr>
<td>Bryan Hauson</td>
<td>What Designers Know</td>
<td>Architectural Press. 2004</td>
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Supplemental Reading

- Domus, Abitare, Form, Creative Review

Contact Hours

- 35 per semester
Module Author(s)  Barry Sheehan, Neville Knott

Module Description

In this module the student will be introduced to the fundamental relationship between man and his working environment. This will include the measurement of mans physical attributes and their utilisation within the context of design.

Module Aim

1. To introduce the students to the relationship to the human form and the physical environment
2. To investigate and explore ergonomic criteria
3. To initiate the creative process by analysis of the space envelopes utilised by man in the context of his work / activities

Learning Outcomes

The student will be able to
1. Apply sound ergonomics criteria in the context of design projects.
2. Show an awareness of human flow / movement patterns and arrangement of spatial / physical requirements.
3. Initiate the creative process by analysis of the space envelopes utilised by man in the context of his / work activities.
4. Produce focused research.
5. Evolve a concept development producing models and sketches.
6. Produce a high quality finished model.

Learning and Teaching Methods

Studio based projects
Lectures
Group discussion
External visits

Module Content

Inclusive design
Generation of spatial envelopes and floor patterns
The dynamics of function
Physiological attributes and measurements
Psychological implication of human interaction within a spatial context

Module Assessment

Utilising continuous assessment the students will be appraised by the production of a finished scale model that will represent materials and the chosen geometric form in a credible manner in conjunction with their research, together with a joint staff / peer group critique.
Assessment Criteria and Weighting

Research 25%
Analysis/development 30%
Synthesis/ resolution 20%
Presentation 25%

Essential Reading

AUTHOR  Stephen Pheasant
TITLE   Bodyspace: 2nd edition
IMPRINT Tayler Francis. 2001

AUTHOR  Croney
TITLE   Anthropometrics for Designer
IMPRINT Batsford 1980

AUTHOR  Etienne Grandjean
TITLE   Ergonomics of the Home
IMPRINT Taylor and Francis 1978

TITLE   Aj Metric Hand Book
IMPRINT Architectural Press 2002

Supplemental Reading


Contact Hours

35 per semester
<table>
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<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS</th>
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<td>DESC1101</td>
<td>Design Communications</td>
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**Module Author(s)**
Patrick Muldowney, Richard Whelam

**Module Description**
In this module students are introduced to the basic principles of free hand drawing. The module will develop a student’s ability to visualise spatially and externalise their thinking.

**Module Aim**
The aim of this module is to develop the student’s visual vocabulary and stimulate their observational and perceptual skills.

**Learning Outcomes**
The student will be able to:
1. Draw accurately from direct observation as well as imagination
2. Study the visual translation of shape, proportion and perspective
3. Interpret objects through line, shape and form.
4. Make markings with various media i.e. ink, pencils, colour pencils etc.
5. Externalise their thinking through drawing
6. Produce initial concept drawing.
7. Communicate through drawing

**Learning and Teaching Methods**
Studio based projects and workshops
Working on location e.g. museums
Drawing from life
Demonstrations

**Module Content**
Monochromatic Tones
Introductions to Line, Plane and Form
Introduction to Materials - pencils, chalks, pastels, inks
Observational Drawing from Nature
Observational Studies of 3d objects- furniture, machinery etc
Drawing from the Human Figure

**Module Assessment**
The Module will be assessed on the submission of a series of drawings, which accurately interpret line shape form and tone using their skill in different media. How they communicate concept drawing and visual perceptions through drawing. Will also be assessed.

**Assessment Criteria and Weighting**

<table>
<thead>
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<th>Criteria</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Research</td>
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<tr>
<td>Analysis and Development</td>
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<tr>
<td>Synthesis/Resolution</td>
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Presentation 50%

Essential Reading

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Title</th>
<th>Imprint</th>
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<tbody>
<tr>
<td>Jose M Parramon</td>
<td>The Complete Book of Drawing</td>
<td>Phaidon Press Ltd 1993</td>
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<tr>
<td>Harry Borgman</td>
<td>Drawing in Ink</td>
<td>Watson Guptil Publication 1997</td>
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Contact Hours

35 per semester
Module Author(s)  Donald Hoey

Module Description

In this module students are introduced to the basics of the computer as a tool for communicating design. The module will introduce the student to the techniques of manual drafting and computer aided drafting.

Module Aim

The aim of the module is to develop a basic skill in the creation of technical drawing.

Learning Outcomes

On completion of this module, the student will be able to
1. Produce orthographic projections i.e. plans, section and elevations both manually and digital form
2. Produce basic manually drafted perspectives.
3. Undertake and execute a building survey.
4. Produce a series of technical drawing from the completed survey.
5. Produce basic line generating and editing commands in a digital form

Learning and Teaching Methods

Demonstrations
Lectures
Project work
Peer based critique

Module Content

Orthographic projections
Basic geometry
Drawing conventions
Dimensioning

Module Assessment

Utilising continuous assessment the students will be appraised of their competence in the production of orthographic projections, manually drafted perspectives, realising a building survey in a digital format with structured 2D technical drawings together with a joint staff / peer group critique.
**Assessment Criteria and Weightings**

Research 10%
Analysis / development 10%
Synthesis & resolution 40%
Presentation 40%

**Essential Reading**

TITLE Reference System Help Guide 2005

**Contact Hours**

35 per semester
### Module Code and Title

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<td>DESC1105</td>
<td>Design Communications</td>
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### Module Author(s)

Neville Knott, Patrick Muldowney, Tom Grace

### Module Description

In this module students are introduced to a variety of manual and digital rendering and graphical techniques using mixed media.

### Module Aim

The aim of this module is to develop the student’s skill in the representation of surface properties through a variety of media. To illustrate designs by combining sketches, photographs and constructions studies.

### Learning Outcomes

The student will be able to:

1. Communicate design concepts by using a variety of rendering techniques
2. Develop and achieve professional presentation skills.
3. Communicate by rendering manmade and natural surfaces
4. Communicate by rendering 3 d objects and interior space
5. Communicate elevations and perspectives
6. Communicate by photography
7. Communicate by powerpoint presentation

### Learning and Teaching Methods

- Studio based projects
- Demonstrations
- Working on location

### Module Content

- Introduction to a variety of materials and presentation techniques
- Watercolour, ink, pencil, pastel, wet and dry marker techniques
- Interpretation of surface properties
- Photography
- Text layout
- Scanning of designs
- Composition and balance
- Powerpoint presentation

### Module Assessment

The module will be assessed on the submission of a series of exercises showing their understanding of illustration with photography and text. Emphasis will be placed on the ability of the student to compose a complex presentation using powerpoint.
Criteria and weighting

Research 20%
Analysis and development 15%
Synthesis / resolution 15%
Presentation 50%

Essential Reading

AUTHOR Janet Shen
TITLE Sketching & Rendering for Design Presentation
IMPRINT Van Nostrand Reinhold 1992

AUTHOR Robert W Gill
TITLE Basic Rendering: Effective Drawing for Designers, Artists & Illustrators
IMPRINT Thames & Hudson 1991

AUTHOR Hayashi Studio
TITLE Watercolour Rendering
IMPRINT Graphic Sha, Tokyo 1991

AUTHOR Robert W Gill
TITLE Thames & Hudson Manual of Rendering with Pen and Ink
IMPRINT Thames & Hudson 1990

AUTHOR Ronald B Kemnitzer
TITLE Rendering with Markers
IMPRINT Watson Guptil Publication NY 1985

AUTHOR Joseph Ungar
TITLE Rendering in Mixed Media
IMPRINT Watson Guptil Publishers NY 1985

Magazines

Creative Review
Domus
Abitare.

Contact Hours

35 per semester
Module Description

In this module students will be introduced to the principles of Construction of Buildings and their Interiors and how they affect the practice of Interior Design.

Module Aim

The aim of this module is to make the students' aware of the concepts and principles underpinning the construction of buildings and indicate how good Interior Design practice utilises these principles.

Learning Outcomes

The student will have developed:
1. An awareness of how buildings are constructed and how they function technically
2. Knowledge of the individual components that make up an interior.
3. An understanding of how numerous components are assembled in order to make a successful interior.
4. The ability to design an interior and its components and successfully indicate by means of drawings how it is to be constructed.

Learning and Teaching Methods

Lectures
Studio Based Projects
Problem based learning
Building Visits
Studio Presentations
Group Discussion
Oral and Visual Presentation
Self-directed learning

Module Content

1. An introduction to the principles of construction and an understanding of its primary aspects.
2. An overview of how the importance of a knowledge of construction in successful Interior Design Practice.
3. An examination of successful projects utilising a variety of construction methods.
4. The undertaking of a design project which concentrates on the methods of construction and detailing.

Module Assessment

This module is assessed through the production of learning portfolios. The learning portfolios will include set projects (critical reviews and presentations) and independent research. The learning portfolio will be assessed on their demonstration of understanding of the topic in relation to the practice of Interior Design.
Assessment Criteria

Research  30%
Analysis and Development  25%
Evaluation and Structure  25%
Presentation and Referencing  20%

Essential Reading


Supplemental Reading


Web references, journals and other

The Architects Journal
Detail Magazine
www.detail.de
www.architectsjournal.co.uk
www.riai.ie
www.constructireland.ie

Contact Hours

36 per semester
Module Author(s)  Mary Ann Bolger

Module Description

This module provides a general introduction to the history of design since the second industrial revolution, with an emphasis on how design reflects and/or influences wider social issues. The student will address and critique the significance of mechanisation in the development of modern design theory and discuss the formation of canons of design history in general and so-called ‘design classics’ in particular.

Module Aim

The aim of the module is to introduce critical debates in the history of design while situating the subject in relation to wider social history. The module will allow students to develop a familiarity with key themes, objects and practitioners that inform contemporary practice in interior and furniture design. The module will help the student to achieve a standard of visual literacy that, together with skills of inquiry and analysis will enable critical evaluation of design and visual culture.

Learning Outcomes

On completion of this module the learner will be able to:

1. Make connections between design and societal change, drawing upon key theorists
2. Assess the role of mechanisation in the establishment of modern design practice
3. Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance.
4. Formulate and present critiques of so-called ‘design classics’.
5. Apply a method of investigation and analysis to the study of designed objects

Learning and Teaching Methods

Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content

Syllabus:

First Semester: Introduction to design history: mechanisation and its malcontents
R Progress, Neoclassicism and the Industrial Designer
Mass production and new technology
A.W. Pugin, John Ruskin and the Gothic revival
Henry Cole and the Great Exhibition of 1851
William Morris and the Arts and Crafts Movement
The Celtic Revival: the Irish Arts and Crafts Movement
International Art Nouveau (c.1880-1910)

Second Semester: Focus on twelve artefacts, to promote close readings and considered, developed arguments.
What makes a design classic?
Cult objects
Design and art
Form and function
From producer to consumer
Style & fashion
Communication
Word & Image
History & Context

Module Assessment

This module is assessed through the production of class presentations and written submissions. There will be a Formative Assessment point at the end of the first semester, with a Group Exhibition/Space Review and an individual written report. This will be extended in second semester to a themed essay.
Group Exhibition Project, Class presentation and individual written report: 50%
Essay: 50%

Assessment Criteria

Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%

Reading List

Larmour, Paul The Arts and Crafts Movement in Ireland

Magazines/Journals


Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Stage 2
Module Description

This module introduces the students to the basic principles of recreational design. The module will build on the knowledge accumulated in design fundamentals.

Module Aim

1. To introduce the student to techniques that will enable them to appraise and survey internal environments.
2. To provide the student with the opportunity to apply basic principles of design to a recreational context.
3. To develop a creative design solution within the parameters of the specific requirements of a defined brief.

Learning Outcome

The student will be able to:
1. Undertake a basic site survey
2. Source and collate and present relevant research material
3. Produce an appropriate integrated design solution

Learning and Teaching Methods

Demonstration of evaluation and survey techniques
Site visit and survey
Studio based project work
Group discussion
Team based learning

Module Content

1. Principles and techniques of evaluation and survey of site(s)
2. Theory and principles of design for recreational spaces
3. Colour and lighting in recreational spaces
4. Introduction to statutory conditions (requirements)
5. Presentation of a formal design solution

Module Assessment

This module is assessed through the production of a site survey and individual practical design solution/project. The students are examined on their ability to research space and develop the concept, their ability to resolve and integrate all spatial elements and to present a focused and articulate design scheme.

Assessment Criteria

Survey / Research 25%
Analysis & development 25%
Synthesis/resolution 25%
Presentation 25%

**Essential Reading**

AUTHOR Pat Guthrie  
TITLE 2000 Interior Designers Portable Handbook  
IMPRINT McGraw Hill

AUTHOR David Adler  
TITLE 1999 2nd Ed The Metric Handbook Oxford  
IMPRINT Architectural Press

AUTHOR Fred Lawson  
TITLE 2001 Restaurants Clubs + Bars  
IMPRINT Architectural Press

AUTHOR Bethan Ryder  
TITLE 2002 Bar + Club Design  
IMPRINT Abbeyville Press Publishers

**Supplemental Reading**

AUTHOR Ernst Newfert  
TITLE 1994 Architect’s Data  
IMPRINT Oxford, BSP Professional

AUTHOR Fraser Reekie Ronald  
TITLE 1995 Reekie Architectural Drawing  
IMPRINT Edward Arnold

**Magazines**

Interiors’ DOMUS
ID The International Design Magazine Wallpaper

**Contact Hours**

35 per semester
Module Code | Module Title | ECTS | Credits | Co-Requisite Modules code(s) | Pre-Requisite Modules code(s)
--- | --- | --- | --- | --- | ---
DESF2102 | Design Fundamentals 7 | 5 | Core | STORAGE | Pre-Requisite

Module Author(s) | Neville Knott

Module Description

This module introduces the students to the basic principles of storage design.

Module Aim

1. To introduce the student to basic principles and techniques relevant to object design and enable them to undertake appropriate research.
2. To provide the students with the opportunity to apply basic principles of design to a storage context.
3. To develop a creative design solution within the parameters of the specific requirements of a defined brief.

Learning Outcomes

On completion of this module the student will be able to:

1. Design furniture for a variety of storage situations
2. Undertake focussed research and produce documentary evidence relating to the problems of storage.
3. Design and develop a storage concept with a practical understanding of categorisation of goods, storage/retrieval, frequency of use and general hygiene considerations.
4. Synthesise a solution which shows an appreciation of appropriate materials and construction details.
5. Present the concept in use using previously acquired illustrating/rendering techniques

Learning and Teaching Methods

Demonstration of research ability
Studio based project work
Group discussion
Team based learning

Module Content

- Principles and techniques of evaluation and survey of site(s)
- Theory and principles of design for storage
- Use of materials in storage design
- Development of structure
- Presentation of a formal design solution

Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to produce documentary research material relating to the problems of storage. Their ability to create and develop a storage concept with a practical understanding of categorisation of goods, storage/retrieval, frequency of use and general hygiene considerations and to synthesise a
solution which shows an appreciation of appropriate materials and construction details, will be assessed through a presentation of their work showing the concept in use.

Assessment Criteria

Survey / Research 25%
Analysis & development 25%
Synthesis/resolution 25%
Presentation 25%

Essential Reading

AUTHOR Malnavifrank Voldvaika, J.  
TITLE The Interior Dimension – A Theoretical Approach to Enclosed Space,  
IMPRINT Van Nostrand, Eeinhold, New York, 1995

Recommended

AUTHOR Klamkin, Marian, David and Charles  
TITLE The Collectors Book of Boxes 1972

AUTHOR Conran, Terrance, and Beazley, Michael  
TITLE The New House Book, 1985

AUTHOR Adler, David  
TITLE Metric Handbook,  
IMPRINT Architectural Press, 2001

AUTHOR Salmon, Geoffrey  
TITLE Storage / by Geoffrey Salmon; [drawings by Ken Baker]  
EDITION New and revised ed  

AUTHOR Jones, Peter  
TITLE Shelves, closets & cabinets: from A-frames to Z-outs / by Peter Jones, illustrated by Mary Kornblum, Gary Tong, and Minas Chepikian  

Journals and other

Fong, Norman, Guide to Storage, FUB Software, LLC

Reference Furniture Fittings + Applications Hettich International

Contact Hours

35 per semester
Module Code: DESF2103
Module Title: Design Fundamentals 8
ECTS Credits: Optional

Module Author(s): Neville Knott

Module Description
This module introduces the students to the basic principles of internal structures as an element of exhibit design. This module will explore both the design of structures and the exhibition/presentation of content.

Module Aim Descriptors
1. To introduce the student to the basic principles and techniques relevant to exhibit design
2. To develop the student’s ability to undertake focused research in the area of exhibit design
3. To introduce the students to exhibit design as a 3 dimensional communications medium
4. To produce and communicate creative design solutions

Learning Outcome Descriptors
On completion of the module the student will be able to
1. Demonstrate through project solution their understanding of the basic principles and techniques relevant to exhibit design.
2. Produce appropriate focused research in the area of exhibit design.
3. Communicate an effective message through 3 dimensional design
4. Produce and present an appropriate integrated design solution using 3 dimensional models, and supported by 2 dimensional visual presentations.

Learning and Teaching Methods
Studio based, project work
Peer based critique
Lectures, seminars
Group discussion
Demonstration of research ability
Visit to exhibit
Modelmaking

Module Content
Theory, principles and techniques of exhibit design.
Use of materials as applied to exhibit design
Research methods
Principles of 3 dimensional communications
Techniques and methods of producing 3 dimensional models

Module Assessment
This module is assessed through the production of an individual practical design solution/project. The students are examined on their ability to research exhibit and develop the concept, their ability to resolve and integrate all spatial elements
To present a 3 dimensional model to demonstrate their creative design solution
Assessment Criteria

Research    30%
Analysis & development          20%
Synthesis/resolution  20%
Presentation   30%

Essential Reading

AUTHOR       Mathias-Clauss Schwartz
TITLE       2002Living in Motion, Design + Architecture for flexible dwelling
IMPRINT      WeilamRhein; Vitra Design Museum

AUTHOR       ed Paola Antonelli
TITLE       2001 WORKSP----Design + Contemporary Work Styles
IMPRINT      N.Y. Museum of Modern Art

AUTHOR       Fred Lawson
TITLE       2000 Conference Convention and Exhibition Facilities
IMPRINT      Oxford Architectural Press

AUTHOR       Thimo Te Duits
TITLE       2003 The origin of things; Sketches, Models Prototypes
IMPRINT      Rotterdam NAI Publishers

AUTHOR       Andrew Bleuvelt
TITLE       2003 Strangely Familiar Design and everyday life
IMPRINT      Walker Arts Center

Journals and other

Slide Library
Magazine       Wallpaper, Inspiration, Blueprint, Abitare

Contact Hours

35 per semester
Pre-Requisite Modules code(s) | Co-Requisite Modules code(s) | ECTS | Module Code | Module Title
--- | --- | --- | --- | ---
 | | | | | BUILDING REGULATIONS

Module Author(s) Barry Sheehan

Module Description
In this module students will be introduced to the regulatory controls that govern the practice of construction in the Republic of Ireland.

Module Aim
The aim of this module is to make the students' aware of the primary legislative framework pertaining to construction and the development of their ability to place their design work within this context.

Learning Outcomes
The student will have developed:
1. An awareness of the primary legislative framework pertaining to Interior Design
2. A knowledge of the Technical Guidance Documents and their relationship with the Building Regulations
3. An understanding of each of the TGD's and their relationships with Interior Components
4. The ability to apply the Building Regulations to Interior Design Projects

Learning and Teaching Methods
Lectures
Studio Based Projects
Problem based learning
Building Visits
Studio Presentations
Group Discussion
Oral and Visual Presentation
Self-directed learning

Module Content
1. An introduction to the Building Regulations and their purpose
2. An introduction to the Technical Guidance Documents and how they are to be interpreted
3. An overview of the Certification Process specifically with regard to Building Regulations
4. A discussion of the procedures and accreditation of Opinions on Compliance with Building Regulations

Module Assessment
This module is assessed through the production of learning portfolios. The learning portfolios will include set projects (critical reviews and presentations) and independent research. The learning portfolio will be assessed on their demonstration of understanding of the topic in relation to the practice of Interior Design.

Assessment Criteria
Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%
Essential Reading


Supplemental Reading


Web references, journals and other

Architecture Ireland
Plan Magazine
The Architects Journal

[www.environ.ie](http://www.environ.ie)
[www.riai.ie](http://www.riai.ie)
[www.constructireland.ie](http://www.constructireland.ie)
[www.hse.ie](http://www.hse.ie)

Contact Hours

36 per semester
Pre-Requisite Modules code(s)  Co-Requisite Modules code(s)  ECTS  Module Code  Module Title
INTE2101      DESF2101  DESF2102  DESF2103

Module Author(s)  Neville Knott

Module Description
This module introduces the student to the basic principles of the design for residential spaces with an emphasis on conversion of existing buildings.

Module Aim
1. To introduce the student to the basic design requirements for residential spaces
2. To provide the student with the opportunity to convert an existing building for a new use
3. To provide an introduction to appropriate building regulations

Learning Outcome
The student will be able to
1. Apply creative thinking and develop practical design solutions appropriate to multi-use residential spaces
2. Demonstrate an understanding of issues surrounding the exploitation of existing spaces.
3. Demonstrate a basic working knowledge of appropriate building regulations
4. Demonstrate awareness of the (nature and) fabric of the existing building.

Learning and Teaching Methods
Studio based projects
Peer based critique
Lectures
Group discussion
Demonstration
Team based learning
Focused seminars
Oral and visual presentation

Module Content
1. Principles and techniques of design as applied to the development of multi-use residential spaces
2. Spatial re-organisation within existing structures
3. Introduction to appropriate building regulations

Module Assessment
This module is assessed through the production of an individual practical design project. The students are examined on their ability to research multi-use residential spaces and develop appropriate concepts.
They are also assessed on their ability to resolve and integrate all spatial elements within the parameters of appropriate statutory requirements and to present a focused and articulate design solution.

Assessment Criteria

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<td>30%</td>
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<tr>
<td>Presentation</td>
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</table>

Essential Reading

AUTHOR Maggie Toy  
TITLE 2002 Practically Minimal  
IMPRINT Thames + Hudson

AUTHOR Marisa Bartolucci  
TITLE 2003 Living large in small Places  
IMPRINT Thames + Hudson

AUTHOR Craus ed  
TITLE 2001 Abitare Annual 15  
IMPRINT Switzerland Roto Vision

AUTHOR Richards  
TITLE 2000 Manhattan Lo---  
IMPRINT John Wiley + Sons

Supplemental Reading

Journals and other

Magazines Abitare, Architectural Review, Architects Journal

Contact Hours

35 per semester
Module Title

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<tr>
<th>Pre-Requisite Modules code(s)</th>
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<td>5</td>
<td>INTE2103</td>
<td>Interior Design 3</td>
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</table>

Module Author(s) Neville Knott

Module Description

This module introduces the student to the basic principles of the design for retail spaces.

Module Aim

1. To introduce the student to the basic design requirements for retail spaces
2. To provide the student with the opportunity to convert an existing building to a retail environment
3. To provide an introduction to building regulations appropriate to retail spaces

Learning Outcome

The student will be able to
1. Apply creative thinking and develop practical design solutions appropriate to retail spaces
2. Demonstrate an understanding of issues surrounding the exploitation of existing spaces for retail applications
3. Demonstrate a basic working knowledge of appropriate building regulations
4. Demonstrate an awareness of the characteristics and the fabric of the existing building

Learning and Teaching Methods

Studio based projects
Peer based critique
Lectures
Group discussion
Demonstration
Team based learning
Focused seminars
Oral and visual presentation

Module Content

1. Principles and techniques of design as applied to the development of retail spaces
2. Spatial re-organisation within existing structures
3. Introduction to appropriate building regulations

Module Assessment

This module is assessed through the production of an individual practical design projects. The students are examined on their ability to research retail spaces and develop appropriate concepts. They are also assessed on their ability to resolve and integrate all spatial elements within the parameters of appropriate statutory requirements and to present a focused and articulate design solution.
Assessment Criteria

Research 20%
Analysis & development 20%
Synthesis/resolution 30%
Presentation 30%

Essential Reading

AUTHOR Ingrid Wenz-Gahler
TITLE Concept Shops
IMPRINT Leinfelden – Echterdingen 2002

AUTHOR Johnny Tucker
TITLE Retail Desire, Design, Display & Visual Merchandising
IMPRINT Mies, Switzerland; Hove: Roto Vision c.2003

AUTHOR Otto Riewoldt
TITLE Retail Design
IMPRINT London: Laurence King 2000

Web references, journals and other

Architectural Review, Wallpaper, Inspiration

Contact Hours

35 per semester
**Module Code**
FURN2101

**Module Title**
Furniture Design 1

**ECTS Credits**
5

**Core**

**Module Description**
This module introduces the student to the basic principles of the design of furniture and products appropriate for the workplace environment.

**Module Aim Descriptors**

1. To introduce the student to the basic design requirements of the workplace
2. To provide the students with the opportunity to apply creative thinking and practical application of 3 dimensional design solution
3. An introduction to ergonomics, standards, health and safety issues as applied within workplace environments.

**Learning Outcome**
On completion of this module the student will be able to:

1. Design furniture for inter-active work situations.
2. Demonstrate through focussed research material an understanding of relevant ergonomic standards/health and safety issues as applied within the workplace environment.
3. Apply, through sketch development and models, creative thinking and practical application towards a 3-dimensional design solution.
4. Synthesise and produce, through basic orthographic projections and model, a resolved and integrated design solution
5. Show the relevant features of their design through finished model, illustrations and verbal presentation.

**Learning and Teaching Methods: General Descriptors**

Studio based project
Peer based critique
Lectures
Group discussion
Demonstration
Team based learning
Workshop practice
Focused seminars

**Module Content**

1. Principles and techniques of design as applied to the development of 3 dimensional furniture and product solutions for the workplace environment
2. Statutory requirements and ergonomics as applied to workplace design
3. Materials and finishes appropriate to the workplace
4. Work organisation and planning as specifically applied to workplace environment
Module Assessment Descriptors

This module is assessed through the production of an individual practical design project. The students are examined on their ability to research workplace environments and develop appropriate concept. They are also assessed on their ability to resolve and integrate furniture/product elements within the parameters of appropriate statutory requirements and to present a focused and articulate design solution.

Assessment Criteria

Research 20%
Analysis & development 20%
Synthesis/resolution 30%
Presentation 30%

Essential Reading

AUTHOR Douglas B Carwood
TITLE 2001 The Designers Workspace
IMPRINT Architectural Press

AUTHOR Roger Yee
TITLE 2003 Corporate Interiors 5
IMPRINT NY Visual Reference Publications

AUTHOR Laurence Kuip
TITLE 2003 The 21st Century Office
IMPRINT Myerson + Ross

AUTHOR David Adler
TITLE 2nd Ed. 1999 The Metric Handbook
IMPRINT Oxford Architectural Press

Supplemental Reading

Applied Ergonomics
M.D. Mobel Interior Design
MT International
Fine WoodWorking
BM Innerausbau Mobel Bauelemente
http://www.designinsite.dk
http://www.orgatec.de/wEnglisch/orgatec/index.htm

Books

Cronen., 1980, Antropometry For Designers, Batsford.

Contact Hours

35 per semester
Module Title: FURN2102 - Furniture Design 2

ECTS Credits: 5

Module Code: FURN2102

Core: Yes

Pre-Requisite Modules:

Co-Requisite Modules:

Module Title: Flexible Living

Module Author(s): Richard Whelan, Guy Briggs, Robert Tully

Module Description: Contract Furniture

This module introduces the student to the basic principles of reconfiguration and multi-purpose application.

Module Aim

1. To introduce the student to the basic design requirements for multi-purpose furniture
2. To apply problem solving methodologies to the dynamic flexibility and interactive requirements of multi-functional objects
3. To provide an introduction to dual and multi-purpose theories
4. To introduce students to choice and application of appropriate materials, components and assemblies.

Learning Outcome

On completion of this module the student will be able to:
1. Design furniture pieces having flexible or multi-functional properties
2. Demonstrate a working knowledge of dual and multi-purpose design theories through focussed research material and discussion.
3. Apply creative thinking to develop practical design solutions appropriate to multi-functional furniture.
4. Resolve an inter-active design solution through appropriate application of materials, components and assemblies.
5. Present through model, drawings and discussion the salient features of their design.

Learning and Teaching Methods

- Studio based project
- Peer based critique
- Lectures
- Group discussions
- Demonstrations
- Team based learning
- Focused seminars
- 3D Realisation
- Oral and visual presentation

Module Content

1. Principles and techniques of design as applied to the development of multi-purpose furniture
2. Introduction to dual and multi-functional design theories
3. Introduction to materials, components and assemblies as applied to dynamic structures
4. Study of appropriate systems, mechanisms and demonstration diagrams.
Module Assessment

This module is assessed through the production of an individual practical design project. The students are examined on their ability to research multi-purpose furniture and develop appropriate concepts. They are also assessed on their ability to apply appropriate materials, components and assemblies and to present a focused and articulate design solution.

Assessment Criteria

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Essential Reading

AUTHOR Maggie Toy
TITLE 2002 Practically Minimal
IMPRINT Thames + Hudson

AUTHOR Marisa Bartolucci
TITLE 2003 Living large in small Places
IMPRINT Thames + Hudson

AUTHOR Craus ed
TITLE 2001 Abitare Annual 15
IMPRINT Switzerland Roto Vision

AUTHOR Richards
TITLE 2000 Manhatten Lo---
IMPRINT John Wiley + Sons

Supplemental Reading

M.T. International
DDS das magazin für mobel und ausbau
M.D. Mobel Interior Design
Domus
Innovation Industrial Designers Society of America
I.D. Industrial Design International Design
Design Matters

Books


Contact Hours

35 per semester
Module Code | Module Title
-------------|---------------------
FURN2103 | Furniture Design 3

ECTS | Credits | Module Code | Module Title
-----|---------|-------------|---------------------
5 | Optional | FURN2103 | CONTRACT FURNITURE

Module Author(s) | Neville Knott

Module Description
This module introduces the student to the basic principles of marketing and development in contract furniture.

Module Aim
1. To introduce the student to the basic design requirements for retail/contract furniture
2. To provide an introduction to modular systems of furniture
3. To develop the students understanding and application of appropriate materials, components and assemblies

Learning Outcome
On completion of this module the student will be able to:
1. Design a piece of furniture for the contract furniture industry.
2. Source and collate original and relevant research material relating to the contract furniture market area.
3. Apply creative thinking and develop practical design solutions appropriate to retail/contract furniture.
4. Show a knowledge of the design process through the production of a conceptual sketchbook.
5. Demonstrate in the resolution of their work an understanding of materials and furniture hardware involved in the design and specification of contract furniture construction.
6. Show experience and confidence in presenting their work to the client through the medium of professionally executed presentation drawings

Learning and Teaching Methods

Studio based projects
Peer based critique
Lectures
Group discussions
Demonstrations
Team based learning
Focused seminars
3D Realisation
Oral and visual presentation

Module Content

1. Statutory requirements relating to the design and production of contract furniture
2. Materials, finishes and production specifications relevant to contract furniture
3. Marketing, distribution and client relationships in contract furniture business
4. Principles and techniques of design as applied to the development of multi-purpose furniture
5. Introduction to dual and multi-functional design theories
6. Introduction to materials, components and assemblies as applied to dynamic structures.
7. Study of appropriate systems, mechanisms and demonstration diagrams.
Module Assessment

This module is assessed through the production of an individual practical design project. The students are examined on their ability to design for the specific area of retail/contract furniture. They are also assessed on their ability to apply appropriate materials, components and assemblies within modular furniture systems and present a focused and articulator design solution.

Assessment Criteria

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Essential Reading

AUTHOR Ingrid Wenz-Gahler
TITLE Concept Shops
IMPRINT Leinfelden – Echterdingen 2002

AUTHOR Johnny Tucker
TITLE Retail Desire, Design, Display & Visual Merchandising
IMPRINT Mies, Switzerland; Hove:Roto Vision c.2003

AUTHOR Otto Riewoldt
TITLE Retail Design
IMPRINT London : Laurence King 2000

Supplemental Reading

High Light. Das Fachmagazin Der Lichtbranche
MD Mobel Interior Design
Domus
Abitare
Crafts
Blueprint
Cabinetmaker
FX Design Business & Society
Muoto
DDS
BM
Design Matters
http://www.fritzhansen.com/
http://www.interzum.com/
http://www.orgatec.de/wEnglisch/orgatec/index.htm

Books


Web references, journals and other

Architectural Review, Wallpaper, Inspiration
Contact Hours

35 per semester
Module Title | Module Code |
--- | --- |
Design Communications | DESC2102 |

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<th>Pre-Requisite Modules code(s)</th>
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DESIGN FABRICATION & COMMUNICATION 1

Module Author(s) Thomas Raven, Peter Dee

Module Description

This module consists out of two equally weighted strands:

**Design Fabrication and Design Application.**

Design Fabrication introduces the student to the basic principles of fabrication techniques and methods as appropriate to the development of their design concepts. This is conducted in a workshop environment where the students undertake the practical realization of the project work.

In Design Application learners are introduced to the Adobe Photoshop® Creative Suite in relation to architectural, interior and furniture Illustration and presentation techniques. This is conducted in a studio environment where the students undertake project work.

Module Aim

**Design Fabrication:**
1. To introduce the student to techniques and methods of fabrication
2. To develop the students confidence in the use of production processes
3. To encourage an appreciation of material qualities and their appropriate application

**Design Application:**
1. To introduce the student to the Adobe Software Suite (Illustrator and Photoshop)
2. To develop the students confidence in the use of production / presentation processes
3. To encourage an appreciation of material qualities and their appropriate visualisation

Learning Outcome

**Design Fabrication:**
The student will be able to
1. Undertake workshop based projects which illustrate an understanding of the basic principles of fabrication
2. Demonstrate a basic understanding of statutory regulations appropriate to workshop and manufacturing environments.
3. Basic understanding of the materials, techniques and finishes

**Design Application:**
On completion of this module, the learner will:
1. Be able to undertake studio projects which demonstrate an understanding of the software;
2. Show a good understanding of visual communication / production / presentation techniques;
3. Be able to transform simple plans and renderings into excellent sales tools.
Learning and Teaching Methods

*Design Fabrication:*
Workshop based projects,
Demonstration
2D and 3D Realization
Lectures
Group discussion
Oral and visual presentation

*Design Application:*
Studio-based projects
Team teaching
Group projects
Group discussion
Demonstrations
2D and 3D Realisation
Peer-based critique
Workshops and presentations

Module Content

*Design Fabrication:*
1. Introduction to techniques and methods of fabrication
2. Involvement in the fabrication of designed project work
3. Introduction to statutory regulations appropriate to workshop and manufacturing environments
4. Introduction to materials, techniques and finishes

*Design Application:*
Design application, vector, bitmap / raster and assembly programs. Information / research skills using the internet, creative problem-solving, formatting text, image presentation

Module Assessment

The module is assessed on the basis of the summary of individual projects executed throughout the term. Comprehension of lecture content, appropriate use of materials, techniques and methods and quality of completed 2D and 3D work are the basis of assessment.

Assessment Criteria

Assessment Criteria like Research, Analysis & development, Synthesis/resolution and Presentation are applied on the basis of relevance to each project individually.

Contact Hours

35 per Semester
**Module Code**

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<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
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<th>Module Code</th>
<th>Module Title</th>
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**Module Author(s)**

Tom Raven, Peter Dee

**Module Description**

This module introduces the student to the basic principles of fabrication techniques and methods as appropriate to the development of their design concepts. This is conducted in a workshop environment where the students undertake the practical realization of the project work.

**Module Aim**

1. To introduce the student to techniques and methods of fabrication
2. To develop the students confidence in the use of production processes
3. To encourage an appreciation of material qualities and their appropriate application

**Learning Outcome**

The student will be able to

1. Undertake workshop based projects which illustrate an understanding of the basic principles of fabrication
2. Demonstrate a basic understanding of statutory regulations appropriate to workshop and manufacturing environments.
3. Basic understanding of the materials, techniques and finishes

**Learning and Teaching Methods**

Workshop based projects,
Demonstration
2D and 3D Realisation
Lectures
Group discussion
Oral and visual presentation

**Module Content**

1. Introduction to techniques and methods of fabrication
2. Involvement in the fabrication of designed project work
3. Introduction to statutory regulations appropriate to workshop and manufacturing environments
4. Introduction to materials, techniques and finishes

**Module Assessment**

This module is assessed through involvement in the fabrication of a number individual projects. They are also assessed on their ability to use appropriate materials, techniques and methods and to present finished 2D and 3D work through the production of a series of development models and prototypes
Assessment Criteria

Research 10%
Analysis & development 10%
Synthesis/resolution 40%
Presentation 40%

Contact Hours

35 per semester
This Module will further develop the student’s skills in 2D drafting on a computer and further develop solid surface modeling techniques.

**Module Aim**

1. To increase the students skills in 2D CAD
2. To build upon the basic solid surface modeling skills

**Learning Outcomes**

The student will be able to

1. Produce competent 2D technical drawings in CAD.
2. Produce valid, accurate surface and solid models of objects and space.
3. Produce 2D room survey in digital form
4. Derive 3D surface model from 2D drawing.

**Learning and Teaching Methods**

Demonstration  
Projects  
Workshops

**Module Content**

Surface and solid modeling of 3D objects and space  
2D drafting of technical drawings including all relevant viewing and editing techniques

**Module Assessment**

Utilising continuous assessment the students will be appraised by their competence in the production of structured 2D technical drawings in digital forms. The structured 3D models will be examined for accuracy and creditability.

**Assessment Criteria**

Analysis & Development 50%  
Synthesis / resolution 50%

**Essential Reading**

Reference System Help Guide 2005
Contact Hours

35 per semester
Pre-Requisite Modules

Co-Requisite Modules
code(s)
ECTS
Module Code
Module Title

5
DESC1105
Design Communications
Core
DESIGN Illustration with Photography 2

Module Author(s)
Neville Knott, Patrick Muldowney, Tom Grace.

Module Description
In this module students will gain competency in illustrating complex design elements in a variety of manual and digital rendering and graphical techniques using mixed media.

Module Aim
The aim of this module is to develop the student’s skill in the presentation of their designs through a variety of media. To illustrate designs by combining sketches, photographs constructions studies and text.

Learning Outcomes
The student will be able to:
1. Communicate design concepts by using a variety of rendering techniques
2. Develop and achieve professional presentation skills.
3. Communicate by rendering manmade and natural surfaces
4. Communicate by rendering 3D objects and interior space
5. Communicate elevations and perspectives.
6. Communicate by photography
7. Communicate by digital presentation (photoshop)

Learning and Teaching Methods
Studio based projects
Demonstrations
Working on location

Module Content
1. Introduction to a variety of materials and presentation techniques
2. Watercolour, ink, pencil, pastel, wet and dry marker techniques
3. Interpretation of surface properties
4. Photography
5. Text layout
6. Scanning of designs
7. Composition and balance
8. Photoshop presentation

Module Assessment
The module will be assessed on the submission of a series of exercises showing their understanding of illustration with photography and text. Emphasis will be placed on the ability of the student to compose a complex presentation using photoshop.
Criteria and weighting

Research  20%
Analysis and development  15%
Synthesis/resolution  15%
Presentation  50%

Essential Reading

AUTHOR Janet Shen
TITLE Sketching & Rendering for Design Presentation
IMPRINT Van Nostrand Reinhold 1992

AUTHOR Robert W Gill
TITLE Basic Rendering : Effective Drawing for Designers, Artists & Illustrators
IMPRINT Thames & Hudson 1991

AUTHOR Hayashi Studio
TITLE Watercolour Rendering
IMPRINT Graphic Sha, Tokyo 1991

AUTHOR Robert W Gill
TITLE Thames & Hudson Manual of Rendering with Pen and Ink
IMPRINT Thames & Hudson 1990

AUTHOR Ronald B Kemnitzer
TITLE Rendering with Markers
IMPRINT Watson Guptil Publication NY 1985

AUTHOR Joseph Ungar
TITLE Rendering in Mixed Media
IMPRINT Watson Guptil Publishers NY 1985

Magazines
Creative Review
Domus
Abitare.

Contact Hours

35 per semester
Module Author(s)  Mary Ann Bolger

Module Description

This module provides an in-depth examination of Modernism in design and its legacy. It examines the relationship between Modernism and modernity and critiques the role of the Modern movement in the construction of the idea of design as a profession. It attempts to identify key tennents of pioneer and international stages of Modernism and examines how these fragmented in the post-war period into a series of local or national modernisms. It addresses the emergence of alternative Modernisms, such as the Moderne, and examines the political, commercial and ethical dimensions of Modernism. Finally it examines the legacy of Modernism and Modernist design theory on contemporary design practice.

Module Aim

The aim of this module is to provide students with an in-depth understanding of modernism in design, its relationship to cultural values and its legacy for contemporary design. It will also enable students to formulate a critical evaluation of design produced during and since the Modernist period while critiquing the supposed homogeneity of Modernism in design.

Learning Outcomes

On completion of this module students will be able to:
1. Demonstrate an informed understanding of modernism and modernity;
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernist design practice and theory;
3. Evaluate the impact of modernist design theory on contemporary formations of what design is and what it is for;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine designed objects

Learning and Teaching Methods

Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content

Syllabus:
Modernism, modernity and the moderne
1900: the modern millennium
Art and Industry
Pioneer Principals: Form Follows Function? Ornament is crime?
Pioneer Politics: Manifestos and Revolutionaries
Module Assessment

This module will be assessed through the production of written submissions. There will be a Formative Assessment point at the end of the first semester, with the production of a Text Review. This will be extended in second semester to a themed essay.

Literature Review: 50%
Essay: 50%

Assessment Criteria

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</tbody>
</table>

Essential Reading List

Greenhalgh, Paul (1993) Quotations and sources on design and the decorative arts. Manchester, Manchester University Press.

Supplemental Reading List


Magazines/ Journals

Design Culture, Blueprint, Journal of Design History

Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Stage 3
Module Title: SUSTAINABILITY

ECTS Credits: 5

Module Code: Core

Pre-Requisite Modules code(s): 

Co-Requisite Modules code(s): 

Module Author(s): Barry Sheehan

Module Description

In this module students will be introduced to the principles of sustainability and how they affect the practice of Interior Design.

Module Aim

The aim of this module is to make the students’ aware of the concepts and principles underpinning the drive towards a sustainable future and indicate how good Interior Design practice can be run utilising a sustainable model.

Learning Outcomes

The student will have developed:

1. An awareness of the principles of sustainability pertaining to Interior Design
2. Knowledge of the reasons as to why sustainability is important and directions in worldwide change.
3. An understanding of the processes involved in ensuring that a project is constructed using a sustainable model
4. The ability to produce an interior design project which embraces and utilizes sustainable principles.

Learning and Teaching Methods

Lectures
Studio Based Projects
Problem based learning
Building Visits
Studio Presentations
Group Discussion
Oral and Visual Presentation
Self-directed learning

Module Content

1. An introduction to the topic of sustainability and an understanding of its primary aspects.
2. An overview of how the principles of sustainability can be adopted in successful Interior Design Practice.
3. An examination of successful projects which implemented a sustainable model.
4. The undertaking of a design project which applies the principles of sustainability.

Module Assessment

This module is assessed through the production of learning portfolios. The learning portfolios will include set projects (critical reviews and presentations) and independent research. The learning portfolio will be assessed on their demonstration of understanding of the topic in relation to the practice of Interior Design.
Assessment Criteria

Research  30%
Analysis and Development  25%
Evaluation and Structure  25%
Presentation and Referencing  20%

Essential Reading


Supplemental Reading


Web references, journals and other

Architecture Ireland
Plan Magazine
The Architects Journal

www.sei.ie
www.environ.ie
www.riai.ie
www.constructireland.ie

Contact Hours

36 per semester
Module Author(s)  Neville Knott

Module Description

This module focuses on the Design of a multiple level Hospitality environment. The module will examine the principles of multiple level spatial organisation, site evaluation, appropriate use of materials, lighting solutions, building regulations, and develop an integrated design solution for a hospitality environment.

Module Aim

The aim of this module is to examine multiple level hospitality spaces, active and passive extend and reinforce the students experience and understanding of the techniques and procedures required for the design of a hospitality setting. It will develop the student's sensibility to ambience created spaces and an awareness and appreciation of how the principles of spatial design operate in a hospitality environment.

Learning Outcomes

On completion of this module, the learner will be able to
1. Identify critical criteria relevant to the context of the site
2. Source and collate original and relevant research material
3. Demonstrate an understanding of building regulations relevant to a multiple level hospitality environment
4. Synthesize integrated design solution
5. Demonstrate an understanding of effective use of materials
6. Communicate through digital modeling
7. Present final solution through a variety of media

Learning and Teaching Methods

Case study and site visit
Design resolution exercises
Studio based tutorial and peer critique
Contextual investigations
Self-directed learning
Development and execution of design solution
Presentation of design solutions in a critical forum

Module Content

1. Theory and principles of Site evaluation
2. Principles of multiple level hospitality spatial organization
3. Theory and principles of hospitality design
4. Building regulations relevant to hospitality
5. Materials, Lighting and mood fundamentals within a hospitality environment
Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to research the hospitality environment, their ability to apply the research and develop the concept, their ability to resolve and integrate all spatial elements and lastly to present a focused and articulate design scheme.

Assessment Criteria

- Research 25%
- Analysis & development 25%
- Synthesis/resolution 30%
- Presentation 20%

Essential Reading

- **AUTHOR** Curtis, Eleanor  
  **TITLE** Hotel: interior structures / Eleanor Curtis  
  **IMPRINT** Chichester: Wiley-Academy, 2003

- **AUTHOR** Riewoldt, Otto  
  **TITLE** Hotel design / Otto Riewoldt; co-ordinating researcher Jennifer Hudson  
  **IMPRINT** London: Laurence King, 1998

- **TITLE** Hospitality & restaurant design. 3 / edited by Roger Yee  

- **AUTHOR** Ypma, Herbert J. M  
  **TITLE** Hip hotels. USA / Herbert Ypma  

Supplemental Reading

- **AUTHOR** Davies, Thomas D  
  **TITLE** Bathrooms : design is in the details / Brad Mee.  

- **AUTHOR** Trow, Abigail  
  **TITLE** Surface: textures, finishes and materials for stylish interiors / Abigail Trow.  
  **IMPRINT** Switzerland: Roto Vision, c2002.

Contact Hours

35 per semester
Module Author(s)  Neville Knott

Module Description

This module focuses on the design of commercial and retail environments. The module will further examine the principles of spatial organisation, site evaluation, appropriate use of materials, lighting solutions and develop an integrated design solution for a commercial environment.

Module Aim

1. To extend and reinforce the students experience and understanding of the techniques and procedures required for the design of a commercial setting.
2. To develop the students awareness and appreciation of how the principles of spatial design operate in a commercial environment.

Learning Outcomes

On completion of this module, the learner will be able to
1. Identify critical criteria relevant to the context of the site
2. Source and collate original and relevant research material
3. Synthesize integrated design solution
4. Demonstrate an understanding of effective use of materials
5. Communicate through digital modeling
6. Present final solution through a variety of media

Learning and Teaching Methods

Case study and site visit
Design resolution exercises
Studio based tutorial and peer critique
Contextual investigations
Self-directed learning
Development and execution of design solution
Presentation of design solutions in a critical forum

Module Content

Theory and principles of Site evaluation
Principles of commercial spatial organization
Theory and principles of Commercial design
Building regulations relevant to retail
Principles of visual merchandising and display
Environmental graphics
Colour and Lighting fundamentals within a commercial/retail environment
Module Assessment

This module is assessed through the production of an individual practical design project. They are assessed on their ability to research commercial and retail design, their ability to apply the research and develop the concept, their ability to resolve and integrate all spatial elements and lastly to present a focused and articulate design scheme.

Assessment Criteria

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Essential Reading

AUTHOR Tucker, Johnny
TITLE Retail desire: design, display & visual merchandising/Johnny Tucker

TITLE PowerShop : new Japanese retail design / [written by Carolien van Tilburg].

AUTHOR Binggeli, Corky
TITLE Building systems for interior designers / Corky Binggeli

AUTHOR Riewoldt, Otto.
TITLE Retail design / Otto Riewoldt

Supplemental Reading

TITLE Retail Interiors
IMPRINT Corydon: EMAP, 2000-2003

Web references, journals and other

VisualStore | May 5, 2004

EVENTS: VM+SD International Retail Design Conference 2004 Session programming announced. Conferences: VM+SD International Retail Design Conference -- Sept. www.visualstore.com/ - 23k - 4 May 2004 -

ERCO Projects - ERCO Lighting control systems - Summary

Rootstein - Rootstein is the world's leading Mannequin Design
The quality of Rootstein's realistic display figures has not been surpassed since Adel Rootstein founded the company in the early sixties. www.rootstein.com/ - 10k - 4 May 2004 –
Pre-Requisite Modules code(s)  Co-Requisite Modules code(s)  ECTS  Module Code  Module Title

<table>
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<tr>
<th>Pre-Requisite Modules code(s)</th>
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<td>10</td>
<td>INTE3104</td>
<td>Optional INTERIOR DESIGN 7</td>
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</table>

Module Author(s)  Neville Knott, Barry Sheehan

Module Description

This module focuses on the principles of Universal design. The module will examine spatial organisation, site evaluation, appropriate use of materials, lighting solutions, technical equipment and develop an integrated design solution usable to all people to the greatest extent possible, without the need for adaptation or specialized design.

Module Aim

1. To examine the specific principles, techniques and procedures required in Universal Design
2. To develop the students awareness and appreciation of how the principles of spatial design operate in this specific environment.

Learning Outcomes

On completion of this module, the learner will be able to

1. Identify critical criteria relevant to the context of the site.
2. Source and collate original and relevant research material
3. Synthesize integrated design solution
4. Source technical equipment relevant to Universal Design
5. Demonstrate an understanding of effective use of materials
6. Apply specific building regulations unique to Universal Design
7. Communicate through digital modelling
8. Present final solution through a variety of media

Learning and Teaching Methods

Case study and site visit
Design resolution exercises
Studio based tutorial and peer critique
Contextual investigations
Self-directed learning
Development and execution of design solution
Presentation of design solutions in a critical forum

Module Content

1. Theory and principles of Site evaluation
2. Principles of Universal Design spatial organization
3. Building regulations relevant to Universal Design
4. Principals of incorporating specialist equipment and latest technologies
Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to research the Health & Leisure environment, their ability to apply the research and develop the concept, their ability to resolve and integrate all spatial elements and lastly to present a focused and articulate design scheme.

Assessment Criteria

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Essential Reading

<table>
<thead>
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<tr>
<td>Forma interiors: Ireland's leading professional interiors magazine</td>
<td></td>
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<tr>
<td>Dublin: Forma/Media Group, 2003</td>
<td></td>
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<tr>
<td>Healthcare spaces, no 1 / editor, Roger Yee</td>
<td></td>
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Supplemental Reading

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<th>Author</th>
<th>Title</th>
<th>Location</th>
<th>Year</th>
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<tr>
<td>O'Dwyer, Frederick</td>
<td>Irish hospital architecture: a pictorial history / by Frederick O'Dwyer</td>
<td>Dublin: Department of Health and Children, 1997</td>
<td></td>
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</table>

Contact Hours

35 per semester
Pre-Requisite Modules  Co-Requisite Modules  ECTS  Module Code  Module Title

Core  5  FURN3101  Furniture Design 4  STRUCTURE + MATERIALS

Module Author(s)  Guy Briggs, Richard Whelan, Robert Tully

Module Description

Through hands on experience in the design and fabrication of a chair, this module helps the student to develop a full understanding of the link between structure and materials, as well as demonstrating how these both impose limits on ergonomic criteria. The quality of workmanship and material finishes will also be emphasised.

Module Aims

1. To produce a body of work through self directed studio and workshop practice.
2. To impart sufficient technical information to enable production of ideas
3. To develop an understanding of the relationship between structure and material as applied to furniture production
4. To demonstrate the necessity for full-scale experimental development
5. To understand how structural decisions impose limitations on ergonomic criteria

Learning Outcomes

On completion of this module the student will be able to

1. Acquire the ability to manage the production process from initial design to prototype stage.
2. Demonstrate an awareness of good and safe workshop practice.
3. Choose, through both focussed and retro-research, appropriate materials, industrial processes and finishes.
4. Make, develop, and finely adjust the elements in a structural system for optimum design effect
5. Synthesise and integrate, through full size detail mock-ups, a substantial structure capable of fulfilling sitting requirements.
6. Produce a Full-Scale 3-d prototype using prototyping procedures as a means of resolving design issues.
7. Use working drawings and graphic presentation as a means of communicating ideas to demonstrate a good understanding of assembly and the appropriate use of materials and finishes.

Learning and Teaching Methods

Case study and site visit
Self directed learning
Demonstration/lectures
Project based learning

Module Content

Traditional materials and application
Fabrication/ Assembly techniques.
Structural Stability
Properties of materials and derivatives.
Study of generic structures
Industrial finishes
Prototype development
Fine craftsmanship.
Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to carry out experimental research on materials, processes and finishes as well as ergonomic considerations. Their ability to make, develop and finely adjust a structural system capable of supporting the human body and to resolve a full scale design solution using prototyping techniques, will be assessed through a presentation of their work using a finished prototype, f/s development details and perspective drawings. A full set of dimensioned working detail drawings will underpin resolution and integrity.

Assessment criteria

Research 15%
Analysis and Development 25%
Synth/Resources 40%
Presentation 20%

Essential Reading

AUTHOR Frid, Tage
TITLE Book 1 Joinery Book 2 Shaping, Veneering and Finishing. Book 3 Furniture Making
IMPRINT Taunton Press 1988

Supplemental Reading

AUTHOR Edwards, Clive D
IMPRINT Manchester University Press, 1994

AUTHOR Scarff, Leo J
TITLE Furniture from natural form and structure: An exploration of how nature has influenced the development of furniture.

AUTHOR Krenov, James
TITLE James Krenov worker in wood

AUTHOR Antonelli, Paola
TITLE Mutant materials in contemporary design / Paola Antonelli
IMPRINT Museum of Modern Art, 1995

AUTHOR Ngo, Dung.
TITLE Bent ply: the art of plywood furniture/Dung Ngo & Eric Pfeiffer

AUTHOR Crump, Derrick
TITLE Complete Guide to Wood Finishes / Derrick Crump

AUTHOR Seike, Kiyosi; translated and adapted with an introduction by Yobuko, Yuriko and Davis, Rebecca M.;
TITLE The Art of Japanese Carpentry
IMPRINT Weatherhill, 1977

Fine Wood Working
Form
M.T. International
dds Dasmagazin für Mobel Undausban
MD Interior Mobel Design
http://www.scandinaviandesign.com/bruno-mathsson

Books

Byars, Mel., nd, 50 Chairs, Design Series: Roto Vision.

Contact Hours

35 per semester
Module Code: FURN3102
Module Title: Optional SUSTAINABILITY

Module Author(s): Guy Briggs, Robert Tully

Module Description
This module examines particular environmental conditions and their effects on materials and finishes in the manufacture of outdoor artifacts. The module will focus on the design of outdoor furniture with particular emphasis on consistency of style achieved both through visual form-giving and manufacturing expediencies.

Module Aims
To develop an awareness of the mechanical properties and environmental conditions which affect outdoor furniture
To develop consistency of visual language within a group of objects having a range of different functions
To communicate through shape and form a symbolic understanding of an objects function to its user.

Learning Outcomes
On completion of this module the student will be able to:
1. Identify critical criteria relative to context of site
2. Source and collate original and related research material.
3. Research and identify materials and finishes which will resist wear, corrosion and wilful damage.
4. Develop, through discussion, sketch ideas and models, suitable design concepts compatible with community and environmental requirements.
5. Synthesise a set of outdoor design solutions which will carry common stylistic attributes.
6. Use professional models and detail drawings to communicate the context and integrity of solutions provided.

Learning and Teaching Method
Case Study and Site Visit
Self directed learning.
Demonstration/Lectures
Project based learning.

Module Content
Weathering / Weather protection
Durability and corrosion
Suitable materials
Long term storage
Economic factors

Module Assessment
This module is assessed through the production of an individual practical design project. Students are assessed on their ability to source and collate criteria relative to the context of site, social interaction and appropriate materials and finishes.
Their ability to develop related concepts through sketch Ideas and models, and resolve design solutions for outdoor objects which carry common stylistic attributes, will be assessed through a presentation of their work using professional models and perspective drawing. Detail drawings will underpin resolution and integrity.

Assessment Criteria

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<td>Presentation</td>
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</table>

Essential Reading

- **AUTHOR** Dublin (Ireland) Corporation Street Furniture Initiative
- **TITLE** Street furniture initiative [draft report] = Tuarasc (226) ail ar an dtionsnamh faoi throsc (226) ain sr (226) aide.
- **IMPRINT** Dublin: Dublin Corporation, 2000.

Supplemental Reading

- **AUTHOR** Niku-Lari, A
- **TITLE** Metal treatments against wear, corrosion, fretting and fatigue / edited by R.B. Waterhouse and A. Niku-Lari.
- **AUTHOR** Gibbons, Johanna
- **TITLE** Urban streetscapes : a workbook for designers / Johanna Gibbons, Bernard Oberholzer
- **IMPRINT** Cambridge, MA : B. Blackwell, 1991
- **AUTHOR** Bunday, B. D., (Brian Desmond,)
- **TITLE** Basic queueuing theory / Brian D. Bunday
- **AUTHOR** Greed, Clara,
- **TITLE** Inclusive urban design : public toilets / Clara Greed.
- **AUTHOR** International Commission on Illumination
- **TITLE** Guide to the lighting of urban areas : / technical report / International Commission on Illumination
- **AUTHOR** Hudson, Kenneth,
- **TITLE** Street furniture/Kenneth Hudson photographs by Ann Nicholls.

Books


Contact Hours

35 per semester
Module Code | Module Title
--- | ---
DESF1103 | FURN3103

ECTS Credits | Module Code | Module Title
--- | --- | ---
5 | FURN3103 | MODULAR SYSTEMS

Module Author(s) | Guy Briggs, Richard Whelan, Robert Tully

Module Description
This module introduces the student to the principle of modular systems and explores the advantages of using modular elements both in the overall context of providing flexibility in end-user furniture arrangements, and in the standardisation and interchangeability of parts for ease of manufacture.

Module Aim
To introduce the student to the principle of modular systems, and an understanding of flexibility and interchangeability in the context of commercial design situations.

Learning Outcomes
On completion of this module the student will be able to:
1. Research and understand the marketing advantages of modular furniture systems.
2. Create and develop a system of furniture elements which will provide a variety of arrangement possibilities.
3. Resolve, through detail drawings and models the problems of interchangability and standardisation of components.
4. Present their ideas in a manner which clearly demonstrates the modular flexibility of their chosen concept.
5. Visually, and using text, express the advantages of using some of these arrangements.

Learning and Teaching Methods
Case study and site visit
Self directed learning
Demonstration/lectures
Project based learning

Module Content
Modular Concepts
Interchangeable Properties
Standardisation of Components
Surface Modulation and Common Interfaces
Fixtures and fittings.

Module Assessment
This module is assessed through the production of an individual practical design project. Students are assessed on their ability to produce research material demonstrating the marketing advantages and interchangeable properties of modular furniture systems. Their ability to create and develop a system of furniture elements which will provide a variety of arrangement possibilities through sketch ideas and models, and to resolve the problems of interchangability and standardisation of components through detail drawings and models, will be assessed through a presentation of their work using textual information and visuals showing possible arrangements.
Assessment Criteria

Research 15%
Analysis and Development 25%
Synth/Resources 40%
Presentation 20%

Essential Reading

AUTHOR        Le Corbusier, 1887-1965
TITLE                 THE MODULOR
IMPRINT           London FABER, 1977

Supplemental Reading

AUTHOR             Manser, Jose
TITLE                  Rodney Kinsman: the logical art of furniture / Jose Manser
IMPRINT             London : Fourth Estate/Wordsearch, c1992

AUTHOR             Critchlow, Keith
TITLE                  Order in space: a design source book / by Keith Critchlow
IMPRINT              London: Thames & Hudson, 1969

AUTHOR              Ericsson, Anna
TITLE                   Controlling design variants: modular product platforms.

Web references, journals and other

ISO 2848 1974 Modular Co-ordination, Principles and Rules

Magazines

M.D Interior Mobel Design
MT International
B.M.
dda
Domus
Design matters
http://www.imm-cologne.com/express/
http://www.interzum.com/

Contact Hours

35 per semester
Module Code | Module Title | Pre-Requisite Modules code(s) | Co-Requisite Modules code(s) | ECTS | Module Code | Module Title
--- | --- | --- | --- | --- | --- | ---
FURN3104 | Furniture Design 7 | | | 5 | Core | COMFORT

Module Author(s) | Guy Briggs, Robert Tully, Richard Whelan

Module Description

This module allows the student to study the concept of comfort with all its connotations. It will develop an experimental approach to new materials and look at cultural changes in lifestyle which affect our notions of comfort. Through the study and appreciation of traditional and modern upholstery techniques, the student will design a comfortable piece of furniture.

Module Aim

1. To develop an understanding of the physiological and psychological considerations that influence comfort in furniture.
2. To explore the varying degrees of flexibility of a range of materials, and their effects on human comfort in long and short term situations.
3. To gain a working knowledge of the design and detailing of upholstered forms and structures.

Learning Outcomes

On completion of this module the student will be able to:

1. Design a comfortable piece of furniture.
2. Research and understand how to support flexible materials and skins to affect a comfortable supporting contour.
3. Identify a variety of existing upholstery application techniques.
4. Develop and assess a comfortable body support concept making sound ergonomic judgments on the dynamic behaviour of chosen flexible materials, or hard sculptural forms designed to create comfort.
5. Resolve through mockups and detail drawings the integration of elements necessary to achieve a comfortable body-supporting design solution.
6. Communicate through drawings and models the dynamics of sitting on the chosen design solution and through discussion and demonstration the degree of comfort achieved.

Learning and Teaching Methods

Case study and site visit
Self directed learning
Demonstration/lectures
Project based learning

Module Content

1. Aspects of traditional and modern upholstery
2. Psychological / Physical aspects of seating
3. Sculptural and organic form
4. Measurement of comfort
5. Flexible foams and fabrics
6. Fire hazard implications
7. Ergonomic considerations
Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to research the varying degrees of flexibility in a range of materials and their measurable effects when applied to human comfort. Their ability to develop a comfortable body support concept showing sound ergonomic judgements on behaviour of materials, and to resolve, through mock-ups and detail drawings, the integration of supporting and surface elements, will be assessed through a presentation of their work and the degree to which it communicates, through drawings and models the dynamics of sitting on the chosen design solution.

Assessment Criteria

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Essential Reading

AUTHOR        McDonald, Robert J  
TITLE             Modern upholstering techniques  

Supplemental Reading

AUTHOR        Galen, cranz/  
TITLE            The Chair -Rethinking culture, body and design.  
AUTHOR        Crowley, John E  
TITLE            The invention of comfort : sensibilities & design in early modern Britain & early America,  
IMPRINT        Johns Hopkins University Press,2001

AUTHOR        Jordan, Patrick W  
TITLE            Designing Pleasurable Products –An introduction to the new Human Factors  
IMPRINT        Taylor + Francis, London + NY, 2002

Web references, journals and other

TITLE                Polsterfashion Magazin fur den internationalen Mobel- und Postmobelmarkt.  
IMPRINT        Nurnberg: Rithammer, 2000-  

Magazines

M.D. Interior Mobel Design
M+T International
Form
Domus
Abitare
http://www.ligne-roset.de/news_index.html
http://www.imm-cologne.com/express/

Contact Hours

35 per semester
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**Module Author(s)**  
Guy Briggs, Robert Tully, Richard Whelan

**Module Description**

This module will look at the notion of “Self Assembly”, “Flat-Pack” or “Knock-Down” furniture. It will look at furniture production and distribution in terms of economic constraints and evident problems experienced by consumers. It will seek to examine and improve the logic of assembly and instructions, transportability and the stability of the product. The use of standard fittings and components will be weighed against techniques requiring few or no components.

**Module Aim**

To develop an understanding of material and economic constrains, along with production, storage and distribution logistics in mass production furniture.

**Learning Outcomes**

On completion of this module the student will be able to:
1. Research and clearly identify the nature of the market and the problems associated with KD furniture
2. Source, recognise and choose appropriate fittings and components for a particular type of construction.
3. Develop concepts through sketching, diagrams and experimental models for a coherent set of self-assembly furniture products - demonstrating an understanding of the process of packaging, transportation, sale and assembly logic.
4. Synthesise through a well detailed model and production drawings a fully resolved solution for one of their proposed designs
5. Calculate the most efficient layout for cutting components from sheet material
6. Write, illustrate and present a clear set of assembly instructions for one of their designs.

**Learning and Teaching Methods**

- Commercial or factory site visit
- Design project
- Investigation of process
- Demonstration
- Illustrated lecture

**Module Content**

- Fittings and Components
- Flat panel construction
- Composite and derivative materials
- Economic factors of layout / manufacture
- Assembly problems
- Packaging and transportation
- Marketing requirements
Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to produce research material clearly identifying the nature of the market and the problems associated with KD furniture. Their ability to create and develop a coherent set of self-assembly furniture products - demonstrating an understanding of the process of packaging, transportation, sale and assembly logic, and to synthesise a fully resolved solution for one of their proposed designs including economic layouts, will be assessed through a presentation of their work using textual information and visuals as well as a clear set of assembly instructions for one of their designs.

Assessment Criteria

Research 15%
Analysis and Development 25%
Synth/Resources 40%
Presentation 20%

Essential Reading

AUTHOR Hafele Ireland Ltd.

Supplemental Reading

AUTHOR Richardson, M., Jones, G., Torrence, M +Thorne G.
TITLE Identifying the Task Variables that Influence Perceived Object Assembly Complexity (Contemporary Ergonomics- Self Assembly Furniture)
IMPRINT Taylor + Francis, London, 2003

AUTHOR Jones, Peter, 1934-
TITLE Shelves, closets & cabinets: from A-frames to Z-outs / by Peter Jones, illustrated by Mary Kornblum, Gary Tong, and Minas Chepikian.

AUTHOR Johnson Leach, Noel
TITLE Modern Woodfinishing Techniques
IMPRINT Stobart Davis Ltd., 1992

AUTHOR Helander, Martin + Nagamachi, Mitsuo
TITLE Design for Manufacturability. (International Ergonomics Association)
IMPRINT Taylor + Francis, 1992

Magazines

M.D. Interior Mobel Design
M.T.International
BM
Domus
Abitare
Blueprint
www.ikea.com
http://www.imm-cologne.com/express/
Books
Hettich International Catalogue

Contact Hours
35 per semester
Module Code: FURN3106
Module Title: Furniture Design 9

Module Author(s): Guy Briggs, Robert Tully, Richard Whelan

Module Description

This module will look at the problems associated with the integration of a series of related tasks in a small working environment. It will elaborate on the space envelope theory in a single person ergonomic context, and will analyse relationships grouping common factors to create an integrated and flexible design solution. It will examine the effects of new communication technologies and cultural changes in the workplace as well as existing rules and regulations.

Module Aim

To further develop the relationship between people and their work with particular emphasis on the changing and evolving nature of this relationship.

Learning Outcomes

On completion of this module the student will be able to:
1. Competent in the design of furniture which allows both work-place flexibility and personal integration of elements
2. Research and co-relate relevant research material including an appreciation of related safety at work rules and other standards within a workplace context, as well as theories of wire management.
3. Conceptualise and develop a flexible and inclusive design solution by understanding, linking and relating a number of functional /ergonomic requirements.
4. Resolve successfully the technical issues involved and the manipulation and integration of a variety of appropriate materials.
5. Present a final solution in appropriate ways including creating and presenting activity relationship diagrams.

Learning and Teaching Methods

Case study and site visit
Self directed learning
Demonstration/lectures
Project based learning

Module Content

Complex Problem Solving
Hierarchical expression in the workplace
Interpersonal Communication
Task lighting and Ancillary Equipment
Sitting + Safety Requirements
Cable Management
Impact of Technology Developments
Module Assessment

This module is assessed through the production of an individual practical design project. Students are assessed on their ability to co-relate relevant research material including an appreciation of related safety at work rules and other standards within a workplace context, as well as theories of wire management. Their ability to conceptualise and develop a flexible and inclusive design solution by understanding, linking and relating a number of functional/ergonomic requirements, as well as successfully resolving the technical issues involved through the manipulation and integration of a variety of appropriate materials, will be assessed through a presentation of their work in appropriate ways including creating and presenting activity relationship diagrams.

Assessment Criteria

<table>
<thead>
<tr>
<th>Component</th>
<th>Weightage</th>
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<tbody>
<tr>
<td>Research</td>
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<tr>
<td>Analysis and Development</td>
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<tr>
<td>Synth/Resources</td>
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</tr>
<tr>
<td>Presentation</td>
<td>20%</td>
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</tbody>
</table>

Essential Reading

AUTHOR       Clark, T. S., (Thomas Stephen)
TITLE        The ergonomics of workspaces and machines: a design manual
IMPRINT      London: Taylor & Francis, 1984

Supplemental Reading

AUTHOR       Pheasant, Stephen
TITLE        Bodyspace: anthropometry, ergonomics, and the design of work.
EDITION      2nd ed.
IMPRINT      London; Bristol, PA: Taylor & Francis, 1996

Electrical systems in Office Furniture and Office Screens
BS Code of Practice- BS 6396: 1983
Ergonomics of Design + Use of Display Terminals (VDT's) in Offices BS 7179: 1990

Web references, journals and other

           “On the Ball”
           Offices: Workstations: Steelcase Personal Harbour, Id (USA) Vol 42, No 4 WM/Aug.
           1995, (P178 Illus)

AUTHOR   Hettich International
TITLE     Hardware for office & organisational furniture: converting concepts into hardware solutions
IMPRINT  Manchester: Hettich International, 1992

Magazines

M.D. Interior Mobel Design
M.T.International
Inovation
Design Matters
ID Industrial Design
www.hermanmiller.com
Books


Contact Hours

35 per semester
Module Description

In this Module the student will enhance and develop their modelling skills through their own design projects and achieve the ability to derive orthographic information (plans, sections & elevations) from the model.

Module Aim

To develop digital modeling proficiency and produce complex 3D objects and spaces for visual analysis

Learning Outcomes

The student will be able to
1. Demonstrate the ability to construct complex 3D models and produce relevant 2D information.
2. Demonstrate advanced plotting skills.
3. Undertake studio based projects and execute them in accordance to the brief requirements.
4. Undertake digital models that will facilitate the prototype of objects and spaces.
5. Produce rendered images

Learning and Teaching Methods

Demonstration
Projects
Workshops

Module Content

1. Model building of 3D objects and spaces of a complex nature
2. Advanced plotting skills

Module Assessment

The module is assessed through the production of complex 3D models which demonstrate advanced plotting skills. Students are also assessed on their ability to integrate their digital modelling skills into the generation of design solutions for studio based projects and their ability to produce rendered images.

Assessment Criteria

- Analysis & Development: 50%
- Synthesis / resolution: 50%

Essential Reading

Reference System Help Guide 2005

Contact Hours

35 per semester
Module Code | Module Title
--- | ---
DESC3102 | DIGITAL MODELING 2

**Pre-Requisite Modules**

**Co-Requisite Modules**

**ECTS Credits**

**Module Code** | **Module Title**
--- | ---
10 | DESC3102 | Design Communication

**Module Author(s)**

Donald Hoey

**Module Description**

In this Module the student will enhance and develop their modelling skills through their own design projects and achieve the ability to derive orthographic information (plans, sections & elevations) from the model.

**Module Aim**

To develop digital modeling proficiency and produce complex 3D objects and spaces for visual analysis

**Learning Outcomes**

1. The student will be able to demonstrate the ability to construct complex 3D models and produce relevant 2D information.
2. To undertake studio based projects and execute them in accordance to the brief requirements
3. Undertake digital models that will facilitate the prototype of objects and spaces.
4. Rendered Images
5. To demonstrate competence in the production of complex solid model within their design brief.
6. Undertake the plotting of large scale dimensional drawings

**Learning and Teaching Methods**

Demonstration
Projects
Workshops

**Module Content**

1. Model building of 3D objects and spaces of a complex nature
2. Advanced plotting skills

**Module Assessment**

Utilising continuous assessment the students will be appraised by their competence in the production of their studio based digital work. The 3D models will be examined for accuracy, creditability, and quality of presentation

**Assessment Criteria**

Analysis & Development 50%
Synthesis / resolution 50%

**Essential Reading**

Reference System Help Guide 2005

**Contact Hours**

35 per semester
Module Author(s)  Mary Ann Bolger

Module Description

In this module students will examine issues in the history and theory of design since modernism: postmodernist and contemporary design. The module will focus on key themes and issues in design and visual culture from the 1960s to the present. The module will address the Postmodernist rejection of the grand narratives of Modernist design and the impact on design of new consumption practices, environmentalism, the rise of inclusive design and the adoption of “design thinking” by other sectors.

Module Aim

The aim of this module is to provide students with an in-depth understanding of postmodernist and contemporary design. It will also enable students to develop the language to critique and evaluate contemporary design and engage fully with international design practice.

Learning Outcomes

On completion of this module students will be able to:
1. Demonstrate an informed understanding of postmodern and contemporary design;
2. Produce and present a critical independent analysis and evaluation of postmodern and contemporary design;
3. Have a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary design;
4. Take initiative in conducting both historical and theoretical research.

Learning and Teaching Methods

Lectures
Seminars
Site Visits
Visual and Textual Analysis

Module Content

Syllabus:

Pop and the popular
The Language of Postmodern Architecture
High Tech
New minimal: Modernism after Modernism
Subculture and design
Appropriation, originality, authenticity
The Cult of the Designer
Design for the Real World
Green design
Design and change
Designing the Future
Module Assessment

This module will be assessed through the production of written submissions. There will be a Formative Assessment point at the end of the first semester, with the production of a thematic Comparative Literature Review. This will be extended in second semester to a themed essay.

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<thead>
<tr>
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<th>Percentage</th>
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<tr>
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Assessment Criteria

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</table>

Essential Reading List


Supplementary Reading List


**Magazines/Journals**


**Further Details**

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s) Niamh Ann Kelly

Module Description

In this module students are introduced to the methodologies required to develop and articulate a sustained body of independent research. This module provides participants with the opportunity to conduct research on a chosen topic that is important to them and is relevant to contemporary Visual Culture. Students learn how to develop a research proposal, outlining a plan and schedule which provides them with an appropriate framework to produce a dissertation (approximately 10,000 words) that meets the academic rigor suitable for a BA Honours Degree.

Module Aim

The aim of the module is to enable the student to identify a suitable subject for their final thesis and to develop a research plan and appropriate methodologies for their topic.

Learning Outcomes

On completion of this module students will be able to produce
1. Choose a suitable research topic and research question and develop a research proposal;
2. Develop an outline plan for their research and manage the complexities associated with an independent research project;
3. Conduct a critically focused literature review;
4. Produce an extended proposal;
5. Draw preliminary conclusions in a research paper.

Learning and Teaching Methods

Lectures
Seminars
Tutorials
Group Presentations
Individual Presentations

Module Content

Syllabus:

Choosing a Research Topic
Developing a Thesis Proposal
Research Methods and Skills, using resources, planning and organisation
Research Techniques, methods and analysis
Conducting a search of relevant literature and producing a Literature Review
Literature Review
Develop Visual and Object Analysis, in the context of a Thesis Topic Development
Module Assessment

This module is assessed through the production of literature review and extended proposal in the form of a research paper.

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<th>Assessment Component</th>
<th>Weight</th>
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Assessment Criteria

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<td>Analysis and Development</td>
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<td>Evaluation and Structure</td>
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<tr>
<td>Studentship</td>
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</tbody>
</table>

Reading List


Wisker, Gina *The undergraduate research handbook*. Basingstoke [u.a.]: Palgrave Macmillan, 2009

Students will also select and be directed towards sources specific to set projects and their thesis topic.

Further Details

This module will be delivered in 1 semester: 1.5 hours per week.
<table>
<thead>
<tr>
<th>Pre-requisite module code(s)</th>
<th>Co-requisite module code(s)</th>
<th>ECTS Credits</th>
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**Module Author(s)**  
Tom O’Dowd

**Module Description**
This module focuses on client designer interaction and the role of the designer in the context of professional design practice.

**Module Aim**
To confirm the learners awareness of the function of the designer in a business environment and to facilitate the development of relevant documentation in the context of a design business.

**Learning Outcomes**
On completion of this module the student will be able to:
1. articulate the functions of a design brief
2. agree terms of business with a client
3. apply the different methods of charging a client
4. cost a design project
5. prepare schedules for efficient work practice
6. establish visibility and credibility as a designer

**Learning and Teaching Methods**
This module comprises a series of lectures, discussion, teamwork, case studies and independent learning.

**Module Content**
Briefing, Responsibility to client, Project costing, Studio working schedules, Subcontractors, Charging systems, information analysis, timesheets

**Module Assessment**
This module is assessed by continuous assessment. It is assessed through the production of written submissions and projects. Each project will be awarded a mark out of 100% with a pass mark of 40% (See assessment Form which details criteria under which students are assessed)

**Reading**

- **AUTHOR** Best, Kathryn  
  **TITLE** Design Management  
  **IMPRINT** Lausanne Switzerland AVA Publishing 2006

- **AUTHOR** Goslett, Dorothy  
  **TITLE** The Professional Practice of Design  
  **IMPRINT** London; Batsford 2000

- **AUTHOR** Lydiate, Liz  
  **TITLE** Professional Practice in Design Consultancy
<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Piotrowski, Christine</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Professional Practice for Interior Designers</td>
</tr>
<tr>
<td>IMPRINT</td>
<td>Wiley, New York, 2002</td>
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<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>O Kane Brian</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Starting a Business in Ireland</td>
</tr>
<tr>
<td>IMPRINT</td>
<td>Oak Tree Press, Dublin 2003</td>
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<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Forsyth, Patrick</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Marketing Professional Services – Practical Approaches</td>
</tr>
<tr>
<td>IMPRINT</td>
<td>Kogan Page, London, 1999</td>
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</tbody>
</table>

**Websites**
- Design Council: [www.designcouncil.co.uk](http://www.designcouncil.co.uk)
- Design Ireland: [www.designireland.ie](http://www.designireland.ie)
- Copyright: [www.handsoffmydesign.com](http://www.handsoffmydesign.com)
- Patents: [www.patentoffice.ie](http://www.patentoffice.ie)
- Enterprise - [www.basis.ie](http://www.basis.ie)
- Advertising standards - [www.asai.ie](http://www.asai.ie)
- Consumer affairs - [www.nca.ie](http://www.nca.ie)
Module Author(s)  Tom O Dowd

Module Description
This module looks at design production considerations and essential services.

Module Aim
The aim of this module is to provide the student with an understanding of the necessary fundamentals of business practice in the design environment.

Learning Outcomes
On completion of this module the student will be able to:
1. State the principles of intellectual property law
2. Describe the various legal formats for a business
3. Be aware of health and safety in the workplace
4. Know basic employment law
5. Be aware of the essentials in marketing design
6. Define the role of the designer in business
7. Know of relevant designer organisations

Learning and Teaching Methods
This module comprises of a series of lectures, discussions, teamwork, case studies and independent learning.

Module Content
Intellectual property, Health and safety, project management, codes of practice, marketing design services, designer organisations, employment laws.

Module Assessment
This module is assessed by continuous assessment. It is assessed through the production of written assignments and projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form which details criteria under which students are assessed)

Reading
AUTHOR Best, Kathryn
TITLE Design management
IMPRINT Lausanne Switzerland, AVA Publishing 2006

AUTHOR Goslett, Dorothy
TITLE The Professional Practice of Design
IMPRINT London; Batsford 2000

AUTHOR Lydiate, Liz
TITLE Professional Practice in Design Consultancy
<table>
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<tr>
<th>AUTHOR</th>
<th>Title</th>
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<tr>
<td>Dahlen, Lange &amp; Smith</td>
<td>Marketing Communications</td>
<td>Wiley, London 2010</td>
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<td>Law Society of Ireland</td>
<td>Commercial Law</td>
<td>London, Blackstaff Press 2000</td>
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<td>Piotrowski, Christine</td>
<td>Professional Practice for Interior Designers</td>
<td>Wiley, New York,</td>
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</tbody>
</table>

**Websites**

Copyright – [www.patentoffice.ie](http://www.patentoffice.ie)
Copyright - [www.handsoffmydesign.com](http://www.handsoffmydesign.com)
Copyright – [www.copyright.com](http://www.copyright.com)
Health and Safety – [www.hsa.ie](http://www.hsa.ie)
Design Ireland – [www.designireland.ie](http://www.designireland.ie)
Design Council – [www.design-council.co.uk](http://www.design-council.co.uk)
Enterprise – [www.basis.ie](http://www.basis.ie)
Stage 4
Module Description

Demonstration of the students understanding of the principles of design research

Module Aim

1. To provide the students with the opportunity to demonstrate a comprehensive understanding of design research methods.
2. To enable the students to demonstrate their ability to apply appropriate research methods to the subject of their design thesis.
3. To facilitate the students in the generation of a comprehensive body of research material appropriate to their design thesis.

Learning Outcome

The student will be able to:
1. Demonstrate a comprehensive understanding of design research methods
2. Apply appropriate research methods to their selected topic
3. Communicate a comprehensive body of appropriate research

Learning and Teaching Methods

Studio based, project based
Practical investigation of specific principles and techniques
Workshop practice
Self directed learning
Presentation of concepts in a critical forum

Module Content

1. Comprehensive research investigation
2. Design research methods and approaches to research
3. Communication of research outcomes

Module Assessment

This module is assessed through the production of a comprehensive body of primary and secondary research material/s. The students are examined on their ability to conduct and manage the research and investigation through to the development and formal presentation of an innovative design solution.

Assessment Criteria

Research 100%

Contact Hours

35 per semester
<table>
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<th>Co-Requisite Modules code(s)</th>
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Module Author(s)  
Neville Knott

Module Description

This module is designed to draw on all of the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of the solution in relation to the initial brief.

Module Aim

Comprehensive demonstration of the student's ability to communicate and present their work in appropriate media in order to express the nature and qualities of their design solution

Learning Outcome

The student will be able to:
1. Present and communicate their design solution to a professional design standard using appropriate media.
2. Produce and present a comprehensive and discreet body of design work based on a clearly articulated position.

Learning and Teaching Methods

Studio based, project based, Demonstration of specific principles and techniques Workshop practice Self directed learning

Module Content

1. Design communication and presentation
2. Prototype and model making techniques

Module Assessment

This module will be assessed on the student's ability to present and communicate their final work in a coherent, comprehensive and professional manner that clearly articulates the nature and qualities of the design solution.

Assessment Criteria

Concept Development 100%
Essential Reading

AUTHOR Vickers, Grahan  
TITLE Style in Product Design  

AUTHOR Lucci, Roberto, Orlandini. Paola  
TITLE Product Design Models  

Contact Hours

35 per semester
**Module Code**

<table>
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<th>Pre-Requisite Modules code(s)</th>
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**Module Author(s)**

Neville Knott

**Module Description**

This module is designed to draw on all of the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of the solution in relation to the initial brief.

**Module Aim**

Comprehensive demonstration of the student’s ability to communicate and present their work in appropriate media in order to express the nature and qualities of their design solution.

**Learning Outcome**

The student will be able to:

1. Present and communicate their design solution to a professional design standard using appropriate media.
2. Produce and present a comprehensive and discreet body of design work based on a clearly articulated position.

**Learning and Teaching Methods**

- Studio based, project based
- Demonstration of specific principles and techniques
- Workshop practice
- Self directed learning

**Module Content**

1. Design communication and presentation
2. Prototype and model making techniques

**Module Assessment**

This module will be assessed on the student’s ability to present and communicate their final work in a coherent, comprehensive and professional manner that clearly articulates the nature and qualities of the design solution.

**Assessment Criteria**

Thesis Resolution 100%
Essential Reading

AUTHOR Vickers, Grahan  
TITLE Style in Product Design  

AUTHOR Lucci, Roberto, Orlandini, Paola  
TITLE Product Design Models  
IMPRINT Van Nostrand Reinhold, 1990

Contact Hours

35 per semester
Module Title

Module Code

ECTS Credits

Co-Requisite Modules code(s)

Pre-Requisite Modules code(s)

Module Title: Design Thesis 5

Module Code: INTE4106

Module Author(s): Neville Knott

Module Description

This module is designed to draw on all of the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of the solution in relation to the initial brief.

Module Aim

Comprehensive demonstration of the student’s ability to communicate and present their work in appropriate media in order to express the nature and qualities of their design solution.

Learning Outcome

The student will be able to:

1. Present and communicate their design solution to a professional design standard using appropriate media
2. Produce and present a comprehensive and discreet body of design work based on a clearly articulated position

Learning and Teaching Methods

Studio based, project based, Demonstration of specific principles and techniques
Workshop practice
Self directed learning

Module Content

1. Design communication and presentation
2. Prototype and model making techniques

Module Assessment

This module will be assessed on the student’s ability to present and communicate their final work in a coherent, comprehensive and professional manner that clearlyarticulates the nature and qualities of the design solution.

Assessment Criteria

Thesis presentation 100%
### Essential Reading

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Vickers, Grahan</th>
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<td>TITLE</td>
<td><em>Style in Product Design</em></td>
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<td></td>
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<tr>
<td>AUTHOR</td>
<td>Lucci, Roberto, Orlandini, Paola</td>
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<tr>
<td>TITLE</td>
<td><em>Product Design Models</em></td>
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### Contact Hours

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**Module Author(s)**

Robert Tully

**Module Description**

Demonstration of the students understanding of the principles of design research

**Module Aim**

1. To provide the students with the opportunity to demonstrate a comprehensive understanding of design research methods.
2. To enable the students to demonstrate their ability to apply appropriate research methods to the subject of their design thesis.
3. To facilitate the students in the generation of a comprehensive body of research material appropriate to their design thesis.

**Learning Outcome**

The student will be able to:

1. Demonstrate a comprehensive understanding of design research methods
2. Apply appropriate research methods to their selected topic
3. Communicate a comprehensive body of appropriate research

**Learning and Teaching Methods**

Studio based, project based
Practical investigation of specific principles and techniques
Workshop practice
Self directed learning
Presentation of concepts in a critical forum

**Module Content**

1. Comprehensive research investigation
2. Design research methods and approaches to research
3. Communication of research outcomes

**Module Assessment**

This module is assessed through the production of a comprehensive body of primary and secondary research material/s. The students are examined on their ability to conduct and manage the research and investigation through to the development and formal presentation of an innovative design solution.

**Assessment Criteria**

Research 100%
Contact Hours

35 per semester
Module Code: FURN4104  
Module Title: Design Thesis 3  
ECTS Credits: 10  
Module Type: Core

Module Author(s): Robert Tully

Module Description

This module is designed to draw on all of the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of the solution in relation to the initial brief.

Module Aim

Comprehensive demonstration of the student’s ability to communicate and present their work in appropriate media in order to express the nature and qualities of their design solution.

Learning Outcome

The student will be able to:
1. Present and communicate their design solution to a professional design standard using appropriate media.
2. Produce and present a comprehensive and discreet body of design work based on a clearly articulated position.

Learning and Teaching Methods

Studio based, project based, Demonstration of specific principles and techniques  
Workshop practice  
Self directed learning

Module Content

1. Design communication and presentation  
2. Prototype and model making techniques

Module Assessment

This module will be assessed on the student’s ability to present and communicate their final work in a coherent, comprehensive and professional manner that clearly articulates the nature and qualities of the design solution.

Assessment Criteria

Concept Development 100%
Essential Reading

AUTHOR Vickers, Grahan
TITLE Style in Product Design

AUTHOR Lucci, Roberto, Orlandini, Paola
TITLE Product Design Models

Contact Hours

35 per semester
Module Title

FURN4105 Design Thesis 4

Module Description

This module is designed to draw on all of the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of the solution in relation to the initial brief.

Module Aim

Comprehensive demonstration of the student’s ability to communicate and present their work in appropriate media in order to express the nature and qualities of their design solution

Learning Outcome

The student will be able to

1. Present and communicate their design solution to a professional design standard using appropriate media.
2. Produce and present a comprehensive and discreet body of design work based on a clearly articulated position.

Learning and Teaching Methods

Studio based, project based, Demonstration of specific principles and techniques Workshop practice Self directed learning

Module Content

1. Design communication and presentation
2. Prototype and model making techniques

Module Assessment

This module will be assessed on the student’s ability to present and communicate their final work in a coherent, comprehensive and professional manner that clearly articulates the nature and qualities of the design solution.

Assessment Criteria

Thesis Resolution 100%
### Essential Reading

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Vickers, Grahan</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Style in Product Design</td>
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<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Lucci, Roberto, Orlandini, Paola</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>Product Design Models</td>
</tr>
<tr>
<td>IMPRINT</td>
<td>Van Nostrand Reinhold, 1990</td>
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### Contact Hours

35 per semester
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<th>Pre-Requisite Modules code(s)</th>
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<th>ECTS Credits</th>
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<td>10</td>
<td>FURN4106</td>
<td>Design Thesis 5</td>
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**Module Author(s)**

Robert Tully

**Module Description**

This module is designed to draw on all of the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of the solution in relation to the initial brief.

**Module Aim**

Comprehensive demonstration of the student’s ability to communicate and present their work in appropriate media in order to express the nature and qualities of their design solution.

**Learning Outcome**

The student will be able to:

1. Present and communicate their design solution to ma professional design standard using appropriate media
2. Produce and present a comprehensive and discreet body of design work based on a clearly articulated position

**Learning and Teaching Methods**

Studio based, project based,
Demonstration of specific principles and techniques
Workshop practice
Self directed learning

**Module Content**

1. Design communication and presentation
2. Prototype and model making techniques

**Module Assessment**

This module will be assessed on the student’s ability to present and communicate their final work in a coherent, comprehensive and professional manner that clearly articulates the nature and qualities of the design solution.

**Assessment Criteria**

Thesis presentation 100%
Essential Reading

AUTHOR Vickers, Grahan
TITLE Style in Product Design

AUTHOR Lucci, Roberto, Orlandini, Paola
TITLE Product Design Models
IMPRINT Van Nostrand Reinhold, 1990

Contact Hours

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<td>Written Thesis</td>
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**Module Author(s)**
Niamh Ann Kelly, Mary Ann Bolger, Noel Fitzpatrick, Ciaran Moran, Tim Stott

**Module Description**
In this module the student will produce a thesis approximately 8,000 words long on an approved topic. During the early stages of the process, emphasis is placed on offering guidance and advice in formulating a research topic. The module provides a broad understanding of research skills, techniques and methodologies that may be utilised in a research project. Participants are also acquainted with available material and resources as well as the criteria that should be adhered to when producing research. Drawing on the academic expertise available in the School of Art, Design & Printing, students will also be assigned a supervisor who can offer guidance and direction during the research process with feedback given on their thesis drafts.

**Module Aim**
The aim of this module is to enable the student to develop and present an independent and critical position on their chosen topic on the basis of substantial research.

**Learning Outcomes**
On completion of this module students will be able to
1. Evaluate and choose various research methods appropriate to a specific research project;
2. Conduct relevant research demonstrating ability to integrate knowledge collected from a range of primary and secondary sources;
3. Draw conclusions from the evidence compiled and formulate judgements that enable appropriate recommendations;
4. Show original and critical thinking;
5. Structure an extended thesis investigating or testing a hypothesis from a research proposal that is informed by the forefront of learning in their field of research;
6. Produce a fully annotated, illustrated and well structured academic text with full bibliography;
7. Reflect upon and critically evaluate the research process and learning outcomes.

**Learning and Teaching Methods**
This module focuses on tutorials to support thesis development, with regular direct one-to-one sessions with thesis supervisors. There will be intermittent student-led seminars in which students present their research to a class group.

**Module Content**
Syllabus:
Focused Research
Tutorials
Seminar Presentations
Thesis write up and production

**Module Assessment**
This module is assessed through the production of a thesis.
**Assessment Criteria**

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<th>Category</th>
<th>Percentage</th>
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<tr>
<td>Analysis and Development</td>
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<tr>
<td>Evaluation and Structure</td>
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<tr>
<td>Presentation and Referencing</td>
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<tr>
<td>Tutorial discretionary mark</td>
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**Reading List**

Students will select and be directed towards sources specific to set projects and their thesis topic.

**Further Details**

This module will be largely student-directed with tutorials every week.