

Module 12 History of Interior Design

Module title	History of Interior Design
Module NFQ level (only if an NFQ level can be demonstrated)	6
Module number/reference	12
Parent programme(s)	BA in Interior Design
Stage of parent programme	Stage 2
Semester (semester1/semester2 if applicable)	Semester 1
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	5
List the teaching and learning modes	FT, PT
Entry requirements (statement of knowledge, skill and competence)	Learners to have programme entry requirements
Pre-requisite module titles	None
Co-requisite module titles	None
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Qualified to at least Bachelor of Arts (Honours) in Art History or equivalent, and with a relevant third level teaching qualification (e.g. Certificate in Training and Education).
Maximum number of learners per centre (or instance of the module)	60
Duration of the module	One Academic Semester, 12 weeks teaching
Average (over the duration of the module) of the contact hours per week	2
Module-specific physical resources and support required per centre (or instance of the module)	One classroom with capacity at least 60

Analysis of required learning effort										
Effort while in contact with staff										
Classroom and demonstrations		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:60						101			125
Allocation of marks (within The module)										
		Continuous assessment		Supervised project		Proctored practical examination		Proctored written examination		Total
Percentage contribution		100%								100%

Module aims and objectives

The aim of the module is to provide learners with an overview of interior design and decoration history (survey history) from ancient times to current day, with a particular focus on Irish, (British) and European interiors and the impact of key genres (for class purposes trips etc.). Historical and theoretical perspectives on design are essential for contemporary practitioners. This module will provide learners with an understanding of key historical and theoretical developments in interior design and architectural practice. Movements in architecture, art, design, decorative arts, furniture and philosophy are explored as a means to interpreting and applying their relevance to the contemporary practice of the interior designer and decorator.

Learners will investigate and critically analyse socio-cultural, political, economic and aesthetic considerations and their influences. The objectives are to:

- Provide learners with an understanding of key historical and theoretical developments in interior design and architectural practice
- Investigate and adapt knowledge of design history, theory and culture to contemporary interior decoration and design context and practice.
- Communicate your ideas and designs through a broad range of technology and presentation techniques to a range of stakeholders including clients and relevant industry practitioners.
- Apply initiative to work both independently and collaboratively and perform effectively as a member of a creative team with responsibility and accountability for your own learning and work.

Minimum intended module learning outcomes

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

1. Identify the key stylistic periods of interior design from ancient to modern times
2. Evaluate the influence of key interior design and decoration periods on contemporary practice
3. Develop a convincing argument about a key development/ style with peers and with industry.
4. Investigate, analyse, and correctly reference a broad range of sources of interior design and decoration genres and styles in digital format.

Rationale for inclusion of the module in the programme and its contribution to the overall IPLOs

The module provides learners with an overview of interior design and decoration history (survey history) from ancient times to current day, with a particular focus on Irish, (British) and European interiors and the impact of key genres.

The learning outcomes of this module underpin some of the learning to be applied in other modules and so contribute to some of the Intended Programme Learning Outcomes. The module learning outcomes are aligned with Programme Learning Outcome no: 1 and 11.

Information provided to learners about the module

Learners will receive a module handbook to include module descriptor, module learning outcomes (MLO), class plan, assignment briefs, assessment strategy and reading materials etc.

Module content, organisation and structure

CLASS PLAN/ MODULE CURRICULUM		
Semester 1 / Week no	Topic No	Topic Name
1.1	1	<p>Introduction to Module and Assignments + Field Trip</p> <p>Ancient Greek and Roman</p> <ul style="list-style-type: none"> Roman architecture grew out of the influence of Greek and Etruscan styles Doric and Ionic orders, masculine and feminine Greeks built Temples to their gods, the Romans were far more interested in building amphitheatres, aqueducts, bathhouses, and were generally more secular in their mind-set. Roman Basilicas, palaces, and feats of engineering
1.2	2	<ul style="list-style-type: none"> Domestic Roman dwellings were constructed in Roman cities and towns design reflect their social status, and to facilitate their trade (Pompeii) Look a Roman house and villa, look at furniture and decorative features and special layout Vitruvius, 10 books
1.3	3	<p>Medieval and Gothic</p> <ul style="list-style-type: none"> Decline of the Roman Empire, the Dark ages, Normans gained knowledge of Roman building methods from their travels to the Holy Land/ Monastic builders, The Romanesque style Massive walls, round arches stepped or recessed to lighten their appearance, heavy mouldings richly carved, clustered piers and jamb-shafts, Corinthian-like pillars, rose windows, and strong and effective carving are common features among French, German, English, and Spanish Romanesque architecture. Gothic buildings: Gothic architecture originated in Normandy and Burgundy in the 12th century. The style is distinctive in its use of vertical lines of tall pillars, spires, greater height in interior spaces, pointed arch, rib vaulting, and the flying buttress. The use of the pointed Gothic arch in medieval architecture led to the construction of taller, more spacious, structures, allowing greater heights to be achieved in architecture than ever before. This type of arch could support greater loads, allowing the walls of large buildings to be made

		<p>thinner with wider window openings, which were filled with highly decorative areas of stained glass.</p> <ul style="list-style-type: none"> • English, French and Italian Gothic Styles
1.4		Field Trip
		<p>Renaissance</p> <ul style="list-style-type: none"> • Development in Italy • Renaissance architecture details • Development in Italy – influences • Progression from Early Renaissance through to Baroque • Spread in Europe
1.5		<p>Baroque</p> <ul style="list-style-type: none"> • Baroque Architectural Detail • Italian Baroque: • French Baroque • English Baroque • Spain and Latin America:
1.6		Field Trip
1.7		<p>Neoclassical and Georgian</p> <ul style="list-style-type: none"> • Archaeological Excavation in 18th Century Italy, the Grand Tour, the revival of interest in Classical Antiquity, painting and sculpture in France and Italy, David, Ingres, Canova • Age of reason and the Enlightenment, the revision of the Classics was re-examined through the excavation of archaeological sites, and also through the influence of Italian Renaissance architect Andrea Palladio. • Neoclassical Architecture • Palladianism of architects such as Lord Burlington, Colen Campbell • Robert Adam: Essential to the Adam style, that mode of decoration and planning that was to effect a revolution in English taste, was the notion of freedom. Absorbing a variety of influences ranging from the Palladianism of the Burlington–Campbell school and the decorative elements and spirit of France to the archaeology of Italy, Greece, and Asia, Adam re-created and recombined the elements of architecture in a way that was new and exiting • Claude-Nicolas Ledoux
1.8		Irish Georgian Style

		<ul style="list-style-type: none"> • The Georgian style is mostly Italian Palladian influenced in its logical and orderly layout whilst exuding handsome restrained elegance and refinement. • Piano noble • Layout of the building , Society, windows • Soft furnishings, woven rugs, wooden flooring, Curtains in rich fabrics and trimmings also added an extra dimension of warmth and insulation over the large sash window • Stucco ceilings • Wallpaper: hand-block printed and often featured large scale but restrained patterns of natural elements, although stripes became popular for more formal spaces around the time of the Regency. <p>Robert Adam</p> <p>Colour schemes were often more elegant and subtle and augmented with stencilling and gilding in early Georgian style, but became gradually more vibrant as style trends progressed towards the more brash showiness of the Victorian era.</p>
1.9		Field Trip
1.10		<p>Victorian</p> <ul style="list-style-type: none"> • Heavily patterned wallpapers and fabrics featured floral and geometric patterns, often abstract in that they were not accurately based on historical or regional motifs • Gothic Revival • Victorian Drapery
1.11		<p>The Modernity</p> <ul style="list-style-type: none"> • Overview of how Modernity is different from earlier movements: Stripping away of decoration, developments in technology • Art and Crafts movement • Art Nouveau • Bauhaus Style
1.12	n/a	<p>Review</p> <ul style="list-style-type: none"> • Key Figures of the Modern Style • Features of the Modern Style • Influence over today's architecture and interior design

Module teaching and learning (including formative assessment) strategy

Teaching and learning methods for this module include delivering of theory through lectures, tutorials, fieldtrips, and online supports on Moodle, the College VLE. Sample assignments are placed on Moodle for the learners' information. Learners are mentored during this module, with the emphasis on self-directed learning and independent development.

Strategies for this module are based on both learner-centred learning and structured teaching methods.

This subject area is assessed through continuous assessment (100%). The assignments constitute the overall grade achieved, and are based on each individual learner's work. The continuous assessments provide for ongoing feedback to the learner and relates to the module curriculum.

The module draws upon both theory and practical research and learners are required to complete a Notebook and an Essay. The subject is assessed through the submission of an Essay (60%) and a Notebook (40%). The breadth and depth of research and analysis undertaken is expected to be appropriate to the module.

Timetabling, learner effort and credit

The module is timetabled as one 2 hour lectures over 12 weeks to the whole class. The classes run over one morning (10-12pm) or afternoon (2-4pm). Each class includes delivery of theory through lectures, fieldtrips, tutorials and online supports on Moodle.

The number of 5 ECTS credits assigned to this module is our assessment of the amount of learner effort required. Continuous assessments spread the learner effort to focus on small steps and avoid the learner neglecting the basic steps when asked to take on more complicated task.

There are 24 contact hours made up of 12 classes delivered over 12 weeks, classes take place in a classroom. The learner will need 101 hours of independent effort to develop skills and knowledge made up of 25 hours using online resources, 35 hours for research and development, culminating in 41 hours preparation for assignment submissions.

The team believes that 125 hours of learner effort are required by learners to achieve the MIMLOs and justify the award of 5 ECTS credits at this stage of the programme.

Work-based learning and practice-placement

There is no work based learning or practical placement involved in the module.

E-learning

The College VLE is used to disseminate notes, advice and online resources to support the learners. The learners are also given access to Lynda.com as a resource for reference.

Module physical resource requirements

Requirements are for a fully equipped PC lab for 60 learners. The PC lab is equipped with software to include adobe, Microsoft office, Photoshop, InDesign, Autodesk, Sketch Up and Revit, and an overhead projector. The PC lab is available to learners outside of contact teaching hours, to facilitate group assignment tasks and supports peer to peer learning.

Reading lists and other information resources

Recommended Reading:

- Brooker, G. and Weinthal, L. 2013. The Handbook of Interior Architecture and Design, Bloomsbury Academic
- Massey, A. 2008. Interior Design since 1900. Third Edition. London: Thames and Hudson.
- Pile, J. 2009. A History of Interior Design. Third Edition. London: Lawrence King.

Secondary Reading

- Sparke, P. Et al, eds. 2009. Designing the Modern Interior: From the Victorians to Today. London and New York: Berg Publishers.
- Sparke, P. 2008. The Modern Interior. London: Reaktion Books.

Specifications for module staffing requirements

For each instance of the module, one lecturer qualified to at least Bachelor of Arts (Honours) in Art History or equivalent, and with a relevant third level teaching qualification (e.g. Certificate in Training and Education). Industry experience would be a benefit but is not a requirement.

Learners also benefit from the support of the Programme Director, Programme Administrator, the Lecturer, Learner Representative and the Student Union and Counselling Service.

Module Assessment Strategy

This module is continually assessed by means of continuous assessment. The assignments constitute the overall grade achieved, and are based on each individual learner's work. The continuous assessments provide for ongoing feedback to the learner and relates to the module curriculum.

The module draws upon both theory and practical research and learners are required to complete a Notebook and an Illustrated Essay. The subject is assessed through the submission of an Illustrated Essay (60%) and a Notebook (40%). The breadth and depth of research and analysis undertaken is expected to be appropriate to the module.

Element No	Weighting	Type	Description	Learning outcomes assessed	Assignment Deadline
1	60%	Essay (weighting 60%)	<p>The Learner will also choose a particular area of interest for discussion in seminar and reflection through an essay which looks at analytical pieces from periods and movements such as The Classics, The Age of Ornamentation, Aesthetic Individuals. Discuss the movement and any influence it may have on art and design.</p> <p>Word count: Approx. 1500</p> <p>Marking Criteria (weighting 60%)</p> <p>As per brief.</p>	<p>The assignment learning outcomes are aligned with MLO no: 1, 2, 3</p> <p>The MLO are aligned with PLO no: 1 and 9.</p>	Week 6, Date TBC
2	40%	Notebook (weighting 40%)	<p>This assignment will take the form of a class quiz containing material from History of Art and Design. During the quiz you will be shown a number of images. Some images will be shown on their own, while others may be shown in pairs.</p> <p>Marking Criteria</p> <p>As per brief.</p>	<p>The assignment learning outcomes are aligned with MLO no: 1, 2, 3</p> <p>The MLO are aligned with PLO no: 1 and 9.</p>	Week 12, Date TBC

A marking sheet is attached to each assignment brief outlining the assignment grading scheme. The Assignment briefs and marking sheets are set out in the Sample assessment materials section.

Sample assessment materials

Note: All assignment briefs are subject to change in order to keep content current.

Assignment Brief 1

Module: History of Interior Design

Assignment Number: 1

Assignment Title: Essay (weighting 60%)

Date of Brief Issue: Week 1, Date TBC

Assignment Deadline: Week 12, Date TBC – 23.45 pm Hand-In via upload to Moodle

Assignment Brief

The Learner will also choose a particular area of interest for discussion in seminar and reflection through an essay which looks at analytical pieces from periods and movements such as The Classics, The Age of Ornamentation, Aesthetic Individuals. Discuss the movement and any influence it may have on art and design.

Structure your essay! You must have a clear 3 part structure to your essay:

- Introduction – where you lay out what you propose to discuss
- The body of you essay – this will comprise about 70% of the essay. Here is where you do what you have outlined in your intro.
- Conclusion – here is where you revisit your intro almost line for line.
- Reference list - Reliable source material

Word count: Approx. 1500

Marking Criteria (weighting 60%)

MLO 1, 2, 3, 4,	Understanding of the underlying theory	20%
MLO 1, 2, 3, 4,	Presentation of clear arguable case	20%
MLO 1, 2, 3, 4,	Relevance of case made	15%
MLO 4	Professionalism of individual approach	15%
MLO 4	Referencing, syntax and grammar	15%
MLO 4	Reliable source material	15%
Total		100%

Assignment Brief 1 Notebook (weighting 40%)

Learners must complete an A3 notebook. Each learner must hand up all class work. The learners also need to draw the architectural features and decorative of the each of the styles and periods. For example: The elements of a classical column or Features of a Roman villa. The learners also need to show evidence of:

- Good understanding of what was done.
- Capability for observing details

Presentation and Project Deadlines:

- Learners are required to upload jpg images of the A3 notebook with your name and learner number
- Submit A3 notebook named with learner number
- Upload to Moodle: Week 12, Date TBC at 23.45 pm
- Hard copy submission: Week 12, Date TBC at Time TBC
- Presentation: Week 12, Date TBC at 23.45 pm

Marking Criteria (weighting 40%)

MLO 1, 2, 3	Class work	50%
MLO 1, 2, 3	Good understanding of what was done	20%
MLO 4	Capability for observing details	20%
MLO 4	Presentation and organization	10%
Total		100%

Presentation:

- Learners are required to upload jpg images of the A3 notebook with your name and learner number
- Submit A3 notebook named with learner number
- Upload to Moodle: Week 12, Date TBC at 23.45 pm
- Hard copy submission: Week 12, Date TBC at Time TBC
- Presentation: Week 12, Date TBC at 23.45 pm