

## Inscape Design College

Title:	Bachelor of Design
ID:	79830
This is a Learning Programme recorded against qualification:	79809 ( <a href="#">Bachelor of Design</a> )
Old NQF Level:	Level 6
New NQF Level:	New Level Assignment Pend.
ABET Band:	Undefined
Qualification Type:	National First Degree
Originator:	
Field:	Field 002 - Culture and Arts
Min Credits:	360
Originating Provider:	Inscape Design College
Quality Assuring Body:	CHE - Council on Higher Education

### MOTIVATION

South Africa ranks with the best in the world in innovation and excellence in design, and must exploit and develop this advantage to the benefit of our economy and our people. There is therefore a need for the preparation and development of leaders in the design industry to harness and drive this innovation.

The design industry and aspirant designers are more demanding today and expect a programme designed for entrepreneurs and future leaders.

This programme has been developed to allow prospective designers to take advantage of the wealth of creative potential in South Africa and develop it to their advantage and that of our country.

### ADMISSION CRITERIA

NSC (Grade 12) or FETC with art or design or RPL equivalent.

#### Learning assumed to be in place

It is assumed that the applicant:

- is competent in communication and life-skills at NQF level 4;
- has the technical and aesthetic knowledge and expertise that might be expected of a Grade 12 art or design.

Summary of Subjects		
<p><b>Year 1</b></p> <p><b>Core:</b></p> <ul style="list-style-type: none"> <li>• Applied design I</li> <li>• Applied Technology I</li> <li>• Portfolio I</li> <li>• Computer Applications I</li> <li>• Image Making I</li> </ul> <p><b>Fundamental- Qualification</b></p> <p><b>Specific:</b></p> <ul style="list-style-type: none"> <li>• Conceptual Thinking I</li> <li>• Design Influences I</li> <li>• Design Thinking I</li> <li>• Visual Communication I</li> </ul> <p><b>Fundamental - Non Specific:</b></p> <ul style="list-style-type: none"> <li>• Leadership Programme I</li> <li>• Perceptual Studies I</li> <li>• Skills Application I</li> <li>• Research Methodologies I</li> <li>• Writing Skills I</li> </ul>	<p><b>Year 2</b></p> <p><b>Core:</b></p> <ul style="list-style-type: none"> <li>• Applied Design II</li> <li>• Applied Technology II</li> <li>• Computer Applications II</li> <li>• Project Mangement</li> <li>• Portfolio II</li> </ul> <p><b>Fundamental- Qualification</b></p> <p><b>Specific:</b></p> <ul style="list-style-type: none"> <li>• Design Influences II</li> <li>• Visual Communication II</li> </ul> <p><b>Fundamental - Non Specific:</b></p> <ul style="list-style-type: none"> <li>• Leadership Programme II</li> <li>• Verbal Presentation</li> </ul> <p><b>Elective Subjects</b></p> <ul style="list-style-type: none"> <li>• Print making</li> <li>• Photography</li> <li>• Research Methodologies I</li> <li>• Writing Skills I</li> </ul>	<p><b>Year 3</b></p> <p><b>Core:</b></p> <ul style="list-style-type: none"> <li>• Applied Design and Technology III</li> <li>• Competitions III</li> <li>• Computer Applications III</li> <li>• Business Management III</li> <li>• Experiential Training III</li> <li>• Final Design Project III</li> <li>• Design Portfolio III</li> <li>• Visual Communication III</li> <li>• Leadership Programme III</li> </ul>

## YEAR ONE

Total credits 120

### Core:

Applied design I	20 credits
Applied Technology I	20 credits
Portfolio I	05 credits
Computer Applications I	10 credits
Image Making I	10 credits

### Fundamental- Qualification Specific:

Conceptual Thinking I	05 credits
Design Influences I	10 credits
Design Thinking I	05 credits
Visual Communication I	10 credits

### Fundamental - Non Specific:

Leadership Programme I	05 credits
Perceptual Studies I	05 credits
Skills Application I	05 credits
Research Methodologies I	05 credits
Writing Skills I	05 credits

## CORE DISCIPLINE SPECIFIC SUBJECTS

### 1 APPLIED DESIGN I (*Information input and briefing, design analysis, design exploration, design solutions*)

It is critically important to understand that Inscope Design College does not view individual subjects as discrete and freestanding. Each subject must be seen as a related and integral part of the field of design. As such, when subject-matter is taught, it is taught in the context of, and integrated into Applied Design projects. Whereas learning may be assessed within individual subjects, this is only done for practical and logistical reasons. Subjects must be understood and, as far as possible, assessed within the context of Applied Design projects where they become more meaningful for the student. An additional advantage of this integration is the reduction of duplication: more learning can occur since it occurs in the context of integrated projects.

#### 1.1 Summary of content

- Realistic and challenging projects combining the skill and knowledge acquired in subjects: Computer Applications, Image Making, Conceptual and Design Thinking, Skills Application as well as Research Methodologies.
- Projects involve research, creative problem solving and effective communication of the solution.
- Theory and practical design of various design applications.
- A group project requiring collaboration by students divided into creative teams.
- Time management and project management.

#### 1.2 Weight: 20 credits

#### 1.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- be able to identify, define and solve interior design problems creatively,
- produce exciting design solutions, reflecting the student's passion for design,
- demonstrate visual literacy and aesthetic sensitivity,
- be able to work effectively according to the design process,
- be able to undertake relevant research: gather information relevant to solving specific visual, communication problems,
- demonstrate working knowledge of the design elements and principles,
- be able to integrate creativity and technical skill to produce exciting compositions and 3-dimensional works, and effectively communicate a design solution,
- be able to solve problems independently and confidently, without substantial reliance on the lecturer for guidance and instruction,
- Have started developing the ability to work in creative teams and collaborate with other designers to find solutions to problems.

#### 1.4 Teaching and learning strategies

- Exploring the design process further by means of research and lecturer-led group discussion, followed by extensive application of the design process during projects, especially when the students undertake homework.
- Challenging and realistic projects demand independent thinking and creative problem solving from students: lecturers direct students but don't solve problems for them.
- Intensive group discussion and critique of students' creative thinking and design solutions to problems.

- The lecturer teaches and students research, further design language and technical knowledge. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.
- Students explore complex use of the design elements and design principles during practical projects which will challenge them to produce aesthetically sensitive and effective design.
- Group discussion and critique of professional design (work produced in industry). This leads to further investigation and understanding of theory, the practical application of theory and the design process.

### 1.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.
- A portfolio based exhibition at year end.

## 2 APPLIED TECHNOLOGY I *(A practical understanding of technical drawings, specifications and construction methods)*

### 2.1 Summary of content

- The subject content is a summary of knowledge areas such as construction, technical drawing, material knowledge and manufacturing techniques.
- Overview of requirements of an interior designer within the relevant industry.
- Introduction to basic construction methods.
- Thorough knowledge of the theory of materials, including their properties and the manufacturing process of the products.
- Introduction to suppliers, manufacturers and services relevant to the interior design industry.
- Thorough drafting skills are developed with reference to SANS 1 0143
- Introduction to National Building Regulations with reference to SANS 1 0400
- Emphasis is placed on terminology used within the interior design and building industry.
- A thorough understanding of proportion, scale and perspective.
- An introduction to Technical Services, Lighting, Electrical and plumbing requirements and drawings and specifications.

### 2.2 Weight: 20 credits

### 2.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Understand the requirements of an interior designer and the relevance thereof within the industry.
- Understand basic construction methods.
- Have a thorough knowledge of the variety of materials, products and services available.

- Have a thorough knowledge of the properties and manufacturing process of the materials learnt.
- Have a sound knowledge of annotations and symbols relevant to architectural drawings.
- Be aware of National Building Regulations.
- Have acquired basic technical skill, knowledge and terminology required by the interior design Industry.

## 2.4 Teaching and learning strategies

- Exploring materials, services and basic construction methods by means of research, experimentation, group discussion and practical application of knowledge and skills. Initial free experimentation is followed by more formal learning of knowledge and skills.
- Lecturer teaches and students to research the theoretical aspects of technology. Students are expected to use the correct terminology when discussing and critiquing practical exercises.
- Project-based practical application of knowledge and skills.
- Excursions to suppliers and manufacturers of materials and finishes.
- On-site presentations by suppliers and manufacturers of materials and finishes.

## 2.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Tests twice a year to assess students' knowledge.
- Internal moderation.
- Written reports detailing knowledge gained through attendance of excursions and presentations.

# 3 PORTFOLIO I

## 3.1 Summary of Content

Portfolio of the student's best work which serves as evidence that the student has met the learning outcomes of the first year of studies

- A significant exercise which demonstrate capability and competence, a collection of selected practical projects from all practical subjects.
- In order to compile a successful portfolio the students will be guided regarding the requirements and structure of their year-end portfolios.
- Discussion regarding project resubmissions and improvement of vital essential pieces.

## 3.2 Weight: 05 credits

## 3.3 Outcomes (in addition to those listed under critical cross-field outcomes)

The portfolio should demonstrate that students:

- are ready, skills and creativity wise to enter the second year of studies at Inscope Design College
- Are able to produce interior design pieces by incorporating all the aspects of their first year studies both practical and theoretical.

- have put together a collection of convincing evidence of competence in a neat tidy and professional manner.

### 3.4 Teaching and Learning Strategies

All practical subjects contribute to integrated learning in all subjects, which will in turn result in successful portfolios of a high standard.

### 3.5 Assessment

The portfolio is assessed against its assessment criteria, by the lecturer, at least one internal moderator and at least two external moderators, one of whom is a competent design academic from another registered higher education institution and one a respected practitioner in the design industry.

## 4 COMPUTER APPLICATIONS I

### 4.1 Summary of content

Part one – Computer and Internet basics

- Foundation computer and internet skills

Part two – Software introduction (AutoCAD & Photoshop)

- Two dimensional CAD drawing (AutoCAD Level 01 course)
- Image manipulation (Photoshop) skills

### 4.2 Weight: 10 credits

### 4.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Have a functional grasp of how to use their computers and software to convey their own design ideas to clients
- be able to integrate images and other aspects from graphic design, including type and layout, effectively, digitally
- Be aware of the potential of image making and illustration as a means of visual communication, digitally.
- be able to produce images and illustration using the various illustration media while working with different themes, digitally
- be able to compile a presentation required to indicate to the client what the space would look like, digitally
- be able to present ideas and concepts visually by means of layout and presentation drawing,

### 4.4 Teaching and learning strategies

- Learning is project-based.
- Exploring the image making and illustration process by means of research and intensive practical application of knowledge.
- Intensive group discussion and critique of students' illustration work. This includes the graphic appeal of images.
- The lecturer teaches and students research, design language and technical knowledge pertaining to the image making and illustration. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.

- Group discussion and critique of professional illustration (work produced in industry). This leads to further investigation and understanding of theory and the practical application of technique and theory.

#### 4.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Because the programme is integrated, assessment of Digital Presentation also takes place automatically during assessment of Applied Technology where practical application and integration take place.
- Internal moderation.
- Selected image making pieces are a necessity in forming part of the final year portfolio

### 5. IMAGE MAKING I: DRAWING, ILLUSTRATION, VISUALISATION.

#### 5.1 Summary of content

- Observation and perception skills.
- Basic drawing skills:
  - elements of drawing and principles of composition
  - making (design principles in the context of drawing and illustration),
  - control of various drawing and illustration media,
  - drawing from life,
  - figure drawing, and
  - Perspective drawing.
- Basic illustration skills:
  - Investigating and working in different illustration styles, and
  - Investigating and working in different illustration media.
- Visualisation (layout drawing) - specific attention to layout markers and related techniques, as well as visualisation and graphic presentation of concept such as storyboard technique.
- Theory:
  - Anatomy and ergonomics,
  - Illustration styles atmospheric and geometric perspective, and
  - Theory of materials: abrasive and liquid media as well as colour theory specific to drawing, painting and illustration.

#### 5.2 Weight: 10 credits

#### 5.3 Outcomes (in addition to those listed under critical cross-field outcomes)

Upon completion of this subject, students should:

- Have developed keen observation skill,
- Have well developed representational drawing skills - be able to represent a wide variety of subject matter true to life (realistically),

- Be able to work in a variety of drawing media and have gained technical control of each medium,
- Be able to work in different styles,
- Have acquired visualisation technique (layout drawing technique) - working with layout markers and be able to apply these skills practically (application such as concept roughs, mock-ups and storyboards), and
- Have acquired knowledge and understanding of the fundamental theories of illustration.

#### **5.4 Teaching and learning strategies**

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Practical demonstrations of various techniques by lecturers
- Intensive group discussion and critique of students' drawing skills, rendering techniques, composition making, image making, montage and collage experimentations, mounting techniques.
- Group discussion and critique of professional art work and drawings (work produced in industry). This leads to further investigation and understanding of theory, the practical application of theory and the design process.

#### **5.5 Assessment**

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

## FUNDAMENTAL QUALIFICATION SPECIFIC SUBJECTS

### 6 CONCEPTUAL THINKING I

#### 6.1 Summary of content

The following aspects of basic conceptualisation and creativity knowledge and related skills are covered:

- Creative problem solving with the emphasis on exciting creative solutions and clear visual communication. This involves lateral thinking and conceptualisation techniques to become more creative. The conceptualisation process is linked strongly to the design process.
- Defining, exploring and investigating concept in design and visual communication in general.
- Interpretation and creative definition of problems and re-defining problems.
- Concept development.
- Evaluating concept and creative work as well as investigation of meaningful creativity vs. Imitation and bad taste.
- Visual awareness.
- Interpreting visual material for meaning and message and understand the encoding and decoding of messages in visual communication.
- Creative stimulation other than strictly design related activities - play acting, creative drawing exercises, students develop and document individual creative interests such as creative writing.
- Consistent intensive visual stimulation - students are required collect inspiring visual research and keep a visual diary in which collected material is creatively processed and personalised.

#### 6.2 Weight: 05 credits

#### 6.3 Outcomes (in addition to those listed under critical cross-field outcomes)

Upon completion of this subject, students should:

- Have basic conceptualisation skills (creative problem solving skills) and be able to apply these practically,
- Thoroughly comprehend what concept is,
- Comprehend the notion of lateral thinking,
- Thoroughly comprehend the conceptualisation techniques and apply these practically to solve problems,
- Be able to interpret, define and redefine design problems creatively,
- Be able to interpret visual material for meaning and be able to practically encode messages in the conceptualisation process,
- Be able to develop ideas and concepts effectively,
- Be able to present concepts with reference to the problem statement and creative thought process,
- Be able to meet deadlines for applied creative work (typical of industry),
- Use a visual diary to develop their creative self-expression, and
- Increasing sophistication of the concept development process and increasing sophistication of concepts.

#### 6.4 Teaching and learning strategies (in addition to the general learning and teaching strategies listed below)

- Learning is exercise and project based. Exercises and projects are designed to stimulate lateral thinking and creativity, creative problem definition and creative problem solving.

- This subject is treated as an integral part of design. Initially, while students acquire new knowledge, their understanding and skills expressed through exercises specific to this subject.
- Group discussions, brainstorm sessions are facilitated by the lecturer, ensuring free thinking and allowing diversified expression of concepts.
- Increased level of conceptual sophistication is expected and lecturers challenge students according to the required outcomes of each brief.
- Self-learning through means of a visual diary.

### 6.5 Assessment

- Evaluation by the lecturer of students work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Due to the integrated structure of the programme, many design projects incorporate this subject. Evidence of the students' competence in this subject is determined by assessing the integrated projects.

## 7 DESIGN INFLUENCES I: HISTORY AND APPRECIATION OF DESIGN AND ART

### 7.1 Summary of content

- Influences is concerned with the history of visual communication - the social, cultural, economic and technological influences on visual communication and design and the people involved, with specific reference to the means of expression, at any time during history.
- The impact that the arts has had on the worldwide design industry at present.
- The influence that politics, religion and the ways of the world or the people involved has had on the:
  - Arts, as well as the influence of the arts including: on politics, religion and the viewers.
  - Graphic Design, as well as the influence of the arts including: on politics, religion and the viewers.
  - Architectural and Interior Design, as well as the influence of the arts including: on politics, religion and the viewers.
  - Fashion design, as well as the influence of the arts including: on politics, religion and the viewers.
  - Jewellery Design, as well as the influence of the arts including: on politics, religion and the viewers.
  - Industrial Design, as well as the influence of the arts including: on politics, religion and the viewers.
- The influences of the socio economic situation on The Arts, Graphic Design, Architectural and Interior Design, Fashion Design, Jewellery Design and Industrial Design, as well as the influence that they have had on a socio economic situation.
- How geographical factors have influenced The Arts, Graphic Design, Architectural and Interior Design, Fashion Design, Jewellery Design and Industrial Design in any region.
- The impact that war, revolution and social upheaval has had on The Arts, Graphic Design, Architectural and Interior Design, Fashion Design, Jewellery Design and Industrial Design and vice versa.

- The disciplines involved in The Arts, Graphic Design, Architectural and Interior Design, Fashion Design, Jewellery Design and Industrial Design, will be researched and studied.
- Research methodology.
- Methodology of history of design and history of art with specific emphasis on factors influencing design and art at any specific time during the timeline.
- Criticism and evaluation of art

**7.2 Weight:** 10 credits

**7.3 Outcomes** (in addition to those listed under critical cross-field outcomes)

Upon completion of this subject, students should:

- Be able to conduct research into the people, societies, cultures and technologies that have influenced the development of contemporary graphic design and visual communication,
- Have a basic knowledge of the social and technological influences on design and art,
- Have a basic knowledge of the timeline of design and art history,
- Be able to identify design and art according to stylistic characteristics and date design and art according to period or paradigm,
- Be able to analyse any piece of design or art by applying the methodology of design and art history,
- Have developed fundamental level of visual literacy (significant contribution to this by other subjects is assumed),
- Have gained fundamental comprehension of visual communication (together with learning in other subjects) - this is necessary for the further study of contemporary visual communication,
- Be able to express knowledge gained through written or oral presentations,
- Be able to draw on their knowledge of the history of graphic design when solving graphic design problems in other subjects and express them in applied design projects.

**7.4 Teaching and learning strategies**

- Learning occurs through research conducted by students. Research is guided by clearly written briefs which define the subject matter as well as the depth and breadth of the information to be gathered by the student.
- During intensive group discussion, the information gathered through research is contextualised and the validity evaluated by the lecturer. Flawed learning is corrected and further learning is encouraged until learning meets the desired outcomes.
- Creative practical application of newly gained knowledge is emphasised over learning facts parrot-fashion. Creative practical application of knowledge develops and demonstrates understanding of what is learnt. This is also achieved through the writing of analytical essays which stimulate the thinking process as well as the need to question information.

**7.5 Assessment**

- Continuous project-based assessment, against defined outcomes, resulting in marks per project - these are practical projects as well as analytical essays. Sufficiency of learning may be assessed by means of analytical essays.
- Evaluation by the lecturer of students' depth and breadth of learning during group discussion and critique of practical work.

- Peer assessment and own work assessment as a result of interactive group discussion and critiques.

## 8 DESIGN THINKING I

### 8.1 Summary of content

The following aspects of basic design knowledge are covered:

- Developing a design philosophy
- Understanding the history of the design elements and principles and design process
- Exploring alternatives to a Western Way of thinking with regards design elements and principles and process
- Psychology behind Design process. Thinking Out of the Box, beyond the needs of the client
- Innovation as a strategy
- The process of ideas – Ideation
- Legal matters related to design – Copyright, Trademark, Patent etc

### 8.2 Weight: 05 credits

### 8.3 Outcomes (in addition to those listed under critical cross-field outcomes)

Upon completion of this subject, students should:

- Have the ability to develop a design philosophy
- Understand the history of the design elements and principles and design process
- Confidently explore alternatives to a Western Way of thinking with regards design elements and principles and process
- Understand the psychology behind Design process. Thinking Out of the Box, beyond the needs of the client
- Be able to use innovation in developing a strategy
- Understand and apply the process of ideas – Ideation
- Be aware of legal matters related to design – Copyright, Trademark, Patent etc

### 8.4 Teaching and learning strategies

- Challenging and realistic projects demand independent thinking and creative problem solving from students: lecturers direct students but don't solve problems for them.
- Intensive group discussion and critique of students' creative thinking and design solutions to problems.
- The lecturer teaches and students' research further design language and technical knowledge. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.
- Students explore complex use of the design elements and design principles during practical projects which will challenge them to produce aesthetically sensitive and effective design.
- Group discussion and critique of professional design (work produced in industry). This leads to further investigation and understanding of theory, the practical application of theory and the design process.

### 8.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.
- Design principles projects will be presented in the final year's portfolio.

## 9 VISUAL COMMUNICATION I: THEORY OF DESIGN

### 9.1 Summary of content

The following aspects of visual communication and design theory as well as design and visual Literacy is covered:

- Basic methodology for the analysis of visual communication: role and definition
- Critical analysis of design and an introduction to appreciation and evaluation of good versus poor design.
- Visual perception.
- Visual research and visual awareness.
- Visual culture, visual language, interpretation of visual material and the development of a visual vocabulary - introduction to semiotics.
- Basic introduction, investigation and critical analysis of style, trend and problems presented by fashion in graphic design.
- Introduction to information design.
- Fundamental theory of popular culture, consumer culture, culture in general and communication across cultural barriers.
- Theory of advertising and ethics in advertising.
- Specific terminology and vocabulary relevant to all the above.

**9.2 Weight:** 10 credits

**9.3 Outcomes** (in addition to those listed under critical cross field outcomes)

Upon completion of this subject, students should:

- think like a practicing graphic designer (using the design process),
- have developed fundamental visual literacy (significant contribution to this by other subjects is assumed),
- fundamental competency in critical analysis graphic design and visual communication - using the model for critical analysis of graphic design and a generic communication model,
- have fundamental ability to interpret the meaning of visual material,
- be able to use fundamental design terminology during discussion and presentation of design,
- have established research skills and techniques (including referencing and documentation) and understand the importance of research in the design process,
- understand the design process, how visual communication works (the basic model for communication/visual communication), and be able to discuss and apply these during simple critical analysis of visual communication and graphic design,
- Be familiar with relevant terminology

- have fundamental and sound knowledge and comprehension of:
- style, trend and problems presented by fashion in graphic design,
- Consumer culture, culture in general and communication across cultural barriers.

#### **9.4 Teaching and learning strategies (in addition to the general learning and teaching strategies)**

- The subject is treated as an integral part of design.
- It entails, largely, independent study with guidance and critical evaluation by study leaders and other relevant lecturers.
- Initially research skill and theory is taught to facilitate the student's research efforts until students gain the ability to conduct professional research independently.
- Case studies, sourced from existing professional design and other creative endeavours, are analysed during intensive group discussion sessions.

#### **9.5 Assessment**

- Assessment against defined outcomes-these are mostly analytical essays and presentation of short research papers.
- Sufficiency of learning is determined by means of an appropriate number of short papers and analytical essays as well as during group discussions and debate of the presentations by each student. These discussions occur during personal consultation with study leaders and other relevant lecturers.
- Peer assessment and self-assessment resulting from interactive group discussion and debate

## FUNDAMENTAL NON SPECIFIC SUBJECTS

### 10. LEADERSHIP PROGRAMME I

#### 10.1 Summary of content

The leadership programme focuses on introducing students to the foundations of great leadership which focuses on 3 components:

a. Emotional Intelligence:

- EQ focuses on creating awareness of EQ as a leadership skill that is relevant to all context of life.
- Introduction to the basic principles of EQ and the 5 composites scales of EQ on the Baron Model, namely Intrapersonal, interpersonal, stress Management, Adaptability and Mood realms.
- Focus on developing the Intrapersonal realm of EQ, with specific attention to developing: emotional self-awareness, self-actualisation, independence, assertiveness, self-esteem

b. Resilience creation & stress management:

- Raising awareness of the difference between stress management and resilience creation
- Introducing students to the basics of resilience management with specific focus on theory, self-assessment of stress and resilience management abilities, and basic tools for effective stress management and resilience creation.
- Address the maintenance of a personal eco-system as a buffer against burn-out and stress

c. Time Management:

- Raising awareness of effective time management as an essential tool in great leadership.
- Understanding the obstacles that sabotage the individual's ability to management time and energy effectively
- Introduction to the basic tools & strategies to manage time more effectively

#### 10.2 Weight: 05 credits

#### 10.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should have an awareness of:

- The core principles that underpin the concept of Emotional Intelligence. This serves to raise awareness of the role it plays in the quest towards Whole Being Wellness. To assist individuals in developing their emotional and thinking skills to build a better quality of life, both personally, and in the business world, within the 5 composite scales of EQ, ie Intrapersonal, Interpersonal, Adaptability, Stress Management & General mood. The second aim for this process is to heighten awareness of the ways in which the student manages his or her inner and outer landscape and the impact that has on unfolding the potential to create a 'successful life canvas'. This process empowers students to identify, acknowledge and understand feelings, within the self and within others and appropriately respond to them, effectively, applying the information and energy of emotions in daily life and work. Thus the objective of this encounter is to initiate the process of Self-Science. To experientially engage in processes to transform one's behaviour into Emotionally Intelligent behaviour that directly impacts on personal and professional effectiveness. This process creates an experiential learning platform for participants to internalise and model resilient and EQ friendly behaviour.

#### 10.4 Teaching and learning strategies

- The lecturer facilitates on a continuous basis, building on knowledge gained as the program progresses.
- An integration of theoretical and experiential learning is facilitated through experiential tasks and class discussion. The latter is focused on self-development

#### 10.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.

### 11. PERCEPTUAL STUDIES I: CONTACT WITH DIVERSE SUBCULTURES AND BELIEF SYSTEMS

#### 11.1 Summary of contents

- Sessions will include field trips to art and cultural events as well as visiting in areas which are outside the students' current lifestyle.
- Class debates on controversial topics encouraging open expression of opinions and viewpoints.
- Theoretical component will follow the field trips
- The students will be exposed to issues which are outside their frame of reference (comfort zone).
- The following topics will be discussed and will be debated:
- Culture and sub-culture,
- Religion/spirituality,
- Traditions (i.e. Dance, music, fashion, storytelling, etc...)
- Location: country/continent, western vs eastern, city vs country,
- Social & economic status as well as social constructions
- Technological advancement,
- Physical and intellectual capabilities,
- Gender and Sexual orientation

#### 11.2 Weight: 05 credits

#### 11.3 Outcomes (in addition to those listed under critical cross field outcomes)

Upon completion of this subject, students should:

- Broaden his understanding and knowledge of people/things outside his/her frame of reference (comfort zone).
- Expose students to experiences that will develop their life skills and diversify their approach to conceptualizing processes.
- To cultivate mutual respect and understanding between opposed/different individuals/groups.
- To stimulate social awareness and create a foundation from where social responsibility (as a designer) can be inspired and developed.
- To develop students' ability to analyse and understand various target markets, marketing strategies and thinking styles.

#### 11.4 Teaching and learning strategies

- Knowledge is accumulated by means of research conducted by students and group discussion led by the lecturer. The lecturer facilitates learning by stimulating and guiding research (clearly written briefs) as well as contextualising and clarifying information gathered during research. Flawed learning is corrected and further learning is encouraged until learning meets the desired outcomes.
- Assignments are made relevant and current to the learner's environment, addressing political and socio-economic concerns and developments pertaining to both national and international concerns and events.
- Interface with industry:
  - Visits to companies and individuals in the fields relating to design and related industries,
  - Independent student contact with industry as part of structured research – students communicate with industry professionals and report back to group during follow-up group discussions.
- Critical and analytical essays to develop understanding and develop opinions about issues regarding industry and the practise of design.

### 11.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project - these are practical projects as well as analytical essays. Sufficiency of learning may be assessed by means of analytical essays.
- Evaluation by the lecturer of students' depth and breadth of learning during group discussion and critique of practical work.

## 12. SKILLS APPLICATION I *(A skills based subject, equipping the learner with practical skills through media and medium exploration and application)*

### 12.1 Summary of content

- Medium application: Gouche, Acrylic, Water colour, Pencil
- Replication of existing medium through visual imagery.
- Model building: Introduction to model building techniques, materials and equipment, basic structures, finishes and treatments.
- Mounting skills: Appropriateness, Layout and composition, measuring and cutting.
- Typography: Typefaces, terminology, appropriateness
- Rendering skills: Copic Markers

### 12.2 Weight: 05 credits

### 12.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Have developed their drawing skills thoroughly.
- Have a thorough understanding of techniques used with various medium.
- Understand and apply composition making successfully.
- Have experienced a variety of media and perfected a chosen medium with which to specialise.
- Successfully mastered montage and collage techniques to be applied to presentation work.
- Mastered various mounting techniques.
- Have a thorough knowledge of image making.

- Have developed a suitable and professionally acceptable marker rendering technique.
- Have the ability to conduct research through various methods including case studies, internet based research methods and literature based research methods.
- Have developed their writing skills and conduct of the English language for academic purposes.
- Have the ability to formulate an argument through the correct use of research methodologies.

#### 12.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Practical demonstrations of various techniques by lecturers
- Intensive group discussion and critique of students' drawing skills, rendering techniques, composition making, image making, montage and collage experimentations, mounting techniques.
- Group discussion and critique of professional art work and drawings (work produced in industry). This leads to further investigation and understanding of theory, the practical application of theory and the design process.
- Research based essays.

#### 12.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.
- A portfolio based exhibition at year end.

### 13. RESEARCH METHODOLOGY I

#### 13.1 Summary of content

- Building a research team
- Exploring research topics
- Keeping good research notes
- The research process
- Information Types; subject encyclopaedias, books and e-books, magazines and journals, primary and secondary sources, the deep web, world wide web
- Finding information; library catalogues, Google Books, periodical indexes: Find Articles, Web Search Tools, Wikipedia, Search Strategies, Boolean Operators
- Evaluating Information; books and articles and websites
- Using Information
- Plagiarism: definitions & overview, understanding what needs to be acknowledged, using style manuals to cite sources
- Preparing towards a research document; definition of research, preliminary research, exploratory research, frames of research, basic research, applied research, clinical research
- Types of research

- Research Methods
- Framework for research proposals
- Basic principles of writing a research proposal

13.2 **Weight:** 05 credits

13.3 **Outcomes** (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Determine the nature and extent of the information needed
  - Identifies a research topic or other information need
  - Develops a thesis statement and formulates questions based on the information need
  - Explores general information sources to increase familiarity with the topic
  - Identifies key concepts and terms that describe the information need
  - Knows how information is formally and informally produced, Organised, and disseminated
  - Identifies the purpose and audience of potential resources (e.g., popular vs. scholarly, current vs. historical)
  - Differentiates between primary and secondary sources, recognizing how their use and importance vary with each discipline
  - Defines a realistic overall plan and timeline to acquire the needed information
- Access needed information effectively and efficiently
  - Develops a research plan appropriate to the investigative method
  - Identifies keywords, synonyms and related terms for the information needed
  - Selects controlled vocabulary specific to the discipline or information retrieval source
  - Constructs a search strategy using appropriate commands for the information retrieval system selected (e.g., Boolean operators, truncation, and proximity for search engines; internal Organisers such as indexes for books)
  - Implements the search strategy in various information retrieval systems using different user interfaces and search engines, with different command languages, protocols, and search parameters
  - Selects appropriate search system(s) to retrieve information in a variety of formats
  - Uses specialised online or in person services available at the institution to retrieve information
  - Selects among various technologies the most appropriate one for the task of extracting the needed information (e.g., copy/paste software functions, photocopier, scanner, audio/visual equipment, or exploratory instruments)
  - Creates a system for organizing the information
  - Differentiates between the types of sources cited and understands the elements and correct syntax of a citation for a wide range of resources
  - Records citation information for future reference
- Evaluate information and its sources critically and incorporate selected information into his or her knowledge base and value system.
  - Examines and compares information from various sources in order to evaluate reliability, validity, accuracy, authority, timeliness, and point of view or bias

- Investigates differing viewpoints encountered in the literature
- Individually or as a member of a group, use information effectively to accomplish a specific purpose.
  - Organises the content in a manner that supports the purposes and format of the product or performance (e.g. outlines, drafts, storyboards)
- Understand many of the economic, legal, and social issues surrounding the use of information and access and use information ethically and legally.
  - Identifies and discusses issues related to privacy and security in both the print and electronic environments
  - Identifies and discusses issues related to free vs. fee-based access to information
  - Identifies and discusses issues related to censorship and freedom of speech
  - Demonstrates an understanding of intellectual property, copyright, and fair use of copyrighted material
  - Follows laws, regulations, institutional policies, and etiquette related to the access and use of information resources.
  - Legally obtains, stores, and disseminates text, data, images, or sounds
  - Demonstrates an understanding of what constitutes plagiarism and does not represent work attributable to others as his/her own
  - Selects an appropriate documentation style and uses it consistently to cite sources
  - Posts permission granted notices, as needed, for copyrighted material
- Be able to identify various research methods with their inherent advantages and their disadvantages
- Be able to justify which method was used and why it is appropriate in a specific instance
- Have the ability to conduct research through various methods including case studies, internet based research methods and literature based research methods.
- Have the ability to formulate an argument through the correct use of research methodologies.

#### 13.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Smaller group work will be used as a tool for students to critique each other's work thereby fostering co-operative learning
- Research based essays and short written extracts.

#### 13.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

## 14. WRITING SKILLS I

### 14.1 Summary of content

- Different styles of writing
- Identifying appropriate styles of writing for specific circumstances
- How to convey an (informed)opinion

14.2 **Weight:** 05 credits

14.3 **Outcomes** (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Be able to identify various writing styles with their inherit advantages and their disadvantages
- Be able to justify which style is best used and why it is appropriate in a specific instance
- Have developed their writing skills and conduct of the English language for academic purposes.

14.4 **Teaching and learning strategies**

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Smaller group work will be used as a tool for students to critique each other's work thereby fostering co-operative learning
- Research based essays and short written extracts.

14.5 **Assessment**

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

## YEAR TWO

Total credits 120

Year 2

**Core:**

- Applied Design II 20 credits
- Applied Technology II 20 credits
- Computer Applications II 20 credits
- Project Management II 05 credits
- Portfolio II 10 credits

**Fundamental- Qualification Specific:**

- Design Influences II 10 credits
- Visual Communication II 20 credits

**Fundamental - Non Specific:**

- Leadership Programme II 05 credits
- Verbal Presentation II 05 credits

**Elective Subjects** *(the student completes 2 of the following electives during the academic year)*

- Print making 2.5 credits
- Photography 2.5 credits
- Research Methodologies I 2.5 credits
- Writing Skills I 2.5 credits

## CORE DISCIPLINE SPECIFIC SUBJECTS

### 1 APPLIED DESIGN II (*Information input and briefing, design analysis, design exploration, design solutions, philosophy, sociology, aesthetics and a theory of design*)

It is critically important to understand that Inscape does not view individual subjects as discrete and freestanding. Each subject must be seen as a related and integral part of the field of design. As such, when subject-matter is taught, it is taught in the context of, and integrated into Applied Design projects. Whereas learning may be assessed within individual subjects, this is only done for practical and logistical reasons. Subjects must be understood and, as far as possible, assessed within the context of Applied Design projects where they become more meaningful for the student. An additional advantage of this integration is the reduction of duplication: more learning can occur since it occurs in the context of integrated projects.

#### 1.1 Summary of content

Emphasis is placed in two separate areas, namely Applied Design II and Applied Technology II. They are delivered as two different subjects and it would be advised to be delivered by different lecturers. The emphasis on Design development and creativity should be encouraged in Applied Design II. In Applied Technology II, the resolution, final design solution including feasibility, construction methods and choice of materials should be addressed.

Assignments simulating projects and briefs typically encountered in industry. Although they are less complex than industry-level work, these projects incorporate all the aspects of the interior design process that one would encounter in industry, including:

- developing a problem statement, vision / goal and outcome,
- creative solutions and stimulating interior design,
- Exposure to a variety of needs exhibited by the industry in, for example: hospitality design, residential design, corporate design, retail design, furniture design, speciality design, services design, civic design, healthcare design, etc.
- in depth knowledge of materials & finishes, services and construction methods is applied (knowledge acquired through the Technology and Technical Drawing subjects),
- reference, contextualisation and research are emphasised,
- Affective visual communication (knowledge acquired through the Computer Application subject).
- Many of these aspects are learned in other subjects and integrated in Applied Design II.

#### 1.2 Weight: 20 credits

#### 1.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- be able to solve challenging and complex interior design problems by deliberately and consciously incorporating all the aspects of interior design, namely: creativity, visual literacy, aesthetics, functionality, practicality, technology, relevant digital execution technology and presentation skills,
- integrate design principles to produce visually exciting material,
- demonstrate a developed visual literacy and aesthetic sensitivity,
- students should be able to evaluate their own design work: students should be able to tell how effectively they have solved any given design problem,

- be able to design following the design process instinctively/intuitively,
- students should be able to design independently, knowing whether their design solutions are successful, and be able to improve solutions to their client's built environment needs,
- be able to work in creative teams and collaborate with other designers to find solutions to problems,
- have theoretical knowledge of a wide range of interior design applications and the ability to design these in the context of different client's, target audiences etc., and
- Produce a high level of finish using appropriate technology (execution approaching industry standard).

#### 1.4 Teaching and learning strategies

- Learning is project-based.
- Students explore more complex integration of the various aspects of interior design during practical projects which will challenge them to produce aesthetically sensitive and effective design.
- Students are expected to design more independently of lecturer input than in first year: lecturers act as 'sounding boards' for students' proposals.
- Sophisticated application of the design process is expected for students to answer the challenging briefs successfully.
- Intensive group discussion and critique of students' creative thinking and effective design solutions to problems. This includes the graphic appeal of solutions and how successfully theory and practise in other subjects are integrated in their work.
- The lecturer facilitates and students' research design language and technical knowledge pertaining to the various design applications. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.
- Group discussion and critique of professional design (work produced in industry). This leads to further investigation and greater comprehension of theory, the practical application of theory and the design process.

#### 1.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.
- Portfolio based exhibition at year end.

Because the programme and course material is integrated, assessment of Applied Design work also automatically results in assessment of all knowledge, skills and values acquired in other subjects.

## 2 APPLIED TECHNOLOGY II *(including the theory of materials, technical services, construction methods, detailing, costing and estimating, material specifications, fittings and furniture)*

### 2.1 Summary of content

An in-depth knowledge of construction methods, including:

- Site conditions, foundation requirements and earth drainage
- Structural aspects – wind forces, walls, foundations, roofs
- Basic materials used for mortar, plaster and concrete
- Concrete
- Walling, including concrete masonry construction
- Lintels
- Floors
- Conventional and concrete roofs
- Plastered finishes
- The selection of materials and protective measures for water supply systems
- Water supply and rainwater disposal
- Caulks and sealants
- Preservation and decoration of buildings
- Drywall construction
- The use of agreement certificates for non-conventional or novel construction
- Interior services
  - heating and cooling
  - acoustics
  - lighting
- General services
  - sanitation and refuse removal,
  - electrical reticulation,

### 2.2 Weight: 20 credits

### 2.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Have a thorough knowledge of material production, sizes, cost, installation methods, lifespan and maintenance.
- Know of local and international product manufacturers and be able to research the relevant product information.
- Be able to apply (work with) the discussed materials.
- Be able to make any space ergonomically sound by controlling temperatures, sound and light levels.
- Have a thorough knowledge of construction methods.

### 2.4 Teaching and learning strategies

- Lecturer teaches Construction Methods as per content summary through group discussions, demonstrations and relevant excursions.
- Lecturer gives an introduction to materials/services and students research the relevant information/practical application thereof.

- Research is integrated into Applied Design projects incorporating technical drawing which is then thoroughly discussed in group with the students.
- Specialists from the industry give presentations on the materials and their applications.
- Frequent visits to sites, manufacturing plants and show rooms brings in-depth knowledge of the products properties and application possibilities
- Students document the building process by photographing a building site from site clearance to the last finishing touches and so become familiar with the use of materials and building methods
- A visual diary is kept wherein the student is encouraged to document interesting details and material uses within the built environment.

## 2.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by lecturer of students' work and progress during group discussion and critiques
- Written tests to establish the extent of the students' knowledge of the materials and their applications.
- Written reports of knowledge gained on excursions to sites, manufacturers and suppliers.
- Essays detailing knowledge gained of various construction methods, materials and technical services, including sketches with annotations etc.

## 3 COMPUTER APPLICATIONS II

### 3.1 Summary of content

Part one – Digital Presentation Application

- Use of and Illustration or image editing programme (/Freehand/Illustrator/Photoshop)

Part two – 3D Modelling

- Three dimensional CAD drawing (AutoCAD Level 02 course) develops three dimensional model building and rendering capabilities on computer
- 3D modelling and rendering 3D Studio VIZ and Revit

### 3.2 Weight: 20 credits

### 3.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- be able to integrate images and other aspects from graphic design, including type and layout, effectively, digitally
- Be aware of the potential of image making and illustration as a means of visual communication, digitally.
- be able to produce images and illustration using the various illustration media while working with different themes, digitally
- be able to compile a presentation required to indicate to the client what the space would look like, digitally
- be able to present ideas and concepts visually by means of layout and presentation drawing,

### 3.4 Teaching and learning strategies

- Learning is project-based.

- Exploring the image making and illustration process by means of research and intensive practical application of knowledge.
- Intensive group discussion and critique of students' illustration work. This includes the graphic appeal of images.
- The lecturer teaches and students research design language and technical knowledge pertaining to the image making and illustration. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.
- Group discussion and critique of professional illustration (work produced in industry). This leads to further investigation and understanding of theory and the practical application of technique and theory.

### 3.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Because the programme is integrated, assessment of Digital Presentation also takes place automatically during assessment of Applied Design and Technology where practical application and integration take place.
- Internal moderation.

## 4. PROJECT MANAGEMENT

### 4.1 Summary of Content

- Introduction to project management – general and history
- What is project management?
- What is a project?
- What is a project manager?
- Project management – The Process Methodologies
- Project management plan
- Project lifecycle
- Feasible study
- Scope management
- Work breakdown structure
- Time management
- Critical path method
- Gantt chart
- Procurement schedule and resource planning
- Project cost management
- Project cashflow
- Human resource management

- Project execution, monitor and control
- Law and contract management (introduction)
- Project risk management

**4.2 Weight:** 05 credits

**4.3 Outcomes** (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

Have sound knowledge and understanding of

- What is project management?
- Identifying a project
- Process methodologies
- Project management plan
- Project lifecycle
- Feasible study and scope management
- Work breakdown structure and Gantt chart
- Resource planning
- Human resource
- Contracts
- Why a project would fail

**4.4 Teaching and learning strategies**

- Lecturer teaches information required, encouraging further research by the students. Research is guided by clearly written briefs which define the subject matter as well as the depth and breadth of the information to be gathered by the student.
- During Intensive group discussion, the information gathered through research is contextualised and the validity evaluated by the lecturer. Flawed learning is corrected and further learning is encouraged until learning meets the desired outcomes.
- Creative practical application of newly gained knowledge is emphasised over learning facts parrot-fashion. Creative practical applications of knowledge are developed and learning is demonstrated.
- This is also achieved by writing analytical essays and tests which stimulate the thinking process as well as the need to question information.

**4.5 Assessment**

- Continuous project-based assessment, against defined outcomes, resulting in marks per project - these are practical projects as well as analytical essays and tests. Sufficiency of learning may be assessed by means of analytical essays and tests.
- Evaluation by the lecturer of students' depth and breadth of learning during group discussion and critique of practical work.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

**5 PORTFOLIO II**

**5.1 Summary of content**

- Portfolio of the student's best work that serves as evidence that the student has met the learning outcomes of the second year of studies at Inscape design college.
- A significant exercise which demonstrates capability, competence and progress in all subjects completed during the year.

**5.2 Weight:** 10 credits

**5.3 Outcomes**

The portfolio should demonstrate that students:

- are ready, skills, creativity and knowledge wise, to enter the 3rd year of studies at Inscape Design College
- Are able to produce design pieces by incorporating all the aspects of their first and second year studies both practical and theoretical.
- Have put together a collection of convincing evidence of competence in a neat tidy and professional manner.

**5.4 Teaching and learning strategies**

All practical and theoretical subjects contribute to integrated learning which will in turn result in successful portfolios of a high standard.

**5.5 Assessment**

The portfolio is assessed against its assessment criteria, by the lecturer, at least one internal moderator and at least two external moderators, one of whom is a competent design academic from another registered higher education institution and one a respected practitioner in the required design industry.

## FUNDAMENTAL QUALIFICATION SPECIFIC SUBJECTS

### 6 DESIGN INFLUENCES II

#### 6.1 Summary of content

- Definitions of design and the role of the designer, within the context of industrialisation:
  - Eighteenth century as a point in which design and manufacture separated.
  - Processes of industrialisation as significant for providing conditions necessary for the emergence of distinct practice of design.
  - Uneasy section between 'craft' and 'design'.
- Debates between designers, manufacturers and commentators on design, industry and economics in the nineteenth century:
  - New understanding of quality and purpose of design in the nineteenth century.
  - Advocates of pre-industrial craft traditions vs. designed objects that reflected the strength of industry to provide standardised efficient designs.
  - Reform of design through the marrying of ideas of moral and aesthetic sensibility to reality of modern mechanical production.
  - Emerging Modernism and enthusiasm for the machine.
- Early Modernisms and the search for a new language of form:
  - The notion of the *Gesamtkunstwerk*.
  - Functionalism and design as ascetic, masculine and industrial.
  - The rejection of ornament.
  - Plurality of paradoxical design aesthetics in first half of nineteenth century.
  - The alliance between art and industry and the alliance between standardisation and individuality.
  - The development of a distinctly American design style.
- The tracing of mid-century Modernisms:
  - How versions of Modernism were promoted and modified in response to specific political and economic context.
  - Competing ideologies of improved standard of life through design.
- The condition of Post-modernity:
  - Post-modernism and its break *and* continuation from Modernism.
  - The interpretation of design through aesthetic, social and philosophical continuums.
  - The consumer's role in the design process.
  - Glorification as well as opposition of consumerism and consumption.
- Design and the new environmental consciousness:
  - The effects of industrialisation and consumerism.
  - Rethinking design in light of new ecological awareness and reshaping it for a sustainable future.
  - Theories of sustainability.
  - Socially responsible design.
  - The responsible consumer.

6.2 **Weight:** 10 credits

6.3 **Outcomes** (in addition to those listed in critical cross field outcomes):

- Understand definitions of design and design history with an interest in all designed objects and images. Knowledge of design in the expanded field and the development of a holistic approach to common debates.
- A contextualised understanding of the role of design and designed objects within a social and cultural history.
- Understand design in historical context, as conditioned and bearing evidence of the time and place in which it was produced.
- Being able to make thematic connections, juxtapositions and analyse debates within design discourse.
- Understand processes of thinking and problem solving as being evident in specific design histories.
- Able to do critical modulated reading through use of both primary and secondary sources.
- Understand and show proficiency in the process and methodologies of art and design research.

#### **6.4 Teaching and learning strategies**

- Learning occurs through research conducted by students. Research is guided by clearly written briefs which define the subject matter as well as the depth and breadth of the information to be gathered by the student.
- During intensive group discussion, the information gathered through research is contextualised and the validity evaluated by the lecturer. Flawed learning is corrected and further learning is encouraged until learning meets the desired outcomes.
- Creative application of newly gained knowledge is emphasised over learning facts parrot-fashion. Creative application of knowledge develops and demonstrates understanding of what is learnt. This is achieved through the writing of analytical essays which stimulate the thinking process as well as the need to question information.
- An emphasis is placed on a research process appropriate to the study of art and design.

#### **6.5 Assessment**

- Continuous project-based assessment, against defined outcomes, resulting in marks per project. Sufficiency of learning assessed by means of analytical essays.
- Evaluation by the lecturer of students' depth and breadth of learning during group discussion and class participation.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Because the programme is integrated, an informal assessment of Influences also takes place automatically during assessment of Applied Design where practical application and integration take place.
- Internal moderation.

## **7 VISUAL COMMUNICATION II**

### **7.1 Summary of content**

The following aspects of visual communication and design theory as well as design and visual Literacy is covered:

- Methodology for the analysis and study of visual communication (model for the critical analysis of visual communication and design).
- Critical analysis.
- Design philosophy.
- Visual language, interpretation of visual material and the development of a visual vocabulary.
- Theory of consumer culture, culture in general and related aspects of visual communication. This also includes investigation of vernacular design in South Africa - indigenous knowledge systems.
- Investigation and critical analysis of style, trends fads and subculture
- Further investigation of the relationship between design and creative disciplines other than design disciplines - fine art, film and animation, literature and music.
- Advanced investigation of aesthetics.
- The impact of technology on design and related industries - digital design technology, reproduction technology as well as existing and emerging media.
- Specific terminology and vocabulary relevant to all the above.

**7.2 Weight:** 20 credits

**7.3 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have thorough comprehension of the methodology for the analysis of visual communication and design,
- be able to debate the fundamental issues regarding our paradigm with reference to the theory and philosophy of modernism and post-modernism and case studies from existing design and visual communication,
- have developed high level of visual literacy (significant contribution to this by other subjects is assumed),
- have developed a well-established professional and research skill and knowledge, and be able to present research professionally, be it verbally or in written form
- discuss the design process with reference to case studies, and
- be able to express knowledge of all the content, listed above, through written or oral presentations, making use of extensive visual communication and design terminology, effectively and with ease.

**7.4 Teaching and learning strategies (in addition to the general learning and teaching strategies)**

- The subject is treated as an integral part of design.
- It entails, largely, independent study with guidance and critical evaluation by the lecturer.
- Initially research skill and theory is taught to facilitate the student's research efforts until students gain the ability to conduct professional research independently.
- Case studies, sourced from existing professional design and other creative endeavours, are analysed during intensive group discussion sessions.

**7.5 Assessment**

- Assessment against defined outcomes-these are mostly analytical essays and presentation of short research papers.

- Sufficiency of learning is determined by means of an appropriate number of short papers and analytical essays as well as during group discussions and debate of the presentations by each student. These discussions occur during personal consultation with study leaders and other relevant lecturers.
- Peer assessment and self assessment resulting from interactive group discussion and debate

## FUNDAMENTAL NON SPECIFIC SUBJECTS

### 8 LEADERSHIP PROGRAMME II

#### 8.1 Summary of content

This level of the leadership programme focuses on embedding the intrapersonal skills of great leadership that were explored in Level 1 & further expanding on:

a. Emotional Intelligence:

- Raising awareness of the interpersonal realm of EQ.
- Focus on developing the a particular skill set that supports interpersonal self-awareness, such as listening skills
- Identifying 5 negative listening styles & their impact on interpersonal mastery.
- Understanding one's interactional patterns in terms of conflict management
- Understanding the roles one enacts within different contexts & coping strategies to maximise interpersonal relationships and boundaries
- Understanding the key difference between control & empowerment in the interpersonal arena.,
- Understanding the drivers of our need to control
- Introduction to the World-Café technique for project management and problem solving within a team context as a strategy to unleash team potential & creativity.
- Resilience creation & stress management:
- Re-evaluate the self in terms of the ability to manage stress within the various contexts of the student's life.
- Re-evaluate the student's strategies for managing stress & building resilience
- Identify further obstacles within the inner landscape as well as the outer landscape that impact on the student's ability to manage stress & build resilience more effectively.
- Address the maintenance of a personal eco-system as a buffer against burn-out and stress

b. Time Management:

- Re-evaluating time management skills developed in Level 1 of LP
- Exposure to more advanced time management skills & techniques
- Understanding the link between ineffective time management and low self-esteem, burn out, fear of failure, procrastination and as a strategy to motivate the self.

#### 8.2 Weight: 05 credits

#### 8.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should be comfortable with:

- Self-development as well as group development processes that focus on the long-term and in-depth exploration, development, internalisation of advanced EQ skills and competencies and the latter's effect on the interpersonal group dynamics of the work team.
- The focus is on developing the interpersonal realm of EQ.
- Understand the importance of emotional awareness with regards to workplace climate, motivation and unfolding personal and work-related creativity
- Enhance your emotional awareness of the self and of others in an attempt to build rapport, empathy and motivation
- Increase Interpersonal Awareness

- Identifying interactional patterns that influence the Here-and-now ability to create holistic wellness and balance.
- Understand the role of assertiveness.
- The learning platform is a semi-structured experiential interactional group process which revolves around 2 key components:

(a) Group and individual tasks which are prepared and discussed

(b) An assignment that requires of the student to integrate the theoretical learning with his or her experiential learning and understanding

This serves to raise awareness of the role EQ plays in the quest towards Whole Being Wellness. To further assist individuals in developing their emotional and thinking skills which they developed in Level 1 of LP. The second aim for this process is to heighten awareness of the ways in which the student manages his or her inner and outer landscape and the impact that has on unfolding the potential to create a 'successful life canvas. This process empowers students to identify, acknowledge and understand feelings, within the self and within others and appropriately responds to them, effectively, applying the information and energy of emotions in daily life and work. Thus the objective of this encounter is to initiate the process of understanding how the intrapersonal realm of emotional intelligence greatly determines one's ability to successfully manage the interpersonal realm and the world of relationships. This process creates an experiential learning platform for participants to internalise and model resilient and EQ friendly behaviour.

#### 8.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.

#### 8.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion, group project and critiques.

### 9 VERBAL PRESENTATION SKILLS

#### 9.1 Summary of content

- HBDI Brain Quadrants
- Self Esteem and awareness
- Body language and eye contact
- Structure of speeches and impromptu speeches
- Impromptu speeches in first and second language
- Prepared speeches
- Impromptu debates
- Professional dress
- Delivering a speech in groups
- Stress management

9.2 **Weight:** 05 credits

9.3 **Outcomes** (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Display confidence when communicating with a variety of people
- Display the appropriate body language and eye contact to communicate successfully
- Understand and apply an appropriate structure to a prepared and impromptu speech.
- Have the ability to manage stress and anxiety when delivering a presentation.
- Understand the dynamics of an individual and group presentation and apply themselves appropriately.

9.4 **Teaching and learning strategies**

- Learning is project-based.
- Exploring the verbal presentation process by means of research and intensive practical application of knowledge.
- Intensive group discussion and critique of students' verbal presentations. This includes the correct use of body language and eye contact.
- Students are expected to use appropriate design language extensively during group discussion and critiques, related to the verbal presentations of their design projects.
- Group discussion and critique of professional presentation methods. This leads to further investigation and understanding of theory and the practical application of technique and theory.

9.5 **Assessment**

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' verbal presentation and progress during group discussion and critique.
- Peer assessment and own presentation assessment as a result of interactive group discussion and critiques.
- Because the programme is integrated, assessment of Verbal Presentation also takes place automatically during assessment of Applied Design and Applied Technology where practical application and integration take place.
- Internal moderation.

## ELECTIVE SUBJECTS *(students complete two of the following electives during the academic year)*

### 10 PRINT MAKING

#### 10.1 Summary of content

Print Making is divided into three different skills levels:

Introduction

- What is print making: Theory of Intaglio, Relief Printing, Stencilling and Planographic Printing. Theory of Engraving, Etching, Dry Point, Aquatint, Soft-Ground Etching and Crayon Manner Etching
- The importance of paper (experimenting with paper and the types of paper used in printing, and making paper)
- An introduction to stencilling and screen printing.
- Basics of making a stencil and printing it with a silkscreen or a similar product.

Intermediate

- Further exploration of screen printing.
- Fundamental printing (experimental printing techniques).
- Expanding the technical difficulty and processes.
- Alternative printing mediums such as mono-printing and lino cut printing.

Advanced

- Advanced silkscreen printing, namely photographic emulsion, multi-coloured prints and registration etc.

#### 10.2 Weight: 2.5 credits

#### 10.3 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- Have mastered the print making skills required across the three different levels.
- Have a thorough understanding of the different print making techniques, processes and terminology.
- Understand and apply composition making successfully.
- Have experimented with a variety of print making techniques.
- Be able to meet deadlines for applied creative work.
- Be able to compile a portfolio of all the print making pieces completed during the semester.

#### 10.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Practical demonstrations of various techniques by lecturers.
- Intensive group discussion and critique of students' work.
- Self-exploration and experimentation.

#### 10.5 Assessment

- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

- All Print Making pieces are neatly compiled in a portfolio format and presented at the end of the first semester for assessment.

## 11 DIGITAL PHOTOGRAPHY

### 11.1 Summary of content

Photography is divided into three different skills levels focussing on digital photography:

Introduction

- What is Photography?
- Tips on becoming a better photographer.

Intermediate

- Equipment DSLR camera.
- Learning key functions on DSLR camera
- Exposure and composition
- Aperture F-stop in detail
- Shutter speed in detail
- ISO in detail
- Colour of light and contrast
- Tips to take better photographs

Advanced

- Equipment lighting light modifiers
- Editing and cataloguing (Adobe Light Room)
- Modifying and studying of light
- Remote site work; Studio
- Working with people and models
- Working with equipment
- Planning and setting up of a shoot

### 11.2 Weight: 2.5 credits

### 11.3 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- Have a thorough understanding of the different photography techniques, processes and terminology.
- Be aware of photography as a means of visual communication.
- Be able to produce images using the various digital photographic techniques while working with different themes.
- Be able to present ideas and concepts visually by means of layout and presentation drawing.
- Be able to meet deadlines for applied creative work.

Students are not expected to acquire the skills and competency of a professional or career photographer, but rather the ability to brief photographers and evaluate their work in an informed way.

Students who wish to pursue a career in photography will have received adequate background and skills training to develop and train themselves further.

### 11.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Practical demonstrations of various techniques by lecturers.
- Intensive group discussion and critique of students' work.
- Self-exploration and experimentation.

### 11.5 Assessment

- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.
- All Photography exercises and pieces completed are neatly compiled in a portfolio format and presented at the end of the second semester for assessment.

## 12 RESEARCH METHODOLOGY I

### 12.1 Summary of content

- Building a research team
- Exploring research topics
- Keeping good research notes
- The research process
- Information Types; subject encyclopaedias, books and e-books, magazines and journals, primary and secondary sources, the deep web, world wide web
- Finding information; library catalogues, Google Books, periodical indexes: Find Articles, Web Search Tools, Wikipedia, Search Strategies, Boolean Operators
- Evaluating Information; books and articles and websites
- Using Information
- Plagiarism: definitions & overview, understanding what needs to be acknowledged, using style manuals to cite sources
- Preparing towards a research document; definition of research, preliminary research, exploratory research, frames of research, basic research, applied research, clinical research
- Types of research
- Research Methods
- Framework for research proposals
- Basic principles of writing a research proposal

### 12.2 Weight: 05 credits

### 12.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Determine the nature and extent of the information needed
  - Identifies a research topic or other information need
  - Develops a thesis statement and formulates questions based on the information need
  - Explores general information sources to increase familiarity with the topic
  - Identifies key concepts and terms that describe the information need

- Knows how information is formally and informally produced, Organised, and disseminated
- Identifies the purpose and audience of potential resources (e.g., popular vs. scholarly, current vs. historical)
- Differentiates between primary and secondary sources, recognizing how their use and importance vary with each discipline
- Defines a realistic overall plan and timeline to acquire the needed information
- Access needed information effectively and efficiently
  - Develops a research plan appropriate to the investigative method
  - Identifies keywords, synonyms and related terms for the information needed
  - Selects controlled vocabulary specific to the discipline or information retrieval source
  - Constructs a search strategy using appropriate commands for the information retrieval system selected (e.g., Boolean operators, truncation, and proximity for search engines; internal Organisers such as indexes for books)
  - Implements the search strategy in various information retrieval systems using different user interfaces and search engines, with different command languages, protocols, and search parameters
  - Selects appropriate search system(s) to retrieve information in a variety of formats
  - Uses specialised online or in person services available at the institution to retrieve information
  - Selects among various technologies the most appropriate one for the task of extracting the needed information (e.g., copy/paste software functions, photocopier, scanner, audio/visual equipment, or exploratory instruments)
  - Creates a system for organizing the information
  - Differentiates between the types of sources cited and understands the elements and correct syntax of a citation for a wide range of resources
  - Records citation information for future reference
- Evaluate information and its sources critically and incorporate selected information into his or her knowledge base and value system.
  - Examines and compares information from various sources in order to evaluate reliability, validity, accuracy, authority, timeliness, and point of view or bias
  - Investigates differing viewpoints encountered in the literature
- Individually or as a member of a group, use information effectively to accomplish a specific purpose.
  - Organises the content in a manner that supports the purposes and format of the product or performance (e.g. outlines, drafts, storyboards)
- Understand many of the economic, legal, and social issues surrounding the use of information and access and use information ethically and legally.
  - Identifies and discusses issues related to privacy and security in both the print and electronic environments
  - Identifies and discusses issues related to free vs. fee-based access to information
  - Identifies and discusses issues related to censorship and freedom of speech

- Demonstrates an understanding of intellectual property, copyright, and fair use of copyrighted material
- Follows laws, regulations, institutional policies, and etiquette related to the access and use of information resources.
- Legally obtains, stores, and disseminates text, data, images, or sounds
- Demonstrates an understanding of what constitutes plagiarism and does not represent work attributable to others as his/her own
- Selects an appropriate documentation style and uses it consistently to cite sources
- Posts permission granted notices, as needed, for copyrighted material
- Be able to identify various research methods with their inherent advantages and their disadvantages
- Be able to justify which method was used and why it is appropriate in a specific instance
- Have the ability to conduct research through various methods including case studies, internet based research methods and literature based research methods.
- Have the ability to formulate an argument through the correct use of research methodologies.

#### 12.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Smaller group work will be used as a tool for students to critique each other's work thereby fostering co-operative learning
- Research based essays and short written extracts.

#### 12.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

### 13 WRITING SKILLS I

#### 13.1 Summary of content

- Different styles of writing
- Identifying appropriate styles of writing for specific circumstances
- How to convey an (informed)opinion

#### 13.2 Weight: 2.5 credits

#### 13.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Be able to identify various writing styles with their inherent advantages and their disadvantages
- Be able to justify which style is best used and why it is appropriate in a specific instance
- Have developed their writing skills and conduct of the English language for academic purposes.

#### 13.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.
- Smaller group work will be used as a tool for students to critique each other's work thereby fostering co-operative learning
- Research based essays and short written extracts.

### 13.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal moderation.

## YEAR THREE

<b>Total Credits</b>	<b>120</b>
Competitions III	10 credits
Applied Design and Technology III	
- Applied Design III	10 credits
- Applied Technology III	10 credits
Computer Applications III	10 credits
Business Management III	08 credits
Experiential Training III	20 credits
Major Design Project	20 credits
Design Portfolio III	20 credits
Visual Communication III	10 credits
Leadership Programme III	02 credits

# 1 COMPETITIONS III

## 1.1 Summary of content

- Entering national and international competitions such as PG Bison, Plascon, CeaserStone, Design Achievers etc.
- Projects simulating typical projects and briefs encountered in industry. Projects approach the complexity of industry projects. They also incorporate all the aspects of the design process that one would encounter in industry.
- Participating in internal competitions in a form of projects assimilating industry briefs include art directing.
- Understanding and answering multifaceted interior design projects while managing time effectively and meeting deadlines consistently
- Working according set of competitions requirements, and when essential emphasising on Reference, contextualisation and research.
- Effective visual communication, (knowledge acquired through the presentation subject)

## 1.2 Weight: 10 credits

## 1.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Be able to solve challenging and complex interior design problems by instinctively incorporating all the aspects of interior design, namely creativity, visual literacy, aesthetics, functionality, practicality, technology, relevant digital execution technology and presentation skills,
- Demonstrate visual literacy and aesthetic sensitivity on a professional level
- Students should be able to evaluate their own design work – students should be able to tell how effectively they have solved any given design problem,
- Be able to design following the design process instinctively,
- Students should be able to design independently and knowing whether their design solutions are effective and be able to improve solutions their client's built environment needs,
- Be able to work in creative teams and collaborate with other designers.
- Have theoretical knowledge of a wide range of interior design applications and the ability to design these in the context of different client's, target audiences etc., and
- Produce a high level of finish using appropriate technology (execution approaching industry standard).

## 1.4 Teaching and learning strategies

- Students explore more complex integration of the various aspects of interior design during practical projects which will challenge them to produce aesthetically sensitive and effective design.
- Students are expected to design independently of lecturer - lecturers guide and assist
- Sophisticated application of the design process is expected of students if they are to answer the challenging briefs successfully.
- Intensive group discussion and critique of students' creative thinking and effective design solutions to problems. This includes the design appeal of solutions and how well theory and practise in other subjects are integrated in their work.

- The lecturer facilitates thinking and students, research design language and technical knowledge pertaining to the various design applications. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.
- Group discussion and critique of professional design (work produced in industry). This leads to further investigation and understanding of theory, the practical application of theory and the design process.

### 1.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Successful projects will enter to the competition, after internal moderation.
- Competitions projects will be presented in the final year's portfolio

## 2. APPLIED DESIGN AND TECHNOLOGY III

*(This subject comprises two parts, namely: Applied Design III and Applied technology III)*

### APPLIED DESIGN III *(Conceptualisation, Design Process through interior design projects)*

It is critically important to understand that Inscape does not view individual subjects as discrete and freestanding. Each subject must be seen as a related and integral part of the field of design. As such, when subject-matter is taught, it is taught in the context of, and integrated into Applied Design projects. Whereas learning may be assessed within individual subjects, this is only done for practical and logistical reasons. Subjects must be understood and, as far as possible, assessed within the context of Applied Design projects where they become more meaningful for the student. An additional advantage of this integration is the reduction of duplication: more learning can occur since it occurs in the context of integrated projects.

### 2.1 Summary of content

Projects simulating typical projects and briefs encountered in industry. Projects approach the complexity of industry projects. They also incorporate all the aspects of the interior design process that one would encounter in industry, including:

- creative solutions and exciting interior design,
- the students are exposed to a variety of needs displayed by the industry, for eg: hospitality design, residential design, corporate design, retail design etc,
- in depth knowledge of materials and construction methods is applied (knowledge acquired through the technology and technical drawing subjects),
- Reference, contextualisation and research are emphasised,
- effective visual communication, (knowledge acquired through the presentation subject)
- Many of these aspects are learned in other subjects and integrated in Applied Design III.

### 2.2 Weight: 10 credits

### 2.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- be able to solve challenging and complex interior design problems by instinctively incorporating all the aspects of interior design, namely creativity, visual literacy, aesthetics, functionality, practicality, technology, relevant digital execution technology and presentation skills,
- integrate design principles to produce exciting visual material,
- demonstrate visual literacy and aesthetic sensitivity on a professional level
- students should be able to evaluate their own design work – students should be able to tell how effectively they have solved any given design problem,
- be able to design following the design process instinctively,
- students should be able to design independently and knowing whether their design solutions are effective and be able to improve solutions their client's built environment needs,
- be able to work in creative teams and collaborate with other designers to find solutions to problems,
- have theoretical knowledge of a wide range of interior design applications and the ability to design these in the context of different client's, target audiences etc., and
- Produce a high level of finish using appropriate technology (execution approaching industry standard).

### 2.4 Teaching and learning strategies

- Learning is project-based.
- Students explore more complex integration of the various aspects of interior design during practical projects which will challenge them to produce aesthetically sensitive and effective design.
- Students are expected to design independently of lecturer - lecturers guide and assist
- Sophisticated application of the design process is expected of students if they are to answer the challenging briefs successfully.
- Intensive group discussion and critique of students' creative thinking and effective design solutions to problems. This includes the graphic appeal of solutions and how well theory and practise in other subjects are integrated in their work.
- The lecturer teaches and students research design language and technical knowledge pertaining to the various design applications. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.
- Group discussion and critique of professional design (work produced in industry). This leads to further investigation and understanding of theory, the practical application of theory and the design process.

### 2.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.
- Evaluation by the lecturer of students' work and progress during group discussion and critique.

- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Internal and external Moderation.
- Portfolio based exhibition of all work completed throughout the year

Because the programme and course material is integrated, assessment of Applied Design work also results in automatic assessment of all knowledge, skills and values acquired in other subjects.

### 3. APPLIED TECHNOLOGY III (*Theory of materials, Construction methods, Technical Services, Technical Drawing, Specifications, Professional Practice*)

#### 3.1 Summary of content

- Thorough understanding and knowledge of services relevant to their specific projects
- Thorough understanding and knowledge of materials relevant to their specific projects
- thorough knowledge and skill of technical drawings at a professional level relevant to their specific project

#### 3.2 Weight: 10 credits

#### 3.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- have a thorough knowledge of material production, sizes, cost, installation methods, lifespan and maintenance of materials and finishes used to enhance their design
- know local and international product manufacturers and be able to research the relevant product information
- be able to apply (work with) all the discussed materials
- Understand the relevance and function of all services relevant to their specific design needs.
- Have the knowledge and skill to complete functional working drawings for industry.

#### 3.4 Teaching and learning strategies

- Learning is project-based.
- Students explore more complex integration of the various aspects of interior design during practical projects which will challenge them to produce aesthetically sensitive and effective design.
- Students are expected to design independently of lecturer - lecturers guide and assist
- Sophisticated application of the design process and knowledge gained is expected of students if they are to answer the challenging briefs successfully.
- Intensive group discussion and critique of students' creative thinking and effective design solutions to problems.
- The lecturer teaches and the student researches design language and technical knowledge pertaining to the various design applications. Students are expected to use design language extensively during group discussion and critiques. This results in an interactive process of accumulating knowledge, related terminology as well as a thorough practical understanding of theory.

#### 3.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.

- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Because the programme is integrated, assessment of Technology III also takes place automatically during assessment of Applied Design III where practical application and integration take place.
- Internal and external Moderation.
- Portfolio based exhibition of all work submitted throughout the year.

#### 4. COMPUTER APPLICATIONS III

##### 4.1 Summary of content

- Visual presentation of Applied Design, in order to submit an excellent portfolio
- Three dimensional CAD drawing (AutoCAD Level 02 course) develops three dimensional model building and rendering capabilities on computer
- Visualisation programmes (Autodesk Viz / Discreet 3DStudio Max) develop three dimensional model building and rendering capabilities on computer
- A page layout/ drawing programme equips the students to submit documents, CVs. Rationales of the highest standards.

##### 4.2 Weight: 10 credits

##### 4.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this course the student should be able to:

- Communicate his/her design and ideas to any client both visually and verbally
- Present mood boards expressing the character of the design
- Present rough hand drawn concept sketches in professional manner (the sketches can be computer manipulated)
- Present professionally rendered (by hand or computer program generated) perspectives, plans and elevations
- Motivate their ideas in well laid out and written documents

##### 4.4 Teaching and learning strategies

- The lecturer guides the student through the process of creating a presentation.
- Students bring in their designs and ideas for presentation, by means of group discussion and individual tutoring, the students see for themselves what is the best way of presenting it
- constant reminding of design principals and market standard, keeps the presentations fresh.

##### 4.5 Assessment

- Assessment of their own work as a result of interactive group discussion and critiques.
- Because the programme is integrated, assessment of Presentation also takes place automatically during assessment of Applied Design where practical application and integration take place.
- Internal and external Moderation.
- Portfolio based exhibition of all work submitted throughout the year

## 5. BUSINESS MANAGEMENT III

### 5.1 Summary of content

- The subject is based on entrepreneurship skills and the development thereof.
- The course discusses starting one's own business through the following topics:
  - Managing the money,
  - Handling finances,
  - VAT and Income Tax,
  - Financing your business,
  - In-service training
  - Getting established,
  - Selling your product,
  - Legal matters.

### 5.2 Weight: 08 credits

### 5.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Have an understanding of how a small business is started and run with regards to the following aspects
- Finances,
- VAT and Income Tax
- Establishing the business
- Selling the product
- Legal matters

### 5.4 Teaching and learning strategies

- Learning occurs through research conducted by students. Research is guided by clearly written briefs which define the subject matter as well as the depth and breadth of the information to be gathered by the student.
- During Intensive group discussion, the information gathered through research is contextualised and the validity evaluated by the lecturer. Flawed learning is corrected and further learning is encouraged until learning meets the desired outcomes.
- Creative practical application of newly gained knowledge is emphasised over learning facts parrot-fashion. Creative practical application of knowledge is developed and an understanding of what is learnt is demonstrated.
- This is also achieved by writing analytical essays which stimulate the thinking process as well as the need to question information.

### 5.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project - these are practical projects as well as analytical essays. Sufficiency of learning may be assessed by means of analytical essays.
- Evaluation by the lecturer of students' depth and breadth of learning during group discussion and critique of practical work.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.

## 6. EXPERIENTIAL TRAINING III (In-service training or Internship)

### 6.1. Summary of content

Students undertake a period of 30 days full-time experiential training (in-service training or internship) in a business relevant to the students' choice of specialisation.

The lecturer determines the appropriateness and sufficiency of experiential training to meet the learning outcomes.

Students become fully involved with the activities of their hosts in a real design environment:

- The training should include exposure to all facets of design, from sourcing work, meeting with clients, problem solving, design work, final application, site meetings and general administration tasks.
- the training must include analysis of good examples of existing design work and exposure to the management of a project,
- The work should be completed under the supervision of a qualified designer.
- Documentation of the entire process must be recorded, both written and visual.

### 6.2. Weight: 20 credits

### 6.3. Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject, students must:

- have first hand experience of day to day operation in industry,
- be equipped to function in a design environment,
- have demonstrated industry-readiness and have developed the confidence to enter industry, and
- Be competent to undertake and manage all aspects of design projects; from sourcing work, meeting with clients, problem solving, design work, project management, site meetings and general administrative duties.

### 6.4. Teaching and learning strategies

- Students receive a brief, defining the desired outcomes of internship. Students complete a questionnaire and prepare a presentation of their experience of internship,
- Students are mentored by their hosts in their selected companies,
- Self exposure to the industry and practitioners.

### 6.5. Assessment

- Internal assessment of the internship is outcomes based – students submit and present a detailed report documenting their experiences, both written and orally. The format and extent of the report produced complies with a pre-determined brief. The presentation includes visual documentary evidence of work completed.
- Formal assessment of the verbal and visual presentation.
- External assessment - the student's Experiential Training host submits a report on the student's performance. The report indicates the extent of the student's industry-readiness and any remedies required before graduation.

## 7. MAJOR DESIGN PROJECT III (Final Project)

### 7.1. Summary of content

This Major Design Project represents a practical application of a solution to the design problem statement:

- relevant research
- extensive conceptual work
- full feasibility studies with reference to the specific design
- full presentation including electronic presentation and model building (traditional presentation methods)
- detailed rationale
- full working drawings
- full specifications and schedules
- all relevant contractual documentation
- full costings

**7.2. Weight:** 20 Credits

**7.3. Outcomes** (in addition to embedded critical cross-field outcomes)

The student demonstrates a sound knowledge and understanding of the design process and application thereof by submitting the following in conjunction with a Research Paper.

Upon completion of this subject, students must be able to do the following:

- be able to solve challenging and complex interior design problems by incorporating all the aspects of interior design, namely: research, creativity, visual literacy, aesthetics, relevant manual and digital execution technology and presentation skills; at industry entry level,
- demonstrate industry entry level visual literacy and aesthetic sensitivity,
- be able to evaluate their own design work - students should be able to explain how effectively they have solved any given design problem - this skill must approach industry standard,
- be able to design following a design process instinctively,
- be able to design independently to provide reliable design solutions that satisfy their client's needs,
- be able to design responsibly with due regard to ethics, environment and society,
- be able to work in design teams similar to those encountered in industry and collaborate with contractors and practitioners in other disciplines to find solutions to design problems,
- have theoretical knowledge of a wide range of interior design applications and the ability to design these in the context of different client categories, at industry entry level,
- have developed industry standard communication and verbal presentation skills,
- be able to produce all necessary documentation using appropriate technology; at industry entry level, and
- have developed the ability to manage time- and pressure-related demands of large, challenging and multifaceted projects effectively.

**7.4. Teaching and learning strategies** (in addition to the general teaching and learning strategies)

- All subjects are treated as integral parts of design. As such, design projects incorporate elements of all subjects so that students can appreciate the related nature of the subjects.
- Learning is project-based and includes learning acquired from industry.
- Students are expected to explore complex integration of the various aspects of interior design during practical projects which will challenge them to produce aesthetically pleasing and

functioning design - students are challenged extensively during critiques.

- Students are expected to design as independently as their industry hosts require.
- Sophisticated application of the design process is expected of students to answer challenging briefs.
- Group discussion and critique of professional design (work produced in industry during Internship). This leads to further investigation and understanding of theory, the practical application of theory and the design process.

#### **7.5. Assessment**

- Continuous assessment of students' progress on the Major Design Project against defined outcomes.
- Evaluation by the lecturer of students' progress during group discussion and critique, during consultation with lecturers.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- Due to the integrated structure of the programme, many subjects are incorporated in the Major Design Project. Evidence of the students' applied competence is determined by assessing the integrated project.
- Regular internal moderation.

### **8 DESIGN PORTFOLIO III**

#### **8.1 Summary of content**

- Portfolio presentation of a selection the student's representative work
- Work to be presented in physical and digital format.

#### **8.2 Weight: 20 credits**

#### **8.3 Outcomes (in addition to those listed under critical crossfield outcomes)**

Upon completion of this submission, students should have demonstrated that:

- they are industry-ready and have developed the confidence to enter industry as designer with leadership, and
- They can work independently and employ all aspects of interior design to solve design problems successfully.

#### **8.4 Teaching and learning strategies**

All those listed in the subjects above contribute to integrated learning in all subjects, which will in turn result in successful portfolios of a high standard.

#### **8.5 Assessment**

The Portfolio is assessed against its assessment criteria, by the lecturer, at least one internal moderator and at least two external moderators, one of whom is a competent design academic from another registered higher education institution and one a respected practitioner in the interior design industry.

### **9. VISUAL COMMUNICATION III**

#### **9.1 Summary of content**

The following aspects of Visual Communication and design theory as well as design and visual literacy are covered:

- Presenting and conducting design research using advanced research methodology and construct design arguments
- Ongoing investigation of consumer culture, culture in general and communication across cultural barriers.
- Investigation of gender in visual communication.
- Applying theoretical knowledge gained from previous years into a comprehensive research document, such as aesthetics, impact of technology on interior design and ethics issues in visual communication.
- investigation of the relationship between interior design and other design disciplines
- Ongoing investigation of the relationship between interior design and creative disciplines other than design disciplines - fine art, film and animation, literature and music.

**9.2 Weight:** 10 credits

**9.3 Outcomes** (in addition to those listed under critical cross-field outcomes)

Upon completion of this subject, students should:

- have developed extensive research skill and the ability to present research professionally, be it verbally or in written form (international harvard research method),
- be able to debate the fundamental aspects of our paradigm with reference to the theory and philosophy of modernism and post-modernism and case studies from existing design and visual communication,
- be able to express thorough knowledge of all the content, listed above, in written or oral presentations,
- have developed general industry level of visual awareness (significant contribution to this by other subjects is assumed),
- have developed sophisticated visual literacy and thorough comprehension of the social, cultural, technological, economic and communication environment in which they will work in industry.
- A high level of sophistication regarding all the above outcomes is expected in preparation of critical thinking required to meet the learning outcomes for the degree year thesis.
- Presentation of a comprehensive research paper in front of internal and external panel.

**9.4 Teaching and learning strategies (in addition to the general learning and teaching strategies)**

- The subject is treated as an integral part of design.
- It entails, largely, independent study with guidance and critical evaluation by study leaders and other relevant lecturers.
- Initially research skill and theory is taught to facilitate the student's research efforts until students gain the ability to conduct professional research independently.
- Case studies, sourced from existing professional design and other creative endeavours, are analysed during intensive group discussion sessions.

**9.5 Assessment**

- Assessment against defined outcomes-these are mostly analytical essays and presentation of short research papers.
- Sufficiency of learning is determined by means of an appropriate number of short papers and analytical essays as well as during group discussions and debate of the presentations by each

student. These discussions occur during personal consultation with study leaders and other relevant lecturers.

- Peer assessment and self assessment resulting from interactive group discussion and debate
- First draft is assessed by study leader and an external moderator (min. Masters degree) in order to direct and improve final research paper.

## 10. LEADERSHIP PROGRAMME III

### 10.1 Summary of content

This process focuses on the long-term and in-depth exploration, development, internalisation and sustainability of advanced EQ skills and competencies and the latter's effect on the group dynamics of the work team. The theory of spiral dynamics & its implications for sustainable a values driven leadership philosophy. The learning platform is a semi-structured experiential interactional group process which revolves around 2 key components:

- (a) Group and individual tasks which are prepared and discussed
- (b) Presentations and group discussions based on the theoretical underpinnings of Emotional Intelligence and stellar performance.
- (c) Values Driven leadership and spiral dynamics
- (d) Resilience building for stellar leaders

### 10.2 Weight: 02 credits

### 10.3 Outcomes (in addition to embedded critical cross-field outcomes)

Upon completion of this subject students should:

- Raise awareness of the adaptability & general mood subscales of Emotional intelligence
- Increased awareness of the advanced skills of relationship building skills & their impact on work team creativity, productivity & commitment
- Increased awareness of the importance of personal & professional vision on the work team
- Increased awareness of how the ability to communicate the vision effectively has a direct impact on the team's levels of motivation, commitment and drive towards that vision
- An introduction to spiral dynamics & a basic understanding of the various stages on the spiral.
- A basic understanding of the various interactional patterns that are created at various stages on the spiral
- Increased awareness of, & identification of the stage specific dynamics on the spiral & its ability to empower great leadership
- Increased awareness of the importance of a values driven leadership style for sustainable & effective works teams & sustainable business success.
- Basic understanding of the interrelationship between the stage of human development on the spiral & its impact on the leader's ability to build both personal & team resilience.

### 10.4 Teaching and learning strategies

- The lecturer teaches on a continuous basis, building on knowledge gained as the program progresses.

### 10.5 Assessment

- Continuous project-based assessment, against defined outcomes, resulting in marks per project.

- Evaluation by the lecturer of students' work and progress during group discussion and critique.
- Peer assessment and own work assessment as a result of interactive group discussion and critiques.
- The lecturer facilitates relationship building processes on a continuous basis, building on knowledge gained as the program progresses.

## FINAL ASSESSMENT FOR SUCCESSFUL GRADUATION FROM THE BACHELOR OF DESIGN PROGRAMME

### Requirements for the award of BACHELOR OF DESIGN IN INTERIOR DESIGN

Students must achieve a minimum mark of 50% for each of the following:

- Coursework, and
- Major Design Project; and
- Portfolio.

The results are calculated as follows:

- Coursework: Each subject (including Experiential Training) must be passed.
- Major Design Project: The average of three marks: one mark each awarded by the study leader and two subject lecturers for the project.
- Design Portfolio: The average of four marks: one lecturer, one internal moderator and two external moderators.

### Duration

All the requirements for the award of the BACHELOR OF DESIGN must be fulfilled within a minimum of three years and a maximum of four years.

end