Built Environment

INTA1001
Interior Architecture
Composition 1: Making

Convener Name: Rob Vlahovic
Disclaimer
This abbreviated course outline is indicative of the outcomes, delivery and assessment. While Course Learning Outcomes will remain constant, other details may be subject to change. The full and most accurate course outline will be available in Moodle.

1. COURSE STAFF

<table>
<thead>
<tr>
<th>Course Convenor</th>
<th>Rob Vlahovic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email</td>
<td><a href="mailto:R.Vlahovic@unsw.edu.au">R.Vlahovic@unsw.edu.au</a></td>
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</tbody>
</table>

2. COURSE DETAILS

Credit Points:  6 UoC

<table>
<thead>
<tr>
<th>Learning Activity</th>
<th>Hours per week</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>1</td>
</tr>
<tr>
<td>Tutorial</td>
<td>0</td>
</tr>
<tr>
<td>Studio</td>
<td>3</td>
</tr>
<tr>
<td>Computer Lab</td>
<td>0</td>
</tr>
<tr>
<td>Online learning activity</td>
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Description
This course provides students with foundational making skills and capabilities used within the profession of interior architecture as tools for communicating spatial information to a range of audiences. This course introduces a range of techniques for representing spatial strategies in both 2 and 3 dimensions, including basic analogue and digital drawing and model making. This course is educationally sequenced alongside all other year one session one BIA (Hons) courses.

The learning diversity of the studio is capitalised on in this course with teaching structures set in place to encourage students to participate in design rhetoric around the Design project though the lense of applied ‘communication’. This open conversation between students and tutors emulates that of a professional practice, teaching and learning becomes an integrated by-product of the conversation between learner and teacher and peer too peer. This occurs within the studio in a tutorial setting with students sharing design ideas, methodologies and experiences.

A large component of this course engages students in learning through project scenarios relevant to industry. Projects are built around design situations that embrace a mix of academic rigor with technical skills and attributes required in industry for the communication of a design.
Program Learning Outcomes (PLOs)

1. Initiate and lead innovative change using creatively, analytical skills and the effective development of new knowledge in the field of interior architecture.

2. Engage responsibly and sensitively with cultural, historical and interdisciplinary global contexts in the synthesis of ethical and sustainable design solutions.

3. Critically analyse, evaluate and synthesis complex field specific knowledge and contexts in a reflective and independent manner using advanced theoretical and technical skills through a robust understanding of cultural diversity.

4. Interpret and communicate complex field specific information and ideas; providing critique and reflection utilising innovative and creative technologies and analysis.

5. Effectively communicate knowledge and ideas to a range of different audiences and settings using verbal, digital and visual representational techniques.

6. Demonstrate adaptability and responsibility as a collaborative scholar who is capable of research-led design enquiry and ethical design practices.

7. Employ collaborative and equitable team work practices and skills.

Course Learning Outcomes (CLOs) with Alignment to PLOs and Assessment

<table>
<thead>
<tr>
<th>CLO #</th>
<th>CLO Statement</th>
<th>PLO #</th>
<th>Related Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLO 1</td>
<td>Document and perform elementary idea-led design enquiry through the application of a reflective design practice utilising basic 2D representational techniques and methods.</td>
<td>1,4,5, 6</td>
<td>1a, 1b, 2a, 2b</td>
</tr>
<tr>
<td>CLO 2</td>
<td>Construct a rudimentary 3D model using interior architectural model – making techniques and conventions through a process of design interrogations.</td>
<td>6,7</td>
<td>1a, 1b</td>
</tr>
<tr>
<td>CLO 3</td>
<td>Demonstrate effective communication skills on basic design ideas verbally to a range of audiences.</td>
<td>5,6</td>
<td>1a, 1b, 2b</td>
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### 3. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Weight</th>
<th>Course Learning Outcomes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1A. FUNDAMENTAL 2D REPRESENTATION</td>
<td>30%</td>
<td>1, 2, 3</td>
<td>Wk 3</td>
</tr>
<tr>
<td>An iterative and curated collection of rudimentary 2D orthographic drawings with verbal presentation</td>
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<td></td>
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<tr>
<td>1B. FUNDAMENTAL 3D REPRESENTATION</td>
<td>20%</td>
<td>1, 3</td>
<td>Wk 6</td>
</tr>
<tr>
<td>An iterative and curated collection of rudimentary 3D models with verbal presentation</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2A. FUNDAMENTAL 2D/3D INTERPRETATION</td>
<td>15%</td>
<td>1, 2</td>
<td>Wk 8</td>
</tr>
<tr>
<td>A draft collection of 2D and 3D interpretive and idea-led drawings and models</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2B. FUNDAMENTAL 2D/3D INTERPRETATION</td>
<td>35%</td>
<td>1, 2, 3, 4</td>
<td>Wk 10</td>
</tr>
<tr>
<td>An iterative and curated collection of rudimentary 2D and 3D interpretive and idea-led drawings and models with verbal presentation</td>
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### 4. WEEKLY COURSE SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Learning Activity</th>
<th>Assessment Submissions</th>
<th>Related CLOs</th>
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| 1 - date | **Thinking in 3D and 2D** (groups)  
Model a 3D form, your ‘totem’  
Highlight and sketch plan, section, elevation on model  
Photograph this process | | 1, 2, 3 |
| 2 - date | **Drawing in 2D** (groups)  
Use 3d model "totems" from wk1  
Draw plan, section, elevation  
1:1 scale, A1 paper  
Any medium  
Drafts for sign off by tutor  
+  
Timed verbal pitch ‘practice session’ in peer groups with Gwyn Jones | | 1, 2, 3 |
| 3 - date | | Assessment 1a  
30%  
**Fundamental 2D representation**  
2D drawings + verbal pitch | 1, 2, 3 |
| 4 - date | **Thinking and Making**  
Ideas through model-making | | 1, 3 |
| 5 - date | **Iteration**  
Iteration through model-making | | 1, 3 |
| 6 - date | **Refinement**  
Reflect and refinement through model-making | Assessment 1b  
20%  
**Fundamental 3D representation**  
3d models + verbal pitch | 1, 3 |
| 7 - date | **Observational analysis of a material**  
1hr Individual  
Photograph and sketch macro and micro details of selected material  
2hrs Individual  
Rapid sketches and models interpreting and abstracting material properties  
Note 3 key adjectives to describe essence of material | | 1, 2 |
<table>
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<tr>
<th>Date</th>
<th>Activity</th>
<th>Assessment</th>
<th>Credits</th>
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| 8 - date | **Re-interpreting a material**  
Use wk7 experiments  
Re-interpret your material to create a new ‘hacked’ material expression  
Use your models to sketch one perspective view  
Process work for sign off by tutor | Assessment 2a  
15%  
Fundamental 2D/3D interpretation  
Process work review | 1,2 |
| 9 - date | **Photoshop for storytelling**  
Develop hand-drawn exploded axonometric and perspective drawings in Photoshop  
Q&A/Tutor sign-off on draft storyboard mock up and verbal pitch | | 1,2,3,4 |
| 10 - date | | Assessment 2b  
35%  
Fundamental 2D/3D interpretation  
Collected 2D/3D drawings/models + Verbal pitch | 1,2,3,4 |