

# Inter- rior de- sign



If architecture is the science that organises living space, interior design (also known as Interior Architecture) focuses on the specific details of these spaces. Students will consider essential aspects such as distribution and organisation, and more specific points such as atmosphere, designed on a human scale, as well as finishes, textures and surfaces.

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The projects carried out in this area of design are directly linked to the various fields of interior design, such as temporary architecture (stands, exhibitions, cinema, TV and theatre set design), living spaces and commercial interiors (hospitality, offices, window dressing, shops).

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Temporary  
architecture  
Renovation  
Set design  
Living spaces  
Commercial  
interiors

# 1st & 2nd semester

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## **DESIGN AND BUSINESS**

This subject aims to introduce students to their future field of business.

The main aspects covered during the course are: what is a company; what elements interact within it; what is its context and what is the future market of interior designers; what are the main sources of funding; what is an invoice and a contract. The course also acts as an introduction to social skills and commercial decisions and informs students as to intellectual property rights for their projects.

The aim of the subject is to inspire interest among students in all these matters that will, in the future, equip them as professionals able to fully develop their professional career.

## **DRAWING AND GRAPHIC TECHNIQUES**

Drawing is the instrument that is common to all designers and plays a crucial role both in the preparation and communication of projects.

This subject is based on drawing practice using the most basic of resources,

pencil line drawings. These are then developed by applying different expressive techniques, and in so doing, students firstly become competent in intuitive representation and in how to graphically consider the project process, and subsequently to achieve different expressive and communicative effects by applying the various possibilities offered by the different techniques.

## **DESIGN BASICS**

Design basics is a common subject in many design colleges, and is mainly based on the Bauhaus and Vkhutemas basic course. The main purpose of this course was to achieve a change in attitude among students, introducing them to creative and experimental processes, and moving them beyond an excessively partitioned and academic knowledge.

Some of the content that was taught in those courses has been incorporated into current, regulated basic training. It is still necessary to introduce design basics that develop concise learning processes in formal experimentation, in which students gain a visual language that serves as a basis for complex project processes.

## **SPACE AND VOLUME**

Space and Volume is a pivotal subject for students to understand and develop their visual language in a physical, three-dimensional context by learning specific, volume-related procedures and how to handle physical components. These tools bring students closer to understanding the tangible and sensitive aspects of forms and as a result, to the physical experience of the creative process from an intuitive and unique perspective.

## **PHOTOGRAPHY AND AUDIOVISUAL MEDIA**

This subject is a tool to access audiovisual and photographic representation and production from a scientific perspective. Students will gain the necessary skills to manage audiovisual information documents for research purposes and to approach their own creations.

## **SCIENTIFIC PRINCIPLES OF DESIGN**

This is a core subject that offers the scientific and technical knowledge that Interior Design degree students need for their future professional career. It strengthens their professional and creative skills, something that many professionals today are lacking. It provides students with the foundations of the technological part of their interior design studies, the terminology and vocabulary used in the various fields of application of interior design.

## **PRINCIPLES OF DESIGN HISTORY**

The subject provides future professionals with essential training in styles, movements, trends and designers. In this regard, the course contents support and add to the technical education of designers by asking them to critically consider the historical-conceptual context. Each teaching unit gives a detailed view of design history and links it to examples of contemporary art and architecture.

## **DIGITAL LANGUAGES AND TECHNIQUES**

This subject initiates students in the basic procedures used in computer-based drawing and design (CAD). In short, they will use new technologies in the development and production of their creative project and as a tool for communication and management.

Knowing how to use various professional programmes is essential to be able to carry out and implement projects and to go about presenting them in a contemporary way. In this sense, this subject course rounds off training for these future professionals.

## **BASIC PROJECTS**

Projects are a meeting point; they are formed from diverse elements and fused together in their final result. They are not the sum of different disciplines but rather an interaction between different knowledge and skills. The reality of a project is more than simply the sum of all the parts. This subject organises the foundations to be able to later carry out projects. This subject is strategically important as it marks the beginning of students' professional careers, in which they will learn to use the typical techniques, tools and skills of interior designers.

Students will be introduced to the theory and practice of interior design, managing basic concepts such as: the client; the job; agreeing the schedule of needs; the project model or the idea behind the project; the project draft; the basic project; and the communication project, focusing on visual communication, both in terms of defining floor plans and creating atmospheres.

They will apply this knowledge to a specific interior, considering the specificities of the brief and the characteristics of a hypothetical client. They will search for information concerning technique, design, architecture, culture, etc. and analyse it critically to then apply it to the interior design project.

In short, students will work on the concept of “the constructed idea”: the dimensions, proportion, composition and order at the service of providing a solution to the specific demand.

## **SYSTEMS OF REPRESENTATION**

In the Systems of Representation course, students will build on their knowledge and learn different communication and information languages.

They will learn to develop a spatial perspective of objects, incorporating logic into the drawings and constructions that they propose, which must always centre on the need to communicate. This will be in addition to other specific languages that will help to clarify ideas and the aesthetic, technical and formal information of the item in question.

Finally, to enable students to deal with any technical representation issues that may arise in Design studies; they will learn the following representation systems: Orthographic, Axonometric and Conical projections, and sketching.



# 3rd & 4th semester

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## **HOME INTERIORS PROJECTS**

The Home Interiors project takes a look at different types of housing by analysing the ways that they are used, as well as zoning and traffic patterns. Given that it is directly related to daily experience, we need to question stereotypical floor plans and take a fresh approach to clichés in everyday structures to think critically about how our habitat must change alongside new family and group structures. Students will carry out a housing project, creating a schedule of needs for a given place with its spatial restrictions. During the process they will take into account ideas concerning design, materials and construction systems, technical regulations and installation systems. They will finally create a document using objective graphic communication.

## **HISTORY AND CULTURE OF INTERIOR DESIGN**

History of Interior Design is a core subject that forms part of the History of Art and Design area. Each teaching unit gives a detailed view of design history

and links it to examples of contemporary art and architecture.

The subject provides future professionals with essential training in styles, movements, trends and designers. In this regard, the course contents support and add to the technical education of designers by asking them to critically consider the historical-conceptual context.

## **INSTALLATIONS AND SYSTEMS**

A very technical part of Interior Design projects is the installation of services: drainage, plumbing, heating, air conditioning, electricity and lighting. The design and measurement of these installations cannot be an afterthought once the project has already been planned and distributed. Instead they need to be carefully considered from the beginning of the project. This is particularly the case for drainage systems, which call for the use of large pipes (and make use of gravity to enable flow), also requiring false ceilings, shafts or positioning underground to keep them out of sight. All this needs to be planned from the start. In the same way, air conditioning installations also require large ducts which will impact on the space and their aesthetic if they are visible. The machinery needed for this also needs a suitable, properly ventilated location.

Plumbing and electric installations do not define the design of the project to the same extent and are more easily incorporated. However, the proper functioning of the majority of the sanitation system and electrical appliances do depend on these installations. Additionally, lighting deserves special study given its expressive power and the way it interacts with the architectural space. Lighting design is not only technical but also artistic in nature.

Interior designers do not need to be specialists in each of these types of installation but they need to consider them in their distribution proposal and need to know how to draw them in their basic floor plans. They also

need to be able to interact with installation technicians to manage the project implementation, and will also need to know the regulations that apply to these types of installations. Finally, they must take into account environmental and energy sustainability considerations in their choice of heating, air conditioning and hot water sources.

## **CONSTRUCTION**

Through this subject students will gain the technical knowledge of construction needed to support their Interior Design specialisation, covering the technical and construction aspects required when carrying out a real project.

This subject aims to give students a full understanding of the construction elements that are involved in a project, as well as construction processes and techniques, all of which add to students' creative concepts to carry out interior design projects that combine both creative and technical-construction aspects.

## **MATERIALS AND STRUCTURES**

This is a scientific and technical-based subject that deals with aspects related to matter, its properties and characteristics and the possibilities that these can lead to in the field of interior design.

Since time immemorial, man has considered and analysed nature to look for materials with functional and/or aesthetic properties to be able to make specific structures and use them to build spaces.

From the extensive range of materials that are available today thanks to technological advances, interior designers must be able to consider them and understand which will be able to provide the desired functionality to design the interiors ensuring the best possible results.

## **TEMPORARY ARCHITECTURE PROJECTS**

Temporary architecture is gaining increasing presence in our urban environments as a way of expressing ideas, conveying knowledge, as a boost for culture, and even as a powerful advertising tool linked to commercial brands. It encompasses all sorts of temporary projects (stands for trade fairs, exhibition displays, showrooms, television and advertising sets, set design, recreational areas, kiosks, marquees, lightweight structures and portable constructions, etc.). The temporary architecture course allows students to play with the notion of what is temporary, the concept of non-permanence, lightness and the element of surprise. The idea is for students to experiment with space and fully develop their creativity, yet at the same time make it possible to construct this type of project using a simple and effective system.

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## **COMMERCIAL INTERIORS PROJECTS**

If architecture in general terms enables commercial exchange and social relationships, projects for commercial premises are by definition the ideal place to put together these types of requirement. In spite of what might seem to be very specific in nature, this type of project paves the way for an infinite variety of project programmes, as varied as the range of products on sale. In these projects both the graphic image and visual impact take on special importance, but unlike stands and showrooms, they are more long-lasting, meaning that the quality, durability and the attractive ageing of the materials used are also key factors. At the same time, it is also important to focus on the detail as large sizes or scales are not the norm, which is why the detail and the finish are of utmost importance.

## **PROJECT PRESENTATION & COMMUNICATION WORKSHOP**

In all interior design work there is a very important task in each phase of the project that makes it all possible, which is the presentation and communication of the product both to the client and at times, to the general public. As well as becoming an interior designer, students need to become skilful speakers who are able to convey ideas, motivate and interact with counter parties.

It is precisely these graphic media, whether verbal or non-verbal, that designers use to communicate, articulate, motivate and interact that this subject deals with.

## **DIGITAL TECHNOLOGY APPLIED TO INTERIOR DESIGN**

In this course, students will gain a deeper insight into the basic procedures used in computer-based drawing and design, and in the creation of virtual spaces. The use of these programmes is promoted as a technique to be applied both in the creative and production processes, and as a tool for communication and management.

Using various professional programmes is essential to be able to carry out and interpret interior design projects and to go about dealing with them and presenting them in a contemporary way. In this sense, this subject rounds off training for these future professionals.







# 5th & 6th semester

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## **AESTHETICS AND CONTEMPORARY TRENDS IN PRODUCT DESIGN**

The subject is structured over two parts: in the first students will study different aesthetic theories and concepts related to architecture and interior design; in the second students will analyse the latest trends of the profession.

The subject provides future designers with essential training on the different aesthetic values of architecture and interior design, as well as knowledge on the latest conceptual and formal trends in the trade. In this sense, the course content supports and adds to the technical education of designers by asking them to critically consider the historical-conceptual context.

## **MARKETING AND COMMUNICATION**

This subject analyses the concept and practise of marketing an object so that these future designers can gain an understanding of marketing philosophy, enabling the application of marketing principles, methods and techniques to

carry out effective communication and to benefit the students' professional careers.

Marketing is about creating a product or service that satisfies the needs of the client, offering it at a price that clients are willing to pay, making it available to the client in the place and at the time that they want it and drawing attention to it using codes and media that the client can relate to. Interior designers need to identify and understand marketing strategy, the business environment, the target audience, positioning and companies' marketing mix in order to be able to establish effective communication between the company and their target audience. Interior designers must be able to create interiors that deliver value to their target audience through the company.

Marketing is about creating, communicating, delivering and exchanging proposals with the highest value for its clients. Once exercising their profession, designers need to apply marketing principles and techniques to survive in a highly competitive and increasingly demanding environment.

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## **PROJECT MANAGEMENT AND EXECUTION**

The ultimate aim of interior design projects is to carry out the building work until the handover to the client in a ready-to-use state. This part of the process requires the involvement of different participants: the building firm, tradespeople, other technicians, monitoring boards from the public administration, etc.

Carrying out the building work for interior design projects constitutes a complex process that is done under the management of the interior designer. The aim of this subject is to prepare future designers to carry out different activities that an interior design project manager has to do. Students' training

will therefore cover the following aspects: understanding the process of carrying out the building work, coordinating those working on the project and drawing up the necessary documents at each phase of the process.

Given the nature of the training that this subject aims to provide, it will be an essentially practical course, moving from theoretical explanations to real situations. Students will be initiated into handling measurement and project management programmes that are frequently used in the industry.

### **INTERIOR DESIGN MANAGEMENT**

This subject analyses the role of design in industry and its importance when creating added value for a company.

Companies are becoming increasingly aware of the value of design as a means of attaining their strategic and corporate goals. Within the field of design management there are multiple outlooks, from the aspect of organising processes to developing new services and projects, to the view of providing solutions for companies' needs and the effective use of design.

With this in mind, and over the five teaching units that comprise the syllabus of this subject, students learn the importance of design management as a decisive activity when taking a strategic approach to interior design, from the perspectives of both an interior design company or when being hired for design and project management services by a public or private company.

### **BUILDING PATHOLOGY**

This subject rounds off students' knowledge in construction and materials.

They will study potential damage that can occur in buildings, analyse its causes and establish solutions and criteria on how to act to make the necessary repairs.

They will study different ways of building, analysing the pathologies and potential solutions that can be applied to their project in the Renovation subject.

## **BUILDING PROCESSES**

Within the field of design, Interior Design is a specialisation with a very well-defined scope. In the professional profile of interior designers, knowledge of systems and processes is key to carrying out their profession and for the construction aspects of their designs. Construction techniques have a direct influence on the quality and cost of the project and therefore determine it from the moment it is conceived.

Additionally, although interior designers do not fulfil the professional and legal requirements to work on aspects involved with the stability of construction work, in order to carry out their job they do need to understand the static behaviour of buildings and installations as these will affect their design proposals and the safety of individuals.

Through this subject, the aim is for students to gain the necessary knowledge in interior design to be able to design their own projects, considering the necessary technical and construction aspects in addition to their creative concepts to carry out interior design projects.

## **PROJECT: ELEMENTS FOR MASS PRODUCTION**

This subject is similar to product design but it deals with furniture and other items that are to be tailor made for a specific place. For a hotel interior for example, designers can create the furniture and items that fit each bedroom and that will be used in all the rooms. In the same way, furniture can be made to measure for a restaurant, an office, or any other commercial premises; or in homes, where the clearest example would be the kitchen or bathroom.

These pieces will be produced in small-scale series and are not designed to be placed to compete on the furniture market. They do not respond to a brand brief, they have been designed for a specific space, although in some cases they may be introduced onto the market as individual pieces. In fact, there are a number of furniture items on the market that were designed by architects to fit out specific interiors, and which due to the success of the initial small-scale production, were then produced on a larger scale.

On the other hand, architecture is moving towards mass production, seeking the industrialisation of some of its construction elements, such as stairs, walls, windows, floors and roofs or fittings, such as kitchen, bathroom and wardrobe fittings. By mass producing and prefabricating these construction elements, the quality is improved and costs are cut. This subject also looks at small prefabricated living spaces such as caravans, boats and small prefab houses.

## **RENOVATION PROJECTS**

The renovation project course aims to give students a critical attitude and an increased sensitivity concerning built cultural heritage and alterations made to them. In order to understand the spaces they will work on and their possible uses in the renovation process, students will study traditional building techniques, structural systems and architectural elements that define interiors, with the aim of determining their renovation possibilities. Students will carry out a project, creating a schedule of needs for a given place with its spatial restrictions. During the process they will take into account construction systems, technical regulations and installation systems. They will finally create a document using objective graphic communication.

## **SCALE MODEL WORKSHOP**

The Scale-Model Workshop responds to the need for students to work with

a real, 3D language from the start of the project process, helping them to perceive it as a design tool and part of a process in which the designed volume and space can be analysed and studied. It always goes hand in hand with other types of languages, making it possible to verify and check the design and what it communicates.

The aim of the course is to enhance students' spatial awareness by working in three dimensions and defining suitable criteria when choosing procedures and materials that will allow students to communicate their projects more effectively.

### **MEASURING AND QUOTES**

Elements of an interior design project include the explanatory and quality reports, and the measurements taken of all the materials and construction processes involved in carrying out the project to be able to calculate the project quote.

Measuring is a key part of the project as it is the basis of costing the implementation of the project. It forms part of the work contract and has a contractual nature used to monitor the execution of the project. It is also used as a basis to create the work certificates during the project. Additionally, the measurements define the implementation processes for the different tasks to be carried out and quantified, detailing the construction aspects that make it possible to convey the project's languages and intentions in writing.

### **SET DESIGN WORKSHOP**

The set design workshop does not only aim to introduce students to the complex world of theatre and cinema set design, but also to gain the concepts that will work for any type of set design so that this perspective may help them to work on other types of projects.

# 7th & 8th semester

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## **WORK PLACEMENT**

Work placements form part of the training carried out by Degree students with the aim of allowing them to apply and build on everything they have learned in their academic training. It also enables them to gain skills that will prepare them to carry out their professional activity in the field of Interior Design, increase their employability and their business mindset.

Placements may be carried out in centres pertaining to the ISEACV (Institute of Higher Art Education of the Valencia Region) or in collaborating companies, such as interior design and architecture studios, construction firms, furniture and fittings sector companies, shipyards, trade fairs (stands), events companies (temporary architecture), cinema, theatre or television production companies (set design) on both the national and international scene.

Work placements will be tutored by a professional, qualified tutor in the company and by an academic tutor from the EASD, who will be a teacher at the college.

## **FINAL PROJECT**

The Final Project marks the culmination of the training that students have received over the past years.

Students will complete their training with an original exercise in which they will have to develop and put into practise the skills that they have acquired during the different subjects they have studied in their degree and present it to a panel.

This project must reflect the personal and professional maturity that students have acquired during their years at the college.

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