

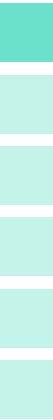


interior architecture

“The course is a gem; students are fully supported by dedicated, knowledgeable staff, operating from well resourced facilities with a strong studio culture.

Student projects and briefs are intelligent, the visual language nuanced, highly seductive and emotive. The programme benefits from its adjacency with Architecture whilst the discipline operates within a wider arts practice, a distinctiveness that students are keen to declare”.

Gayle Appleyard
Gagarin Studio
External Examiner 2015-Present





(1)

Introduction

This is more than a catalogue of student projects, it is the culmination of learning on the **BA(Hons) Interior Architecture** programme and the **new ARB Part 1 accredited PG Cert Interior Architecture** at Northumbria University. Thousands of hours of study have produced a group of graduates armed with diverse abilities, skills and personalities. It also provides an overview of the projects and approaches undertaken within each year.

Now in its 5th year, BA(Hons) Interior Architecture has already established a strong identity on creative reuse and building adaptation, working in partnership with live clients on live projects.

We are proud to celebrate the achievements of these graduating students, who have worked with commitment and enthusiasm throughout their three years of study.

Images:

Front cover: Jennifer Parkin
 (1) Natasha Kwok
 (2&3) Alison MacLellan



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BA(Hons) Interior Architecture

This studio based programme is concerned with the creative reuse, adaptation and rehabilitation of buildings, be they old, new, forgotten, redundant or in disrepair. It is concerned with the manner by which interiors are conceived and integrated into the existing site, with an emphasis placed on the recognition of built fabric and site narratives as precursors to the development of an adaptation. The programme uses the design project as the central vehicle for learning and is designed to stimulate and provoke imaginative responses to the re-use and adaption of existing architectural space.

In Year One, key architectural principles and processes are examined, exploited and framed within the context of the interior. Students work together within an open studio culture where skills, ideas and attitudes towards Interior Architecture are developed, discussed and acted upon in context. In Year Two, students enrich their learning and use design projects to test and advance key strategies for adapting and occupying existing buildings. In Year Three, design

projects present opportunities for a deeper critique of the subject and are both directed and self-initiated.

Alongside studio projects, students examine both academic and practical aspects of Interior Architecture such as its history and theory, as well as associated construction, sustainable design and management principles. These subjects are critically aligned to studio based project work, and provide valuable preparation for work in practice.

Students have undertaken live projects with national organisations and charities; year 3 students have worked with the Star & Shadow independent cinema in Newcastle and the National Trust at Seaton Deleval Hall, in Northumberland, learning to work with existing heritage buildings.

Live projects enrich the authentic learning experience for our students and place the programme at the centre of a national debate on adaptation and the formation of interiors.

This coming academic year sees the introduction of an additional, optional study abroad year in between years 2 and 3. Students can study the 3 year programme or add this optional year to their learning on application or during their study. This exciting opportunity allows our students to develop their subject knowledge and their cultural and personal skills towards becoming rounded specialists and can forge connections for future professional life.

Our PG Cert Interior Architecture programme has just celebrated the success of its first graduating cohort. This unique, 60 credit Post Graduate top up programme allows successful Northumbria Interior Architecture graduates to advance their studies within an Architects Registration Board (ARB) accredited programme to achieve Part I status. This ground breaking initiative enriches the offer to our students as it forms a future definition of creative reuse specialists within architectural practice and allows our graduates to broaden their career paths.



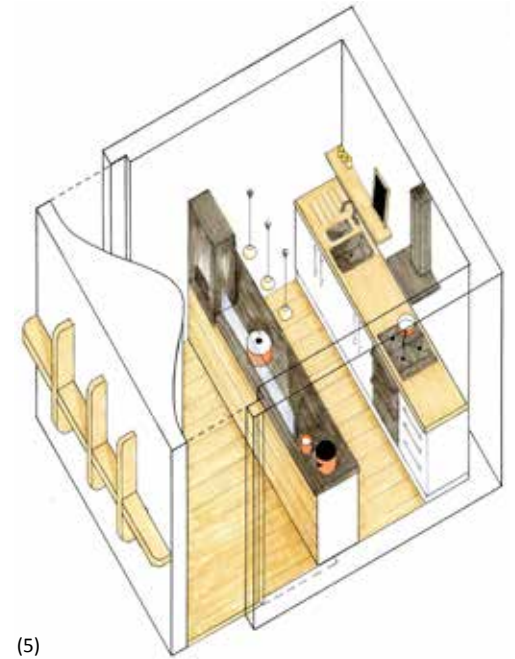
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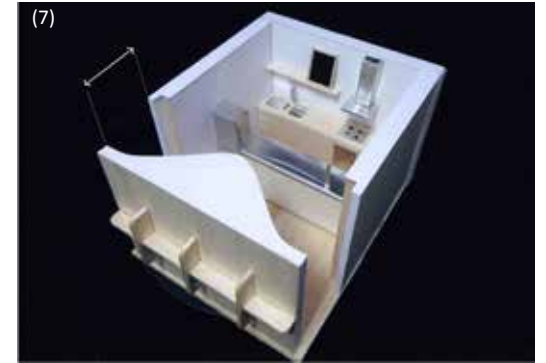
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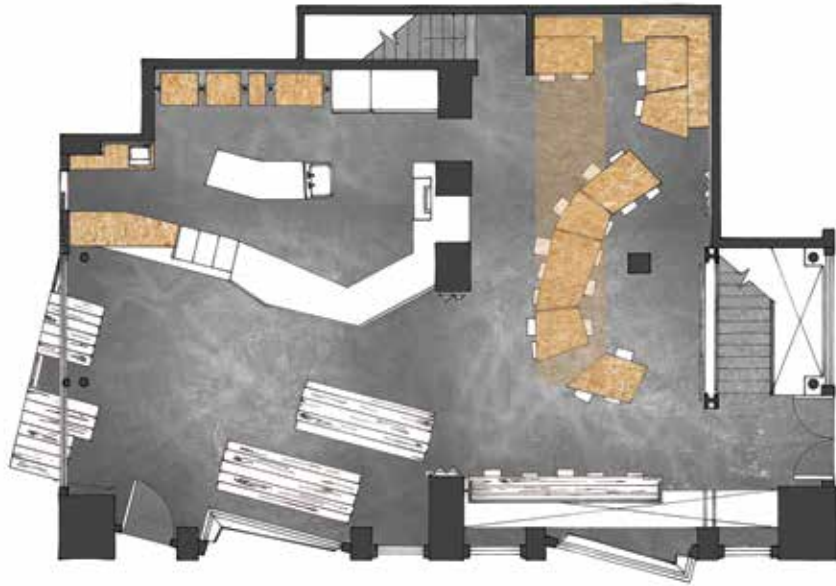
Year One

This introductory year establishes the territory and the processes associated with the subject. Studio based design projects are central to the curriculum and they develop in length and complexity as the year progresses. Students are taught important techniques and approaches and are encouraged to develop their creativity and practical knowledge through project work and supporting contextual

studies. Projects are explorative and are a vehicle for developing knowledge, skills, ideas and attitudes on the interior. Understanding, recording and manipulating existing space informs the studio activities with projects ranging from small to medium scale. Students understand the spaces we occupy and how they relate to and are used by society.

Images:

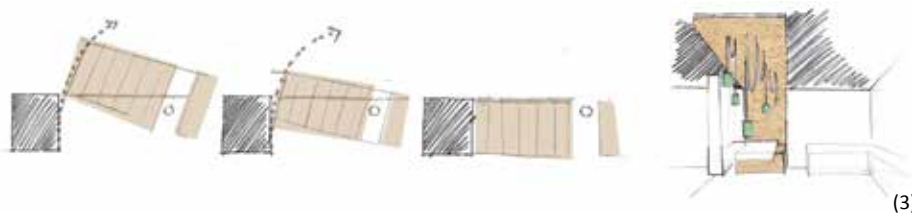
- (1) Connor Hewison
- (2) Ella Foster
- (3) Liam Clerkin
- (4) Peter Winterburn
- (5-7) Natasha Shrimpton-Dean



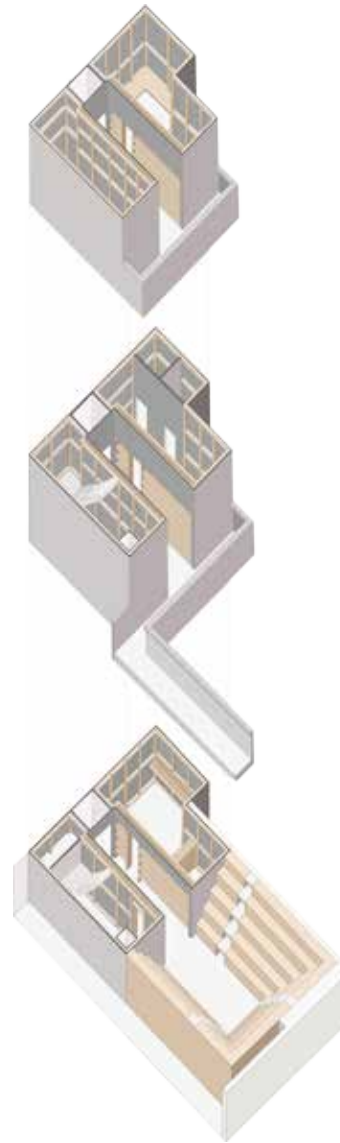
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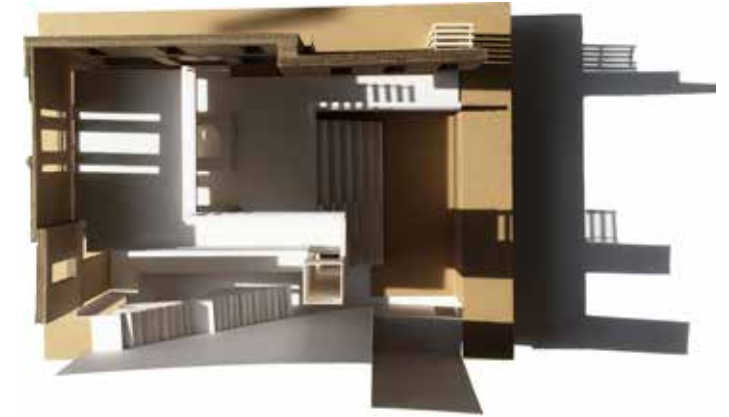
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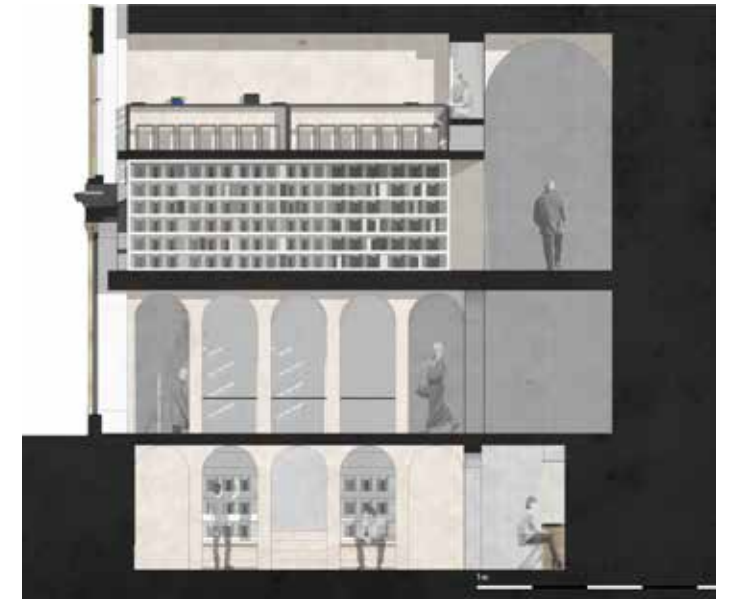
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Year Two

This exploratory year is again centred on the studio based design projects as the principle vehicle for learning. Students develop a body of knowledge on approaches to creative reuse, interior interventions and the relationship between the host site and the adapted interior. Design projects range from self-supporting structures, to medium and large scale

interiors and focus on key areas of site history, narrative and context, re use, adaptation and environmental and technological attitudes. Projects focus upon regional and urban environments, including live projects. Studio activities develop an approach to user needs and the fabrication of space with cross programme briefs for social and cultural venues.

Images:

- (1-3) Ella Foster
- (4) Joseph Spour
- (5) Max Ansell-Wood
- (6) John McGrath



(1)



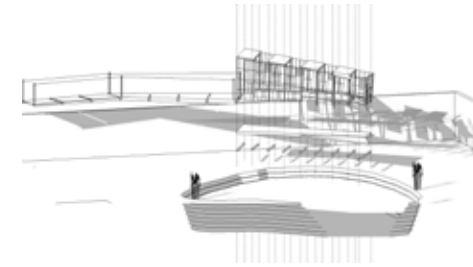
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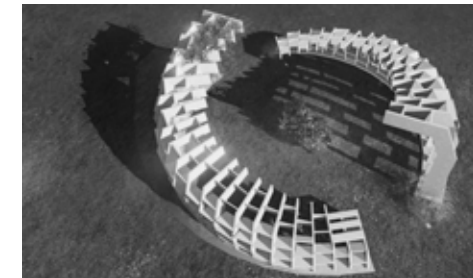
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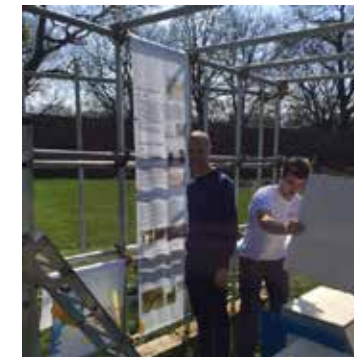
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Gibside Live

National Trust _ Seeds of An Idea

Gibside Hall and Estate sit to the south of the Derwent Valley on the Derwent River, a tributary of the Tyne, and is managed by the National Trust. The Hall (and estate) is the ancestral home of the Bowes Lyons, linking it to the current royal family. Mary Eleanor Bowes (1785) was a keen botanist and established an impressive collection within Gibsides esteemed walled garden. Working in partnership with the National

Trust, our Year 2 students embarked upon a live, funded project to develop ideas that resulted in an exhibition in situ and will result in a proposal being built.

Brief

The National Trust asked our students to develop ideas for a pavilion to exist within its walled garden to provide a focal point and to inform visitors of the walled gardens history, present and future. The

nature of the intervention was open and student developed a broad range of ideas that were informed by the sites rich history, its landscape and its embedded narratives. The exhibition celebrated the proposals by each student through public engagement to select a proposal with will commence construction this summer, with our students involved at every stage of the process.

<http://www.nationaltrust.org.uk/gibside>

Images:

- (1) Exhibition graphics; Field Design
- (2,6&9) Exhibition
- (3-5) Gibside Walled Garden
- (7) John McGrath
- (8&11) Joseph Spour
- (10) Leo Tsouramanis
- (12-14) Exhibition build; Jardine Couture, Spear Scaffolding, Field



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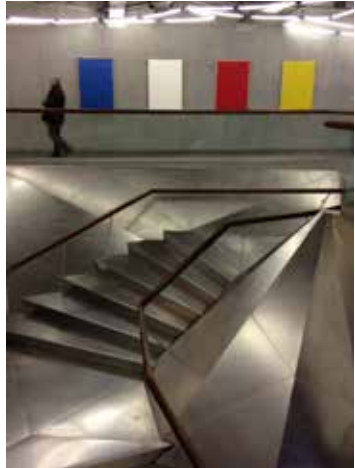
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Study Trip

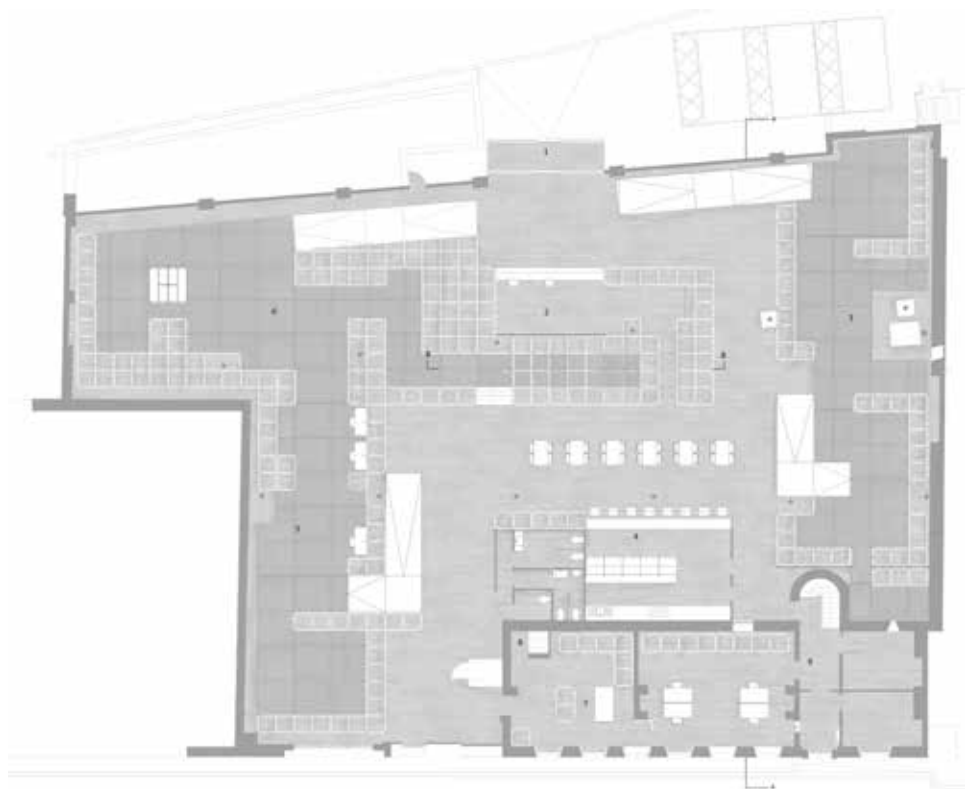
Year 2 Interior Architecture and Architecture students go on a European study tour each year to enrich their understanding and to support their cultural development as designers. Visits have included the Venice Biennale, Rotterdam, Paris and Berlin.

Madrid 2015

With its strong culture of building restoration, Madrid was this year's chosen city. The weeklong visit took in the likes of Herzog and de Meuron's transformation of a former power station to the sculptural CaixaForum, to the alteration of the old municipal slaughterhouse into the cultural centre, the Matadero and the converted brewery, by Aranguren & Gallegos, to the MuseoABC museum and underground gallery. Jean Nouvel's addition to the Museo Reina Sofia gave host to Picasso's masterpiece the Guernica, whilst the important extension of the Prado by Rafael Moneo represented great Spanish artists such as Velázquez and Goya.

Images:

- (1-2) Matadero
- (3) Casa Del Lector
- (4-6) Caixa Forum
- (7-8) Biblioteca de las Escuelas Pias
- (9) Museo ABC



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Year Three

The final year focuses on two major design projects as vehicles for the synthesis of ideas and attitudes towards interior architecture. Students declare an approach on the adaptation of existing buildings and use their design projects to test and confirm their ideas in preparation for professional careers. Projects focus on more complex briefs to confirm agility and awareness within the subject whilst providing opportunity

to demonstrate how complex cultural, technological and environmental issues can be integrated into imaginative solutions. Students demonstrate a holistic understanding of the practices of interior architecture through their portfolio of major project work and supporting cultural, environmental, and technological and management reports.

This year, students have worked on two live projects:

Moving; a live repurposing project for the Star & Shadow independent cinema, Newcastle to articulate a new home within an urban setting and

Brewing; a live creative reuse project for the National Trust at Seaton Deval Hall to develop a microbrewery for a grade II listed building within an estate of historic significance.

Images:

- (1-3) Frankie Paul
- (4) Ella Foster
- (5&6) Liam Clerkin
- (7&8) Alison MacLellan





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Seaton Delaval **Brewing**

National Trust _ heritage conversion

As early as 1080 when the Delevals were gifted land by William the Conqueror through to Vanbrughs Hall in 1720, Seaton Delaval Hall was long famed as a place to be entertained and enthralled. The Grade II* listed great estate, designed by Sir John Vanbrugh for the theatre loving Delevals is a prominent mark in the cultural landscape of the North East.

Now under the stewardship of the National Trust, the Estate begins to engage with the community and encourage visitors to explore the estate as a place of wonder.

Brief

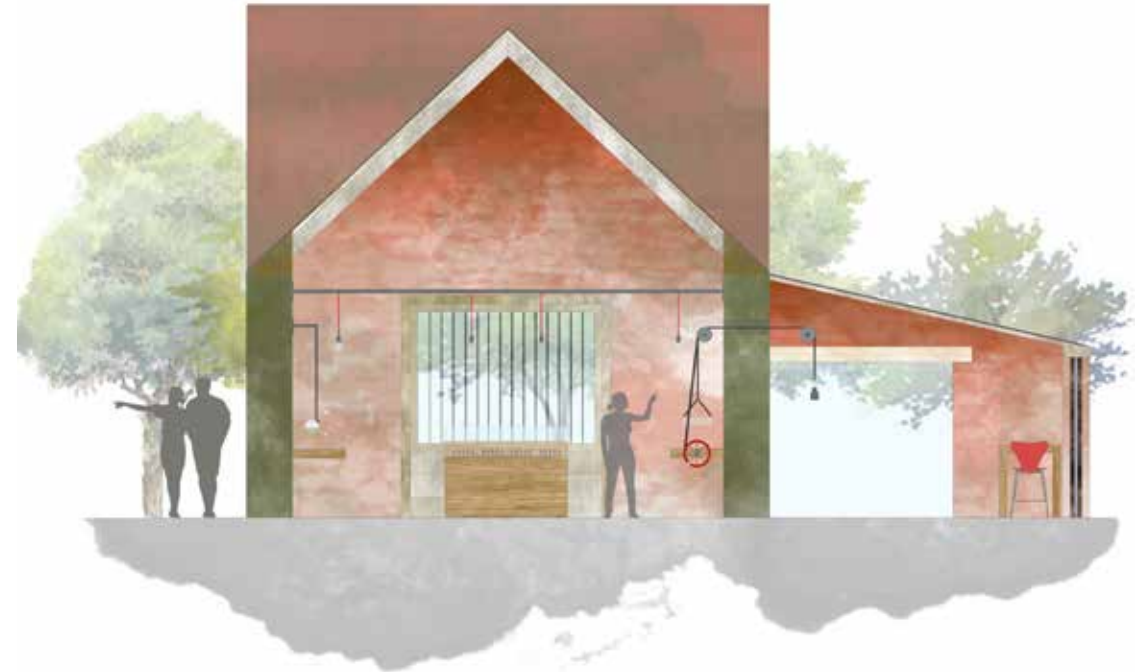
The Old Brewery at Seaton Delaval has had a varied occupation including a carriage house and a stonemasons workshop. The National Trust intend to capitalise upon its heritage as a hub from which the public can understand and explore the wider estate, whilst enjoying regional produce and brew. Working to a set client brief, the proposals considered the adaptation of the building through

a series of student determined projects for the production and consumption of distilled and brewed produce. Each project draws upon thematic narratives of the site and the wider contexts, placing the visitor at the centre of the proposal.

<http://www.nationaltrust.org.uk/seaton-delaval-hall>

Images:

- (1, 4&5) Old Brewery
- (2) Rob Green
- (3) Seaton Delaval Hall



John Boles



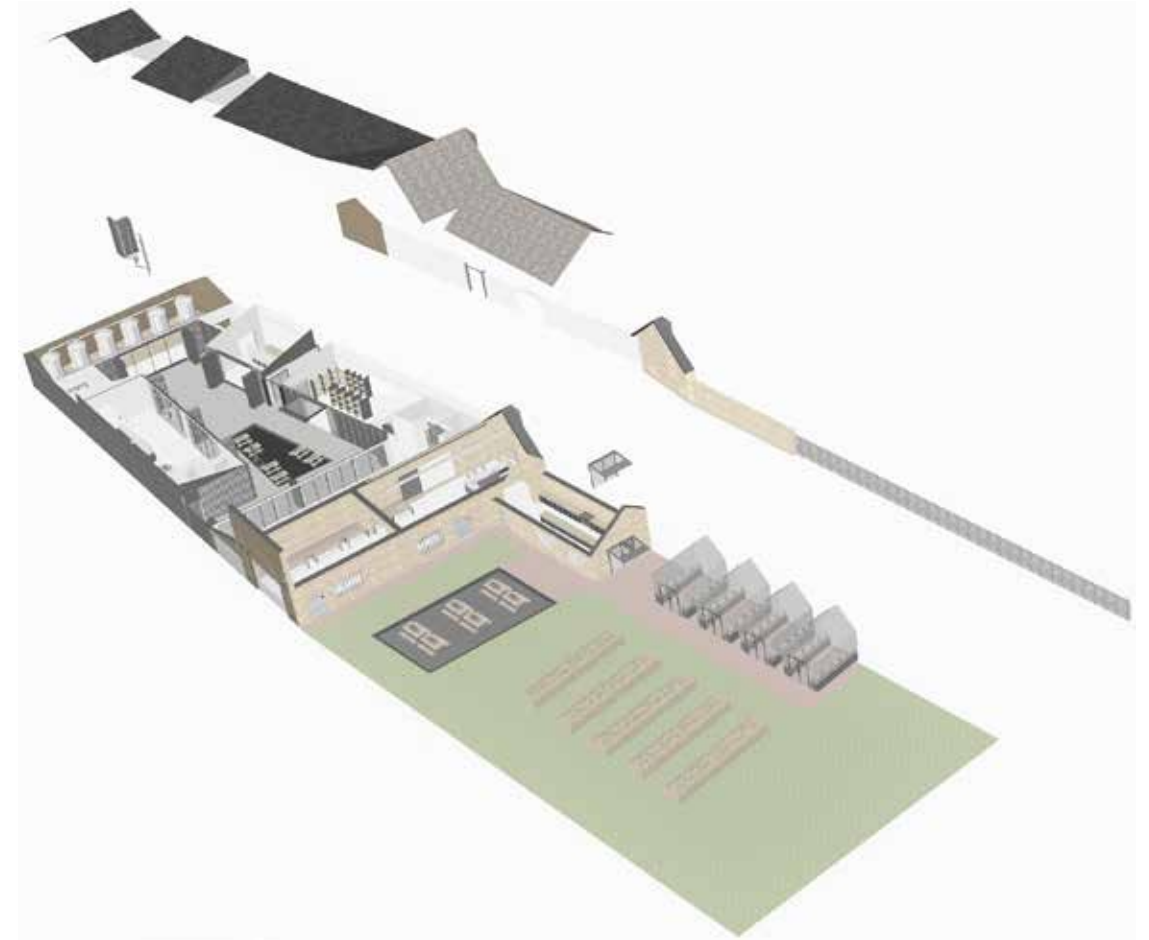
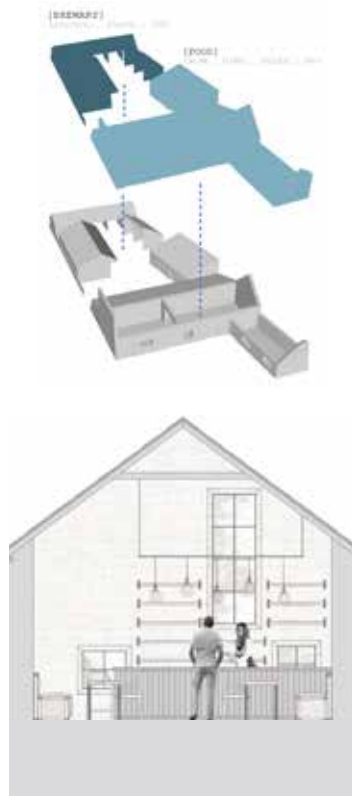
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Grog & Sausage Experience

The Grog and Sausage Experience was inspired by the Delaval's affiliation with the sea and naval history.

The scheme was formed by breaking down the production processes within the two differing typologies; cured meats and grog are produced at either end of the site which culminate within a central outdoor dining area.

The main aim of the scheme is to highlight the experience of the process within two forgotten methods.



Amy Brown

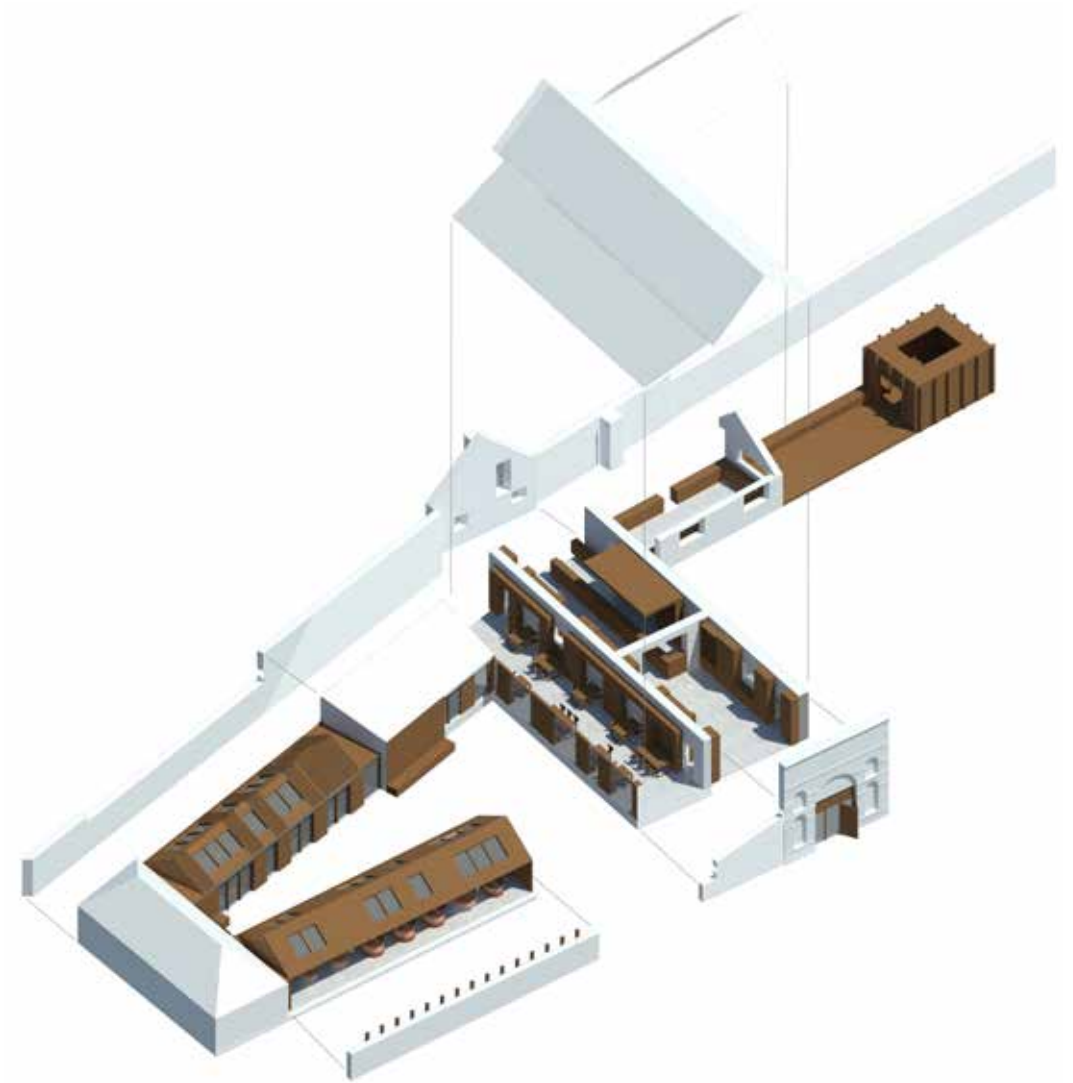
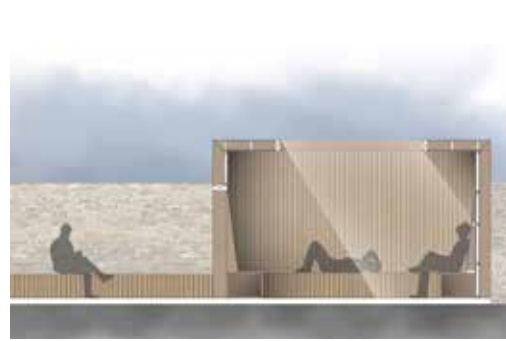


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Seaton Brewery

The redeveloped buildings will be in-keeping with the history of the Delaval Family. Firstly to retain the original brew house motif, proposing a small ale brewery, where the technique can be taught, tasted and then purchased on-site.

Alongside this, a process of cuisine within a banquette-style eatery, through on-site growing and local food supply, giving a real insight into what once was.



George Cook

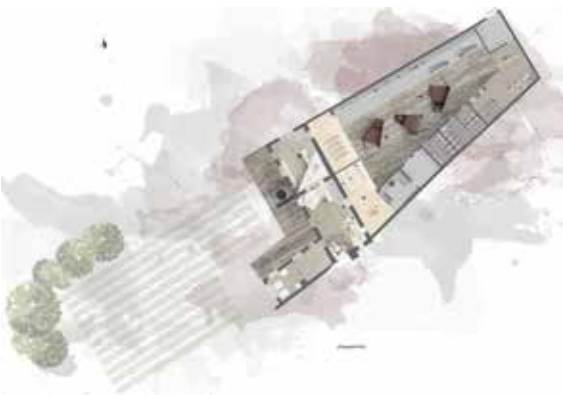


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Seaton Delaval Brewery & Observatory

The brewery, and once coach house, sits to the east of Seaton Delaval Hall and is a collection of buildings that vary in age. The redeveloped site not only brings back the craft of beer making but gives the visitor an opportunity to relax within the naked eye observatory, during both day and night.

The new design for the brewery celebrates the different crafts that have been practiced within the site.



Jade Defty

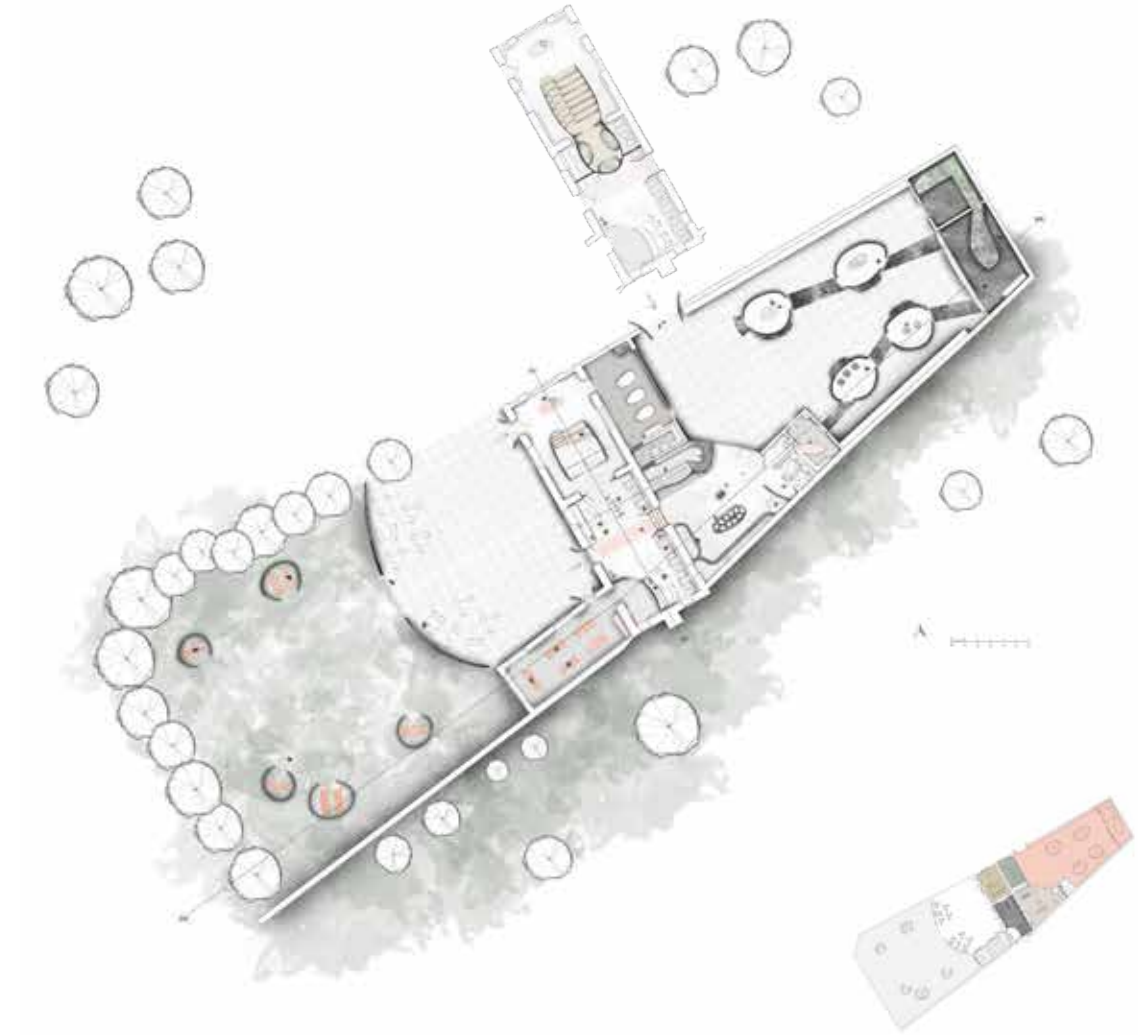


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Seaton Winery and Observatory

The proposal adapts the client's need for a *brew house* in a way that involves a visitor journey inspired by social interaction. The site composes of two elements, a winery experience and secondly an observatory.

The phenomena of natural light and being able to dwell within these spaces informs the user journey and encourages new experiences between the two functions.



Sophie Evans



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Bend & Brew

This proposed design draws upon the restoration and re-development of the Seaton Delaval estate over time. Conceptual development around tea leaves used the density of tea leaves in water to determine the location of the areas on site. The idea of visitor wellbeing and balance is combined through a series of spaces and their varying purposes.

Within the walled courtyard sits a micro tea brewery covering all stages of tea creation. The brewhouse houses areas for raw food classes and yoga courses to take place along with a health inspired cafe and retail space. Alongside areas for tea leaf growth in the courtyard, the Orangery on the estate will be restored to grow tea leaves and botanicals along with the necessary food for the health and wellbeing courses.



Kayleigh Foster

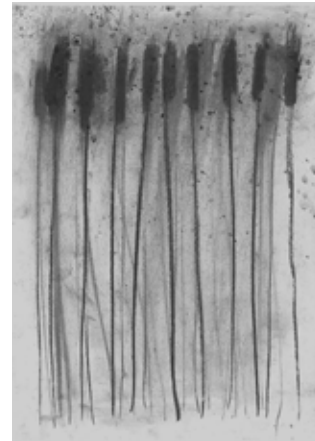
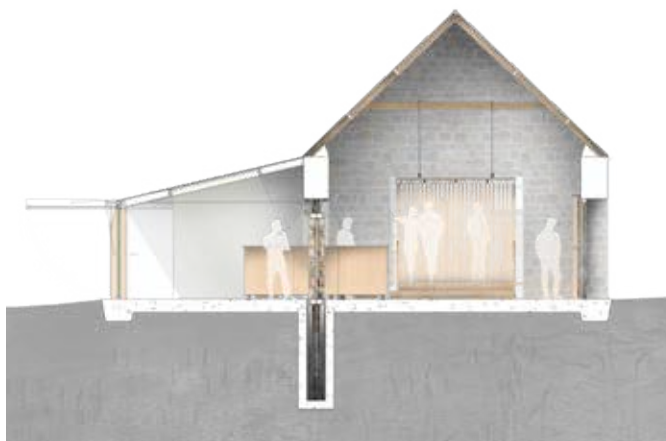


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On The Rocks
Geological Centre & Purveyors of Fine Whisky

The geological nature and textural substance of the surrounding context has informed a holistic approach to the scheme. Materiality takes precedence in the form of natural, ecological rammed earth construction where the existing geology of the site becomes a part of the new intervention in a sustainable yet sculptural manner. Strata is exposed and celebrated in

the build up of layers of heritage and thus materiality. Black powder-coated steel frames are coherent throughout the scheme to dissipate the barrier between public vs private. Collaboration is encouraged through the use of workshops and excursions. The centre takes pride in its ethos to create a healthy balance between work and play.



Alasdair Graham

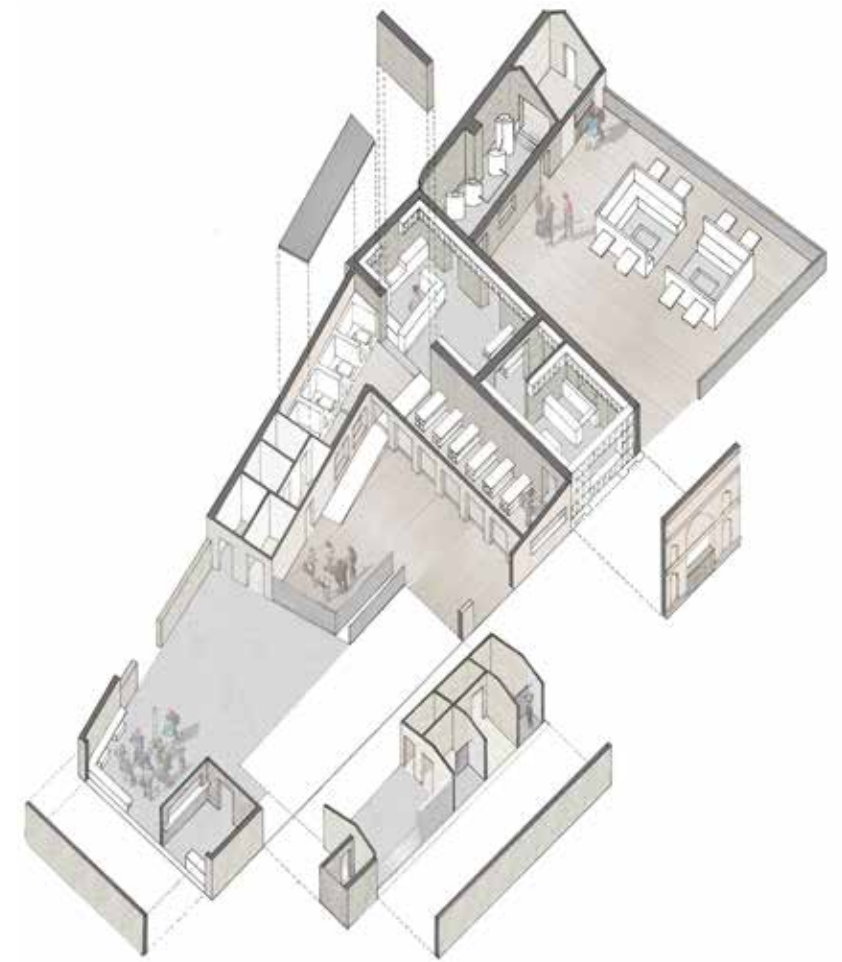


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Barley and Me Brewery

The scheme uses multi-functional spaces to allow a range of activities. The existing listed site is transformed into a functioning ale brewery and visitor centre.

The raw form of barley influences much of the design, from the material choice to structures. The brewery can also operate as a bar thanks to an extendible counter design.



Robert Green

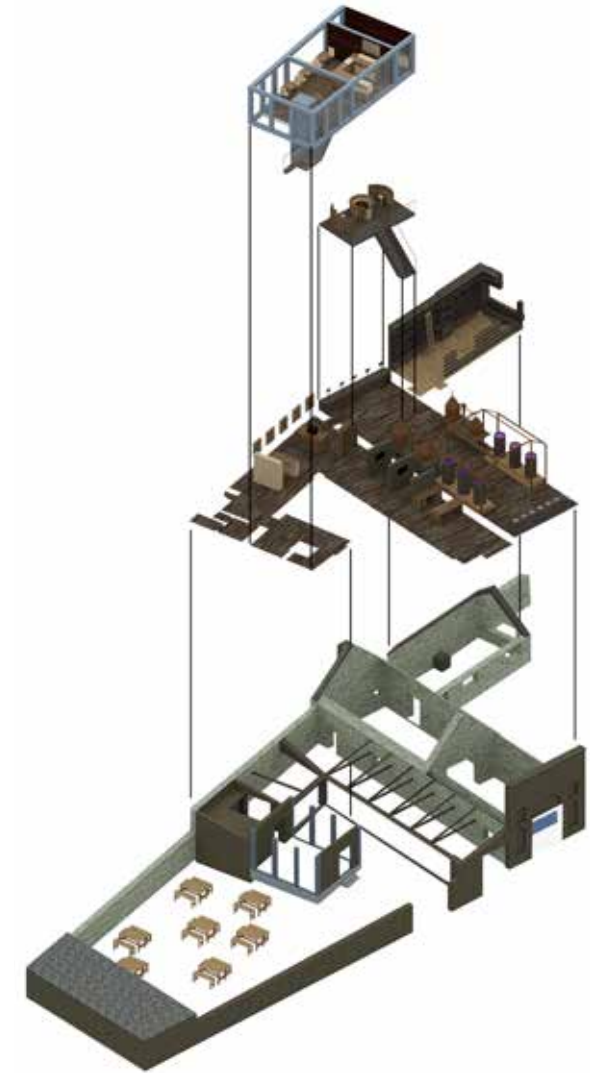


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The Outdoor Centre

The proposed scheme is inspired by the surroundings and natural forms of the land, connecting the local history and nearby areas to Seaton Delaval estate.

The Outdoor Centre also homes a small-scale brewery producing on site real ale for visitors to enjoy both indoors and outdoors around the fire pits.



Jordan Heckford

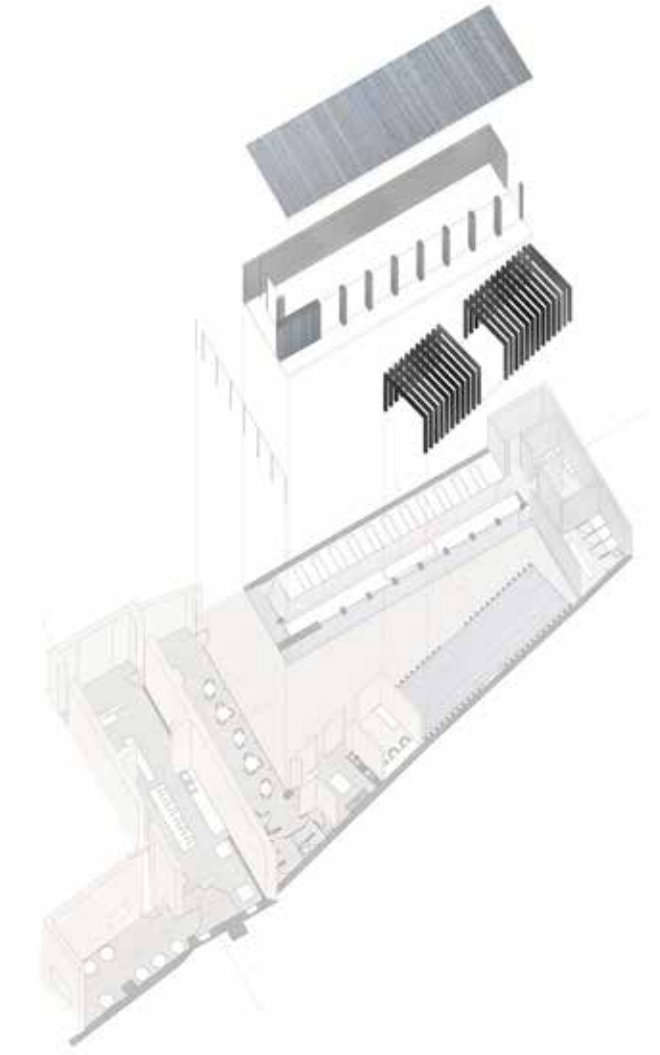
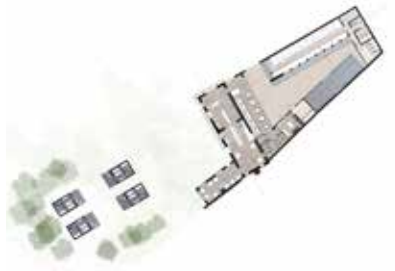
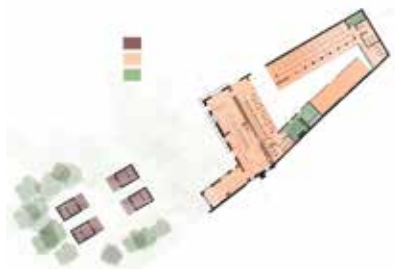


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Aqua Vitae

The proposed scheme revolves around the creation and appreciation of fruit brandy. Designed to provide the customer with an educational service in the art of distillery, as well as enriching the customers with the pleasure of producing and tasting alcohol. The concept derives from the juxtaposition of science and nature, both of which play a role in the creation of fine fruit brandy.

The chemical structure that continuously changes throughout the distillation process, combined with exploiting the surrounding natural grounds of the existing site, becomes a juxtaposing partnership that expresses the science and nature concept both architecturally and atmospherically.



Tess Ingle

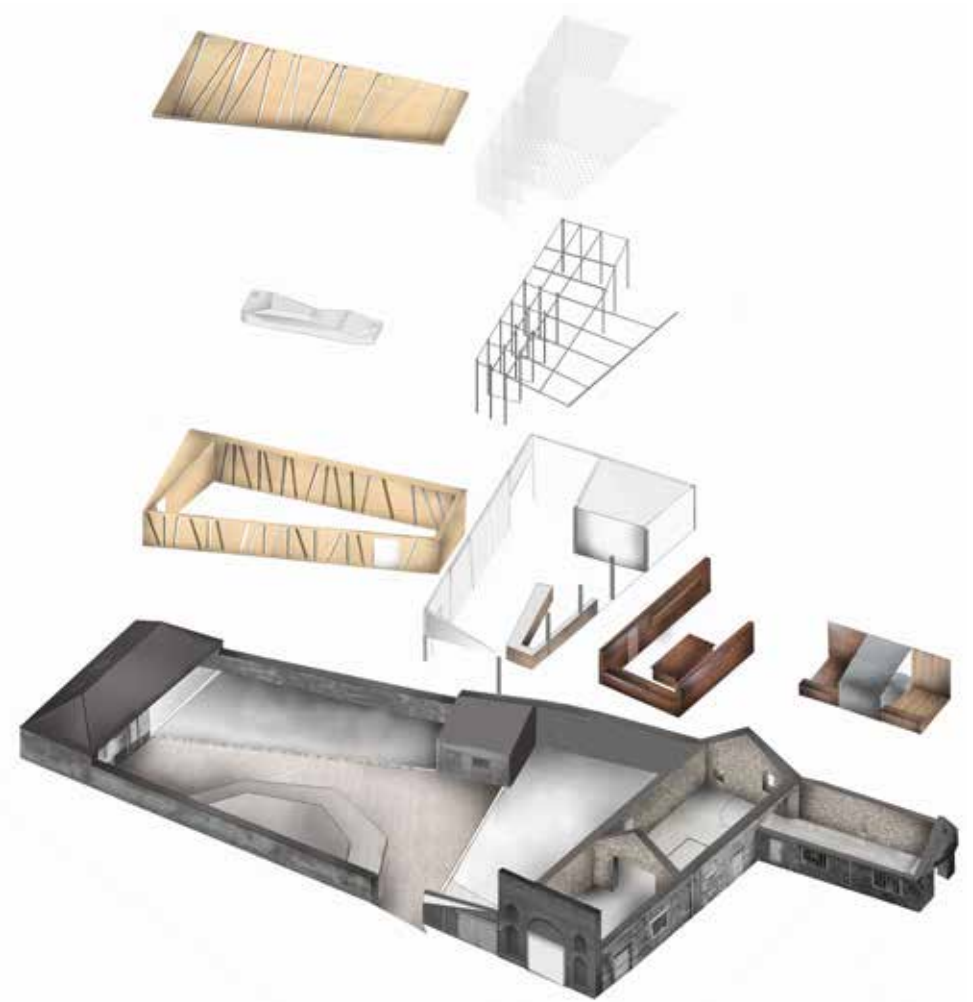
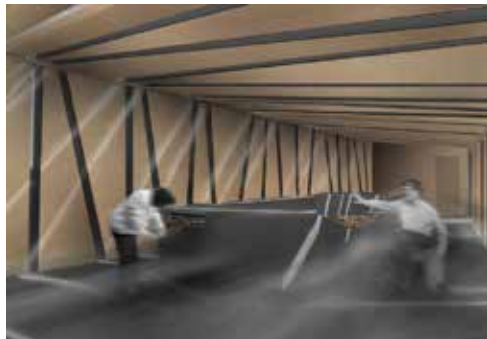
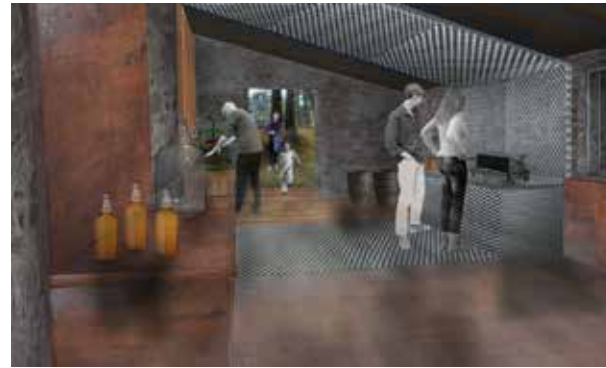


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Seaton Delaval Health Retreat

Seaton Delaval's astounding history, unique rural location and close proximity to the coast provides the inspiration for the creation of a destination wellbeing refuge and tea house. The creation a specialist tea house will sit at the centre of the proposal and will provide an opportunity for visitors to experience, enjoy and learn about tea brewing and the inherent health benefits.

The tea house will reflect and link the quintessential art of tea brewing and will provide tea tasting and tea brewing classes and workshops. The gardens and the grounds of the hall provide the opportunity to combine fitness, health, relaxation and wellbeing to create a unique experience. The proposal includes the building of a studio that will be used for fitness, yoga and meditation sessions.



Sarah Jamieson

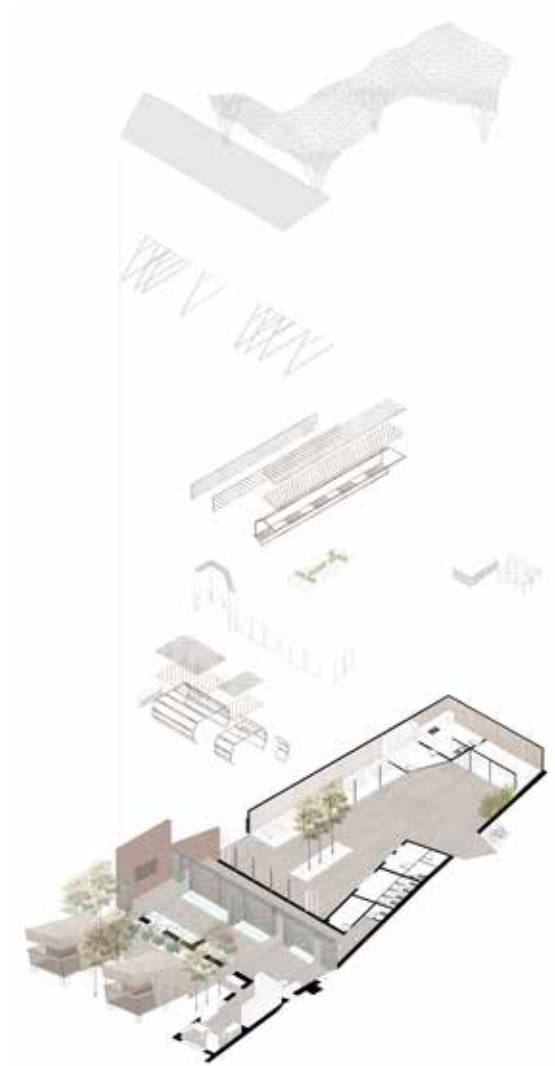


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Seaton Cider

Seaton Delaval Hall sits surrounded by native flora and fauna. The proposed design recreates the process of nature reclaiming the site after human absence, celebrating the beauty of the organic forms evident within the space. To appreciate and expose the original purpose of the brewhouse, Seaton Cider allows the process of cider production to be enjoyed as a journey

for the visitor to gain hands on experience from start to finish. Seaton Delaval cider brewery acts alongside a community hub for guests to view maps and choose a walking route before the walk. The site has introduced a meeting point for visitors to relax before or after the walk and explore the popular walking routes of Seaton Delaval.



Megan **McMurrough**



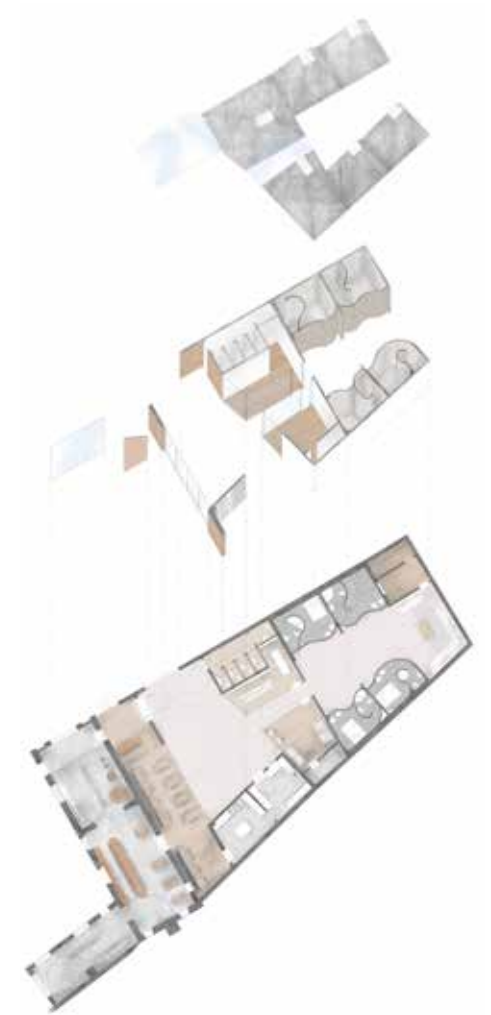
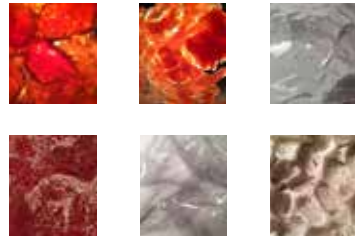
meganmcmurrough@hotmail.co.uk

Revive

Revive centre, located within the grounds of Seaton Delaval Hall in Northumberland. The centre will act as a bird rehabilitation facility with an informative and enjoyable visitor experience.

Expressing the link between nature and human well-being throughout the scheme, the centre will take ecology as the basis for the design.

The centres facilities will include a bird rehabilitation centre; information on surrounding wildlife; a communal central courtyard; indoor/outdoor seating, an organic cafe and shop selling on site, and locally sourced produce.



Heather Munro



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Seaton Delaval Craft Retreat

The new proposal within the grounds of Seaton Delaval Hall will aim to allow visitors to explore the historical industries of the Delaval family through craft. The existing brewhouse and courtyard will be restored to host a micro gin distillery, glass blowing studio and bespoke accommodation as well as a hub for visitors to the hall. The micro distillery will provide space for guests to produce their own

individually flavoured gins which will be decanted into their own hand blown bottles from the glass studio. Private pod overnight accommodation and outdoor lounge is provided for longer visits, whilst also having access to the public café/bar/restaurant within the courtyard. The proposal will also include a shop and information centre for day visitors to Seaton Delaval Hall.



Jennifer Parkin

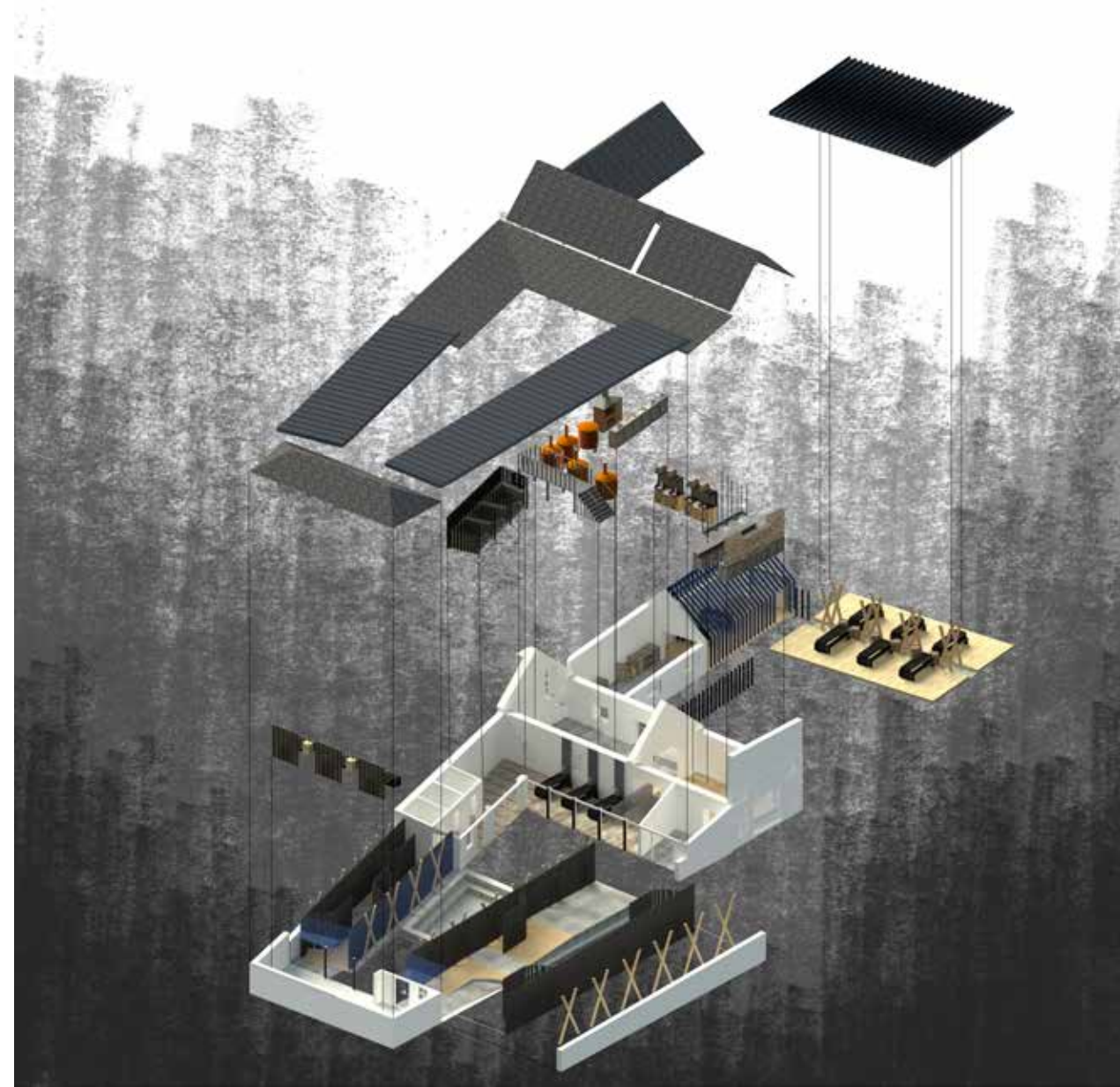


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Seaton Delaval Distillery

Integrity is at the core of everything the National Trust do, and at Seaton Delaval Hall the condition of the buildings vary that meaning of integrity - be it structural, economical or environmental. This produced a basis for material, design and purpose. Alongside this, historical art of the time was centred around the political satire concerning the 'Gin Craze of the 1700's', which has influenced the scheme.





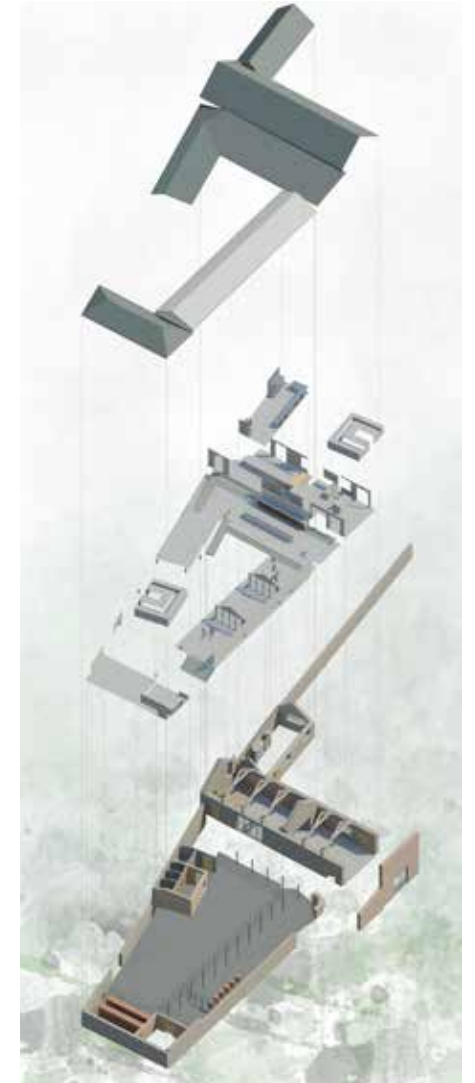
Krishna Patel



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The Colliery

The Colliery at Seaton Delaval Hall embodies the local coal mining heritage and industry through exhibition spaces which wrap around the site creating an experiential journey. The dual function of the project is a micro brewery and educational aspect with tonal shifts between spaces to distinguish between education and refreshment.



Ashleigh Peacock



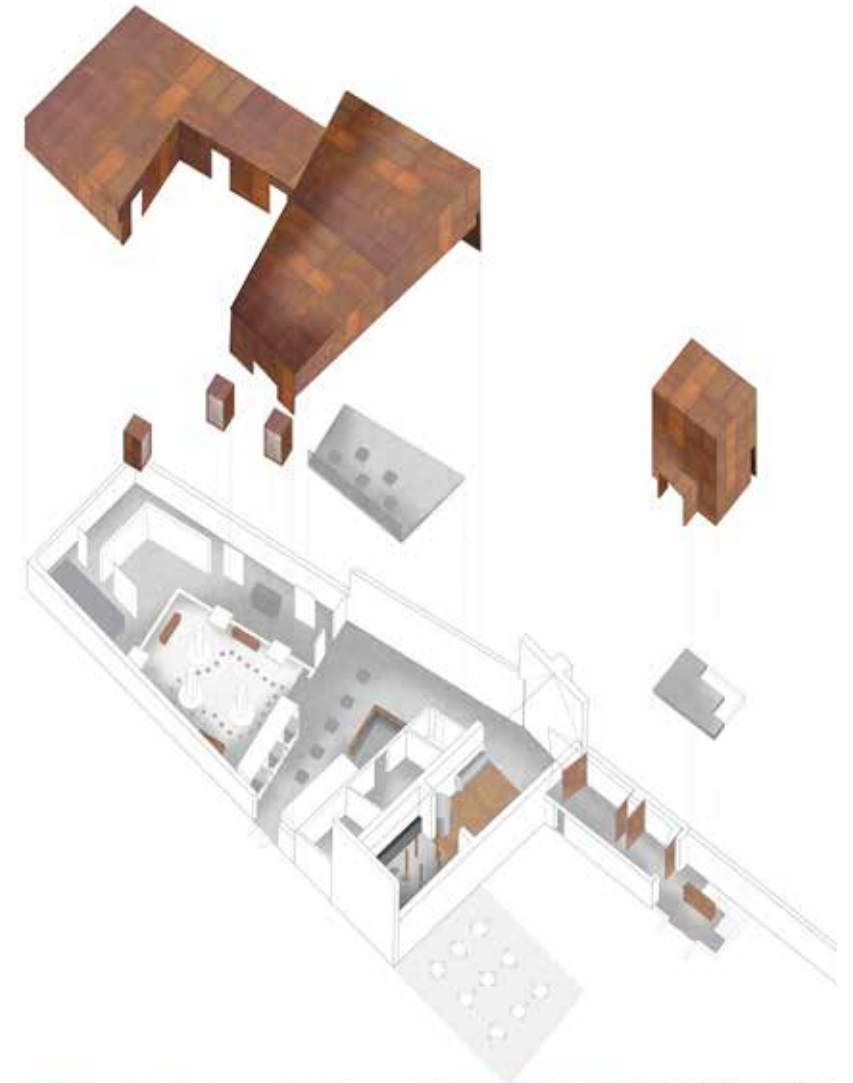
ashleigh.peacock@yahoo.co.uk

Wine & Dine at Seaton Delaval

A space to celebrate and learn – visitor provision in the form of a winery and banqueting hall. Inserting an installation into the existing site to produce a contemporary new layer using materiality and spatial planning to be able to clearly differentiate between old and new.



1:100 Front Elevation



Lauren Woodhead



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Seaton Delaval Multi-Sensory Winery

A multi-sensory winery based in the estate of Seaton Delaval Hall in Northumberland. The vision was to redevelop the Old Brewery located next to the Hall to encourage new visitors to come and learn about the history of the estate and the process of wine through new innovative methods using their senses.



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Independent Cinema Moving

Star and Shadow Cinema _ repurposing
 Star and Shadow Cinema is a Cooperative based in Newcastle, with the aim to show a truly independent programme of inspirational and inspired films. Prospecting a move to a new home, they have been in operation since 2006 at the centre of the independent film and event scene in the North East. The development of a new home is an exciting opportunity to express the cooperatives

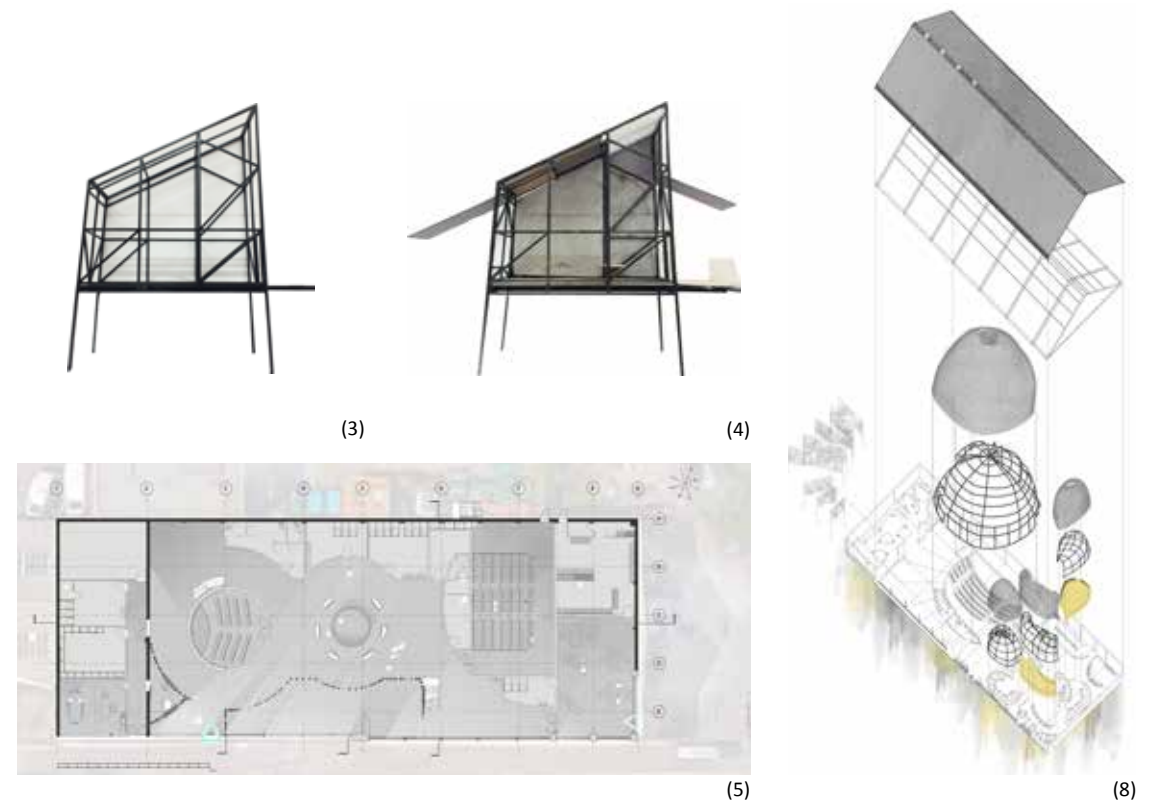
core values, through the creative reuse of 210 Warwick Street and the upcycling of their existing cinema, as a kit of parts, into a dynamic space as a haven from mundane mainstream film and a nursery for independent creativity and thinking.

Brief

A new home for Star and Shadow as a cultural centre for independent film that becomes a hub for makers, enthusiasts

and volunteers, whilst engaging the immediate and wider public through community spaces, workshop venues, artist and music studios, retail and events. Working to a client brief, the proposals considered the reuse of existing space through the re-appropriation of built and existing material fabric as an exercise in large scale repurposing.

<https://www.starandshadow.org.uk/>



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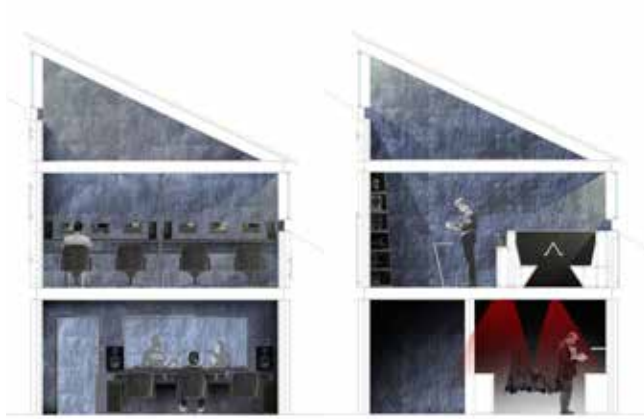
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Images:

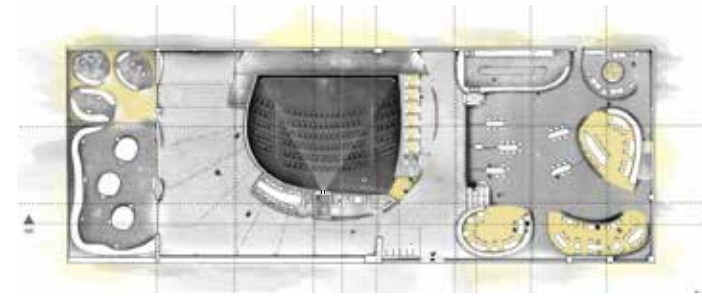
- (1&2) Warwick Street site
- (3&4) Alasdair Graham
- (5) Ashleigh Peacock
- (6) Sarah Jamieson
- (7) Jennifer Parkin
- (8) Sophie Evans
- (9) Megan McMurrugh



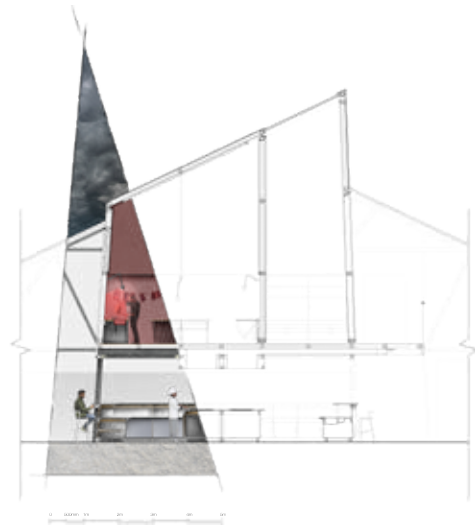
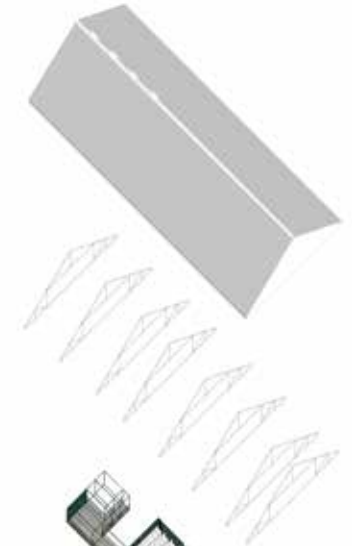
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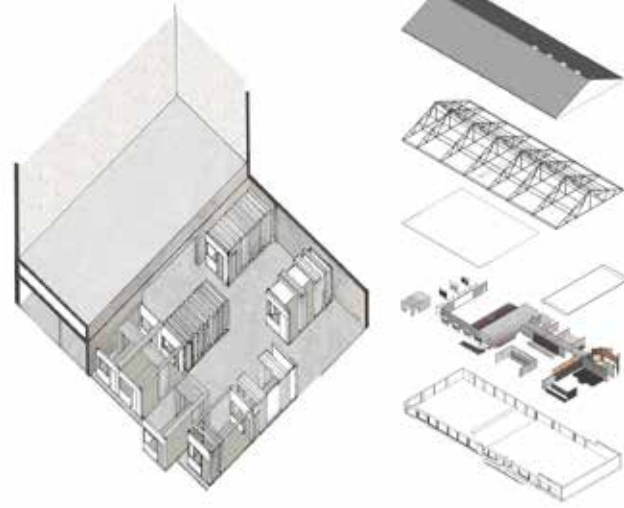
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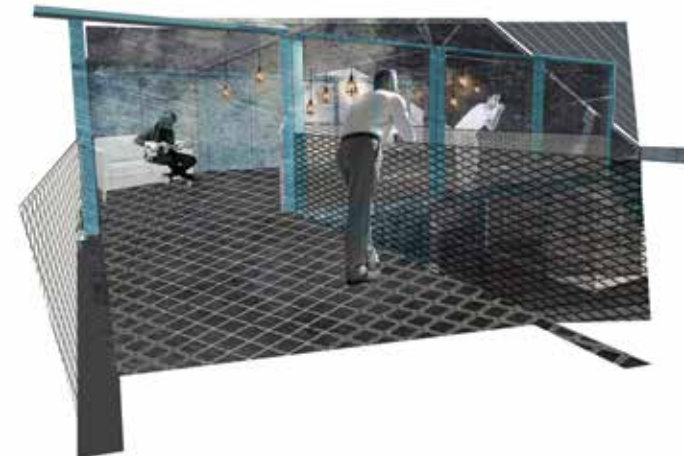


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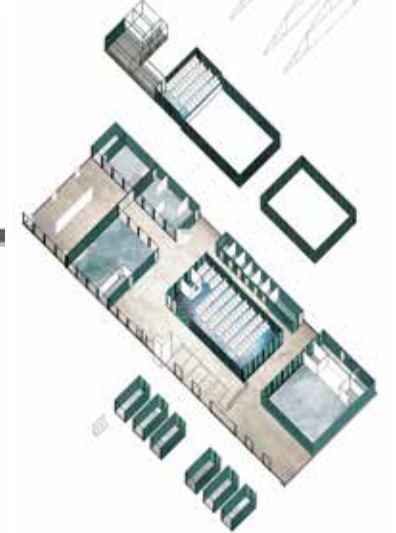


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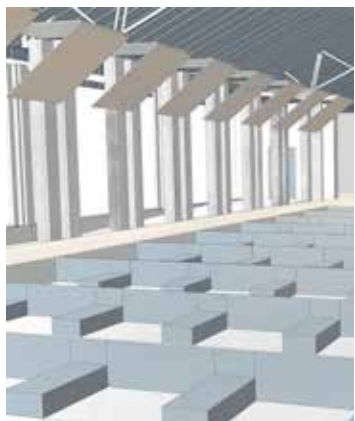
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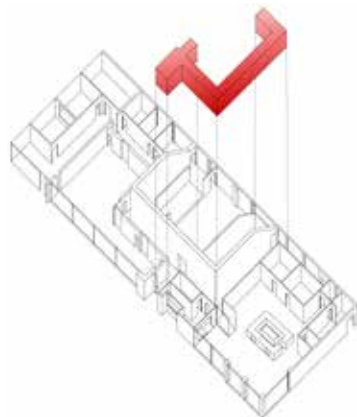
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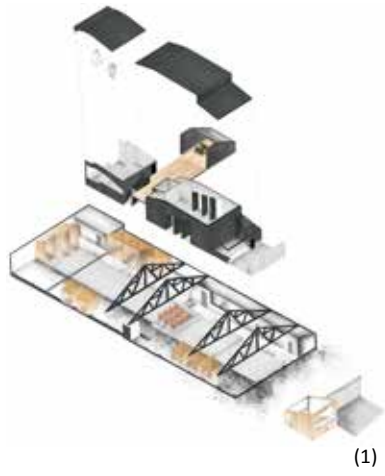
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Images:

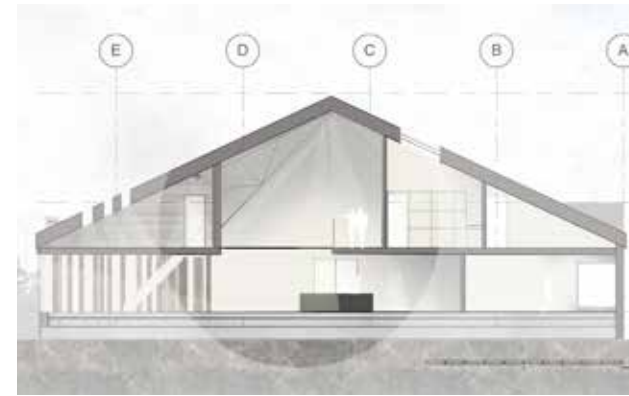
- (1&2) John Boles
- (3&4) Sophie Evans
- (5) Alasdair Graham
- (6) Robert Green
- (7) Jordan Heckford
- (8&9) Kayleigh Foster
- (10) Tess Ingle
- (11) Jade Defty
- (12&13) George Cook



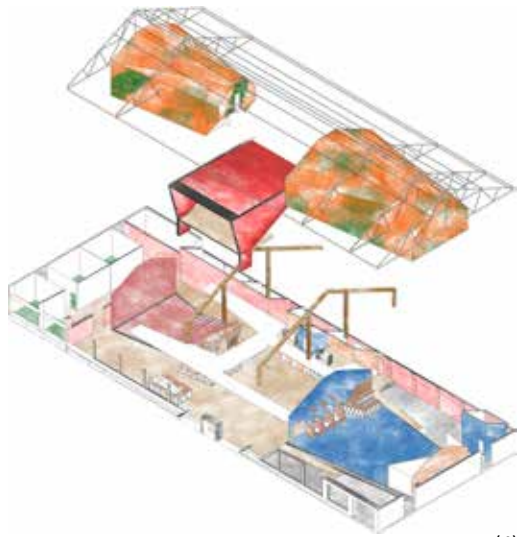
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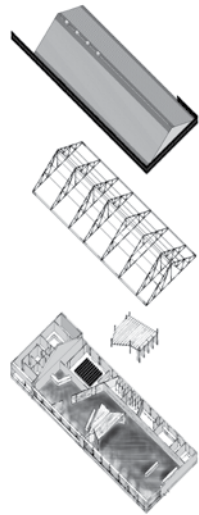
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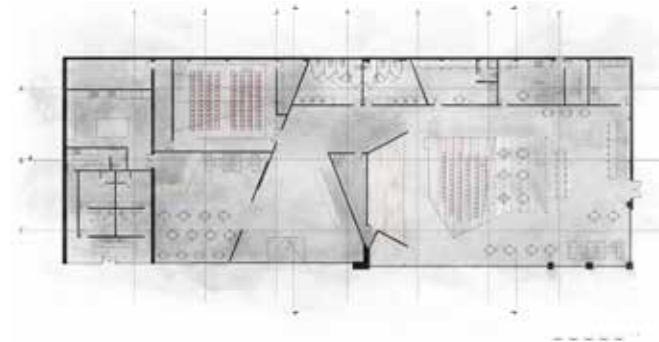
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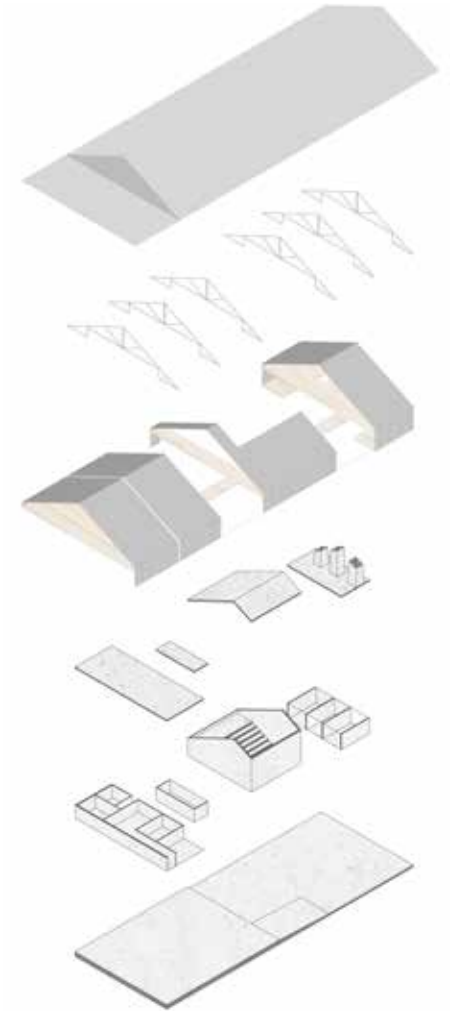
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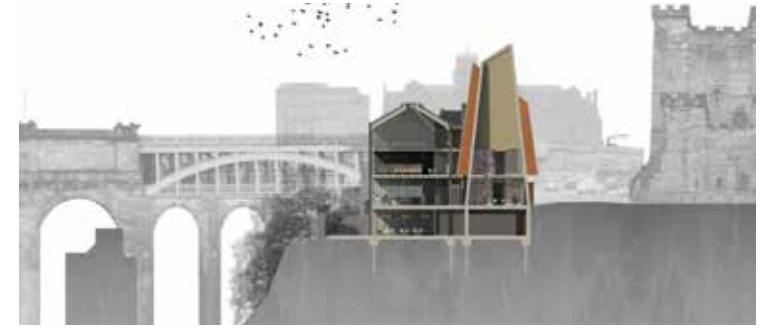
Images:

- (1&2) Sarah Jamieson
- (3) Ashleigh Peacock
- (4&9) Krishna Patel
- (5) Amy Brown
- (6&7) Heather Munro
- (8) Lauren Woodhead
- (10) Jennifer Parkin
- (11) Megan McMurrough



reading

(1)



(2)

Lit & Phil Reading

PC Cert _ Young Lit & Phil

This unique 60 credit PG Certificate programme of study allows Northumbria BA Interior Architecture graduates to top up their successful UG Degree award to satisfy the ARB Criteria for Part 1. This is the only programme of its type and benchmarks Interior Architecture at Northumbria as an innovative discipline, developing a community of creative reuse specialists who have Part I and can work in practice with adaptability.

Critical thinking, imaginative enquiry and rigorous design decisions stand at the heart of the programme, with curriculum content that supports a self-directed inquiry and evaluative rationale for contextualised ideas.

Students support their major design project portfolio with design rationale, technological and environmental appraisal reports.

Brief

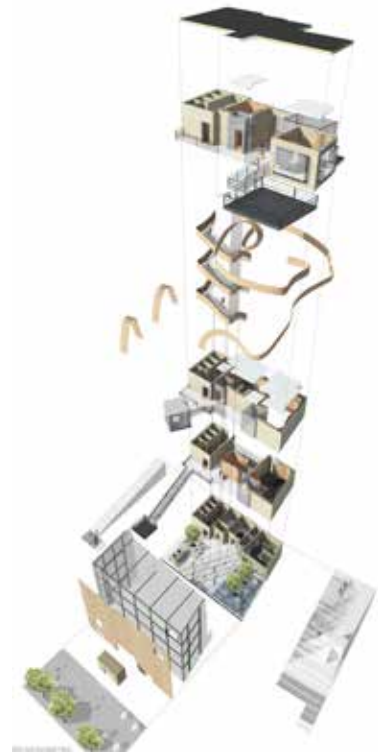
The Literary & Philosophical Society (Lit & Phil) in Newcastle was founded in 1793 as a liberal, enterprising and inquisitive college of thought. Demonstrations of technologies, such as George Stephenson's miners' safety lamp in 1815 and the establishment of The Newcastle upon Tyne Society for the abolition of Slavery in the British Dominions are just some of the Lit & Phil's significant

heritage. Grade II* listed, the building is at capacity and the following proposals seek to imagine a speculative Young Lit & Phil to house a specific collection and to accommodate the needs of a self-determined user group. The site abuts the Bridge Hotel, opposite the Castle Keep. The very origins of the city emerge from this site with the extant Keep dating to 1100's; the site is afforded prominent views of the Tyne.

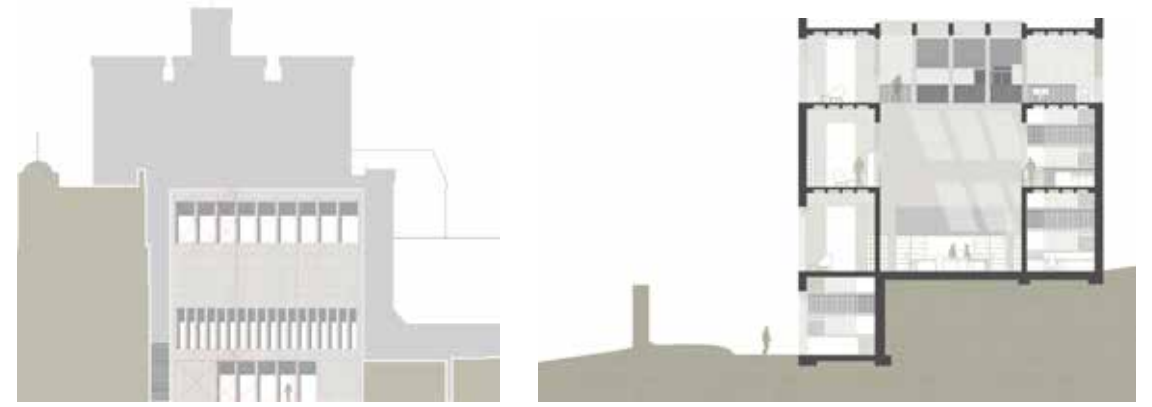
Images:

- (1) Castle Keep site
- (2) Liam Smith

- Following pages
- (3) Alison MacLellan
- (4) Emma Weeden
- (5) Liam Clerkin
- (6) Frankie Paul



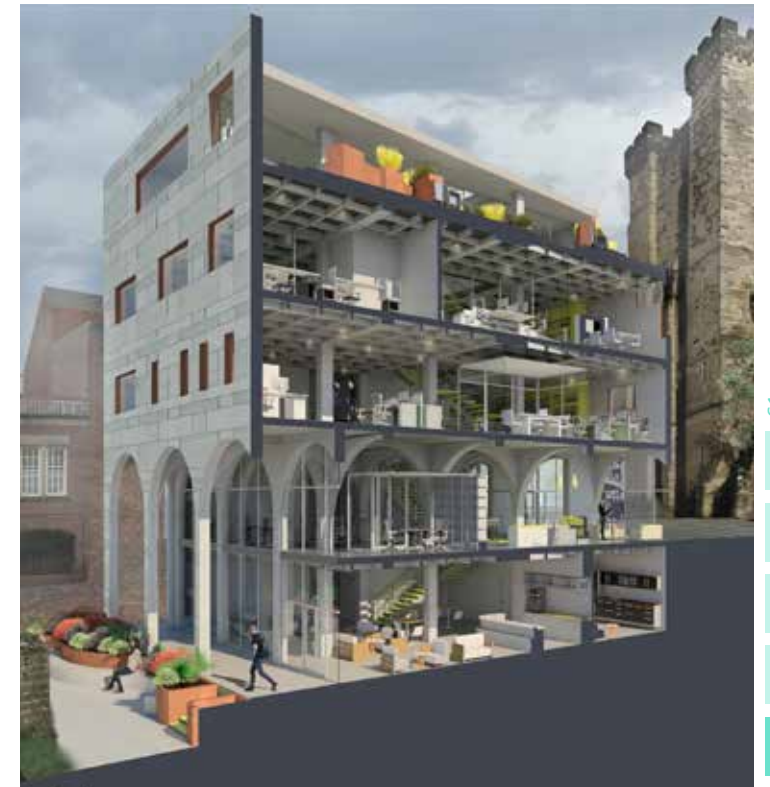
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(9)



(10)



(11)



(12)

Images:

- (1) Stephenson Works
- (2) Orangebox
- (3&4) Gibside
- (5) Monument Mall
- (6&8) Keilder Observatory
- (7) Seaton Deleval
- (9&10) Gibside Residential
- (11) iSix
- (12) Study trip '14 Villa Savoye

Learning Experience

Interior Architecture is a member of Interior Educators (IE) the national subject group for the discipline, showing at Free Range, the IE national graduate show each summer and at Reveal, Newcastle. The design project is at the heart of the programme; our students work in dedicated design studios, tailored to their specific needs. They have individual space to work and learn and enjoy the vibrancy the studio brings. Students work with their peers in the co-creation of knowledge, are encouraged to display and evaluate their work at the end of each project and take great pride in the quality of their learning.

The studio provides an authentic learning experience, mimicking professional practice and promotes personal time management and organisation in preparation for employment. This is supported by study trips, site visits and live projects. Our students experience live projects on construction sites, to work with live clients and to present their ideas to them. This year, our year 2 students have proposed design solutions for the

National Trust Gibside Estate walled garden through a funded partnership which have been exhibited on site and will result in a students scheme being built. This partnership is on going and will see future live projects for our students. Year 3 students have worked in partnership with the Star & Shadow independent cinema to provide solutions for their new home in Newcastle and have presented their proposals to the National Trust at Seaton Deleval Hall for the development of an on site micro brewery, which marks the beginning of an exciting 5 year funded partnership.

We think this all adds to the rich education of our students, helping them form into well rounded, talented and employable designers. Our students consistently respond to their experience as being 100% in the National Student Survey, so they seem to agree.

We have a clearly defined student centred learning strategy. We know our students and they know us. We teach all design modules through tutorials

with every student guaranteed to see a tutor every week for a timetabled tutorial on their work. Our open door policy and proximity to the design studio means that our students can see us at any time for additional guidance and support.

We take care over the feedback we give our students. They will receive verbal, written and drawn feedback and assessment on project work and assignments in two ways; formatively within regular tutorials and at strategic stages to provide on-going guidance, and summatively to establish opportunity for reflection and independent learning. Verbal and written feedback is aimed at helping students to learn and develop so that they can continuously improve.



Programme Structure

Our students cover a range of design and theoretically based themes within their studies, focusing on design as the principle area of enquiry with all other themes aligned to the design projects for contextual learning. These subject based themes run through each year of the programme, developing in complexity, in measure and in tandem with our students' knowledge and understanding ...

Design (50% of study on each year)
Communication
Cultural Context
Technology & Environment
Management & Practice

Modules

The programme is made up of modules and is largely assessed through design projects, coursework and assignments. Each year comprises of 120 credits, of which 60 are design project based; the remainder are designed to support the studio project work.

Year One

Space & Design Investigations _ 30 credits

The foundations are laid for you to understand the design process and to experience the challenges of your first design projects. Breaking down preconceptions you will explore interiors through physical and metaphysical spatial and narrative investigations as a starting point for lateral thinking and creativity.

Interior Architecture Projects 1 _ 30 credits

You focus on the processes of interior architecture and adaptive reuse through authentic projects set to explore and exploit three key elements; firmness, commodity and delight, bound together in the design and construction of small-scale environments.

Introduction to Communicating Interior Architecture _ 20 credits

You will learn important 2D and 3D manual drawing and making skills as well as 2D and 3D computer based drawing conventions to communicate your ideas and design intent.

Introduction to Interior Architecture History & Theory _ 20 credits

Explore the history and theory that underpin the disciplines of Interior Architecture, Architecture and the wider arts, from ancient civilizations to the industrial revolution through a series of lectures, research-led group seminars, and individual studies.

Construction Technology _ 20 credits

An introduction to the fundamental constructional, structural and environmental principles, processes and technologies relevant to interior architecture as part of the wider architectural professions as you develop a technology portfolio for your design project work.

Images:

Year 3 sketchbooks;
(1) Jade Defty
(2) Kayleigh Foster



(1)



(2)

Year Two

Interior Architecture Projects 2 _ 30 credits

Develop creative solutions to authentic, practice based projects, to advance your approach to the adaptation of existing environments with an emphasis on the human scale, narrative exploration, the manipulation of language, form making and the influence of site characteristics within the remodelling of existing space.

Interior Architecture Projects 3 _ 30 credits

Advance your understanding of creative reuse with an emphasis on narrative and the application of theory to design by exploring how site analysis and investigation inform design solutions within your own design agendas through set intervention and creative reuse projects.

Communicating Interior Architecture _ 10 credits

Critique and apply contemporary digital methods of communication to illustrate and explain your design ideas using advanced software to articulate meaning, atmosphere and intent that is professional in quality and authoritative in content.

Historical & Contemporary Influences _ 20 credits

An in-depth investigation into the provenience, development and heritage of the modernist movement within Interior Architecture and interventions to enhance your appreciation of the link between theory, principles and art and design cultures with your studio based thinking.

Technology & Environmental Applications _ 20 credits

Understand the structural, constructional, environmental and finishes technologies related to the structure and detailing of interiors and regulatory controls so that you can apply this knowledge to your individual studio project work.

Management Principles & Practice _ 10 credits

Explore the management, principles, practice and communication involved in the procurement and delivery of projects within the construction industry widely and interior practice specifically.

Optional Study Abroad Year

International Academic Exchange _ 120 credits

This year long option allows you to expand and extend your study to experience interior architecture education abroad, between year 2 and 3. You can enrich your cultural and subject specific knowledge, develop networks and explore an experience key interior architecture projects through an independently and/or organised placement, which you will analyse, reflect upon and document through an illustrative report.

Your study abroad year will be assessed on a pass/fail basis. It will not count towards your final degree classification but it is recognised in your transcript as a 120 credit Study Abroad module and on your degree certificate –
BA(Hons) Interior Architecture (with Study Abroad Year)

Year Three

Major Interior Architecture Projects _ 60 credits

Express an individual attitude towards interior space, creative reuse and the adaptation of existing buildings via two major design projects that simulate authentic practice and inform a final year exhibition and portfolio. You will articulate a detailed relationship between the existing and your proposed alteration within self-directed responses to complex briefs with advanced appreciation of context, poetic assembly, form, materiality and environment.

Theorising Interior Architecture _ 20 credits

Explore and evaluate contemporary theory on the relationship between interior, building, place and authenticity to develop a topic for personal academic writing. You will develop a knowledge of key theories within a heterogeneous landscape of creative and cultural thinking as rounded and imaginative designers.

Detail, Assembly & Integration _ 20 credits

Evaluate the assemblage, detail and materiality of intelligent architectural interventions that will complement your design project work with an authoritative technological and environmental report. You will examine environment and sustainability issues and explore the way in which technology and environmental design are considered and integrated in practice.

Architectural & Design Project Management _ 20 credits

Understand the variety of practice management and creative principles in the procurement and delivery of design projects, with consideration of the wider professional and regulatory context of the construction industry, with a design project focused management report evidencing your critical knowledge. You produce a digital employability portfolio to bridge the gap from academy to professional practice.

How to Apply

Interview

We interview our applicants and ask that you bring a portfolio of art & design work. This can be broad in nature, cover all aspects of art, drawing and making to demonstrate awareness, ability and potential for interior architecture study and beyond. If you are at school or college, staff there will advise you on how to apply. If you are not at school or college, you can apply using the UCAS secure, web-based online application system UCASapply.

Applicants apply via UCASapply wherever there is access to the internet, and full instructions and an online help facility is available. Application details can be checked and printed at any time, text for personal statements and references can be copied and pasted into applications from a word processing package, and applications can normally be processed by the relevant Clearing House within one working day once submitted. More details on application can be found on the UCAS website at www.ucas.com.

Requirements

GCSE requirements

A good GCSE profile is expected including Maths and English Language at minimum grade C or equivalent

UCAS Tariff Points

*128 - 136 UCAS Tariff points (ABB - AAB)
formerly known as 320*

Edexcel/BTEC National

Distinction, Distinction, Merit

Scottish Highers

BBBBB at Higher level, BBB at Advanced Higher

Irish Highers

ABBBB

IB Diploma

31 points

Progression Diploma

Only acceptable with Additional and Specialist Learning (ASL) in the form of a GCE/VCE A level

Advanced Diploma

Grade C in the Progression Diploma plus an additional 120 points from GCE/VCE A level, AS level or BTEC National Qualification

IB Diploma

27 points

Qualification Combinations

The University welcomes applications from students studying qualifications from different qualification types - for example A level and a BTEC qualification in combination, and if you are made an offer you will be asked to achieve UCAS Tariff points from all of the qualifications you are studying at level 3. Should the course you wish to study have a subject specific requirement then you must also meet this requirement, usually from GCE A level.

Applicants from the EU are welcome to apply and if the qualification you are studying is not listed here then please contact the Admissions Team for advice or see our EU Applicants pages here <https://www.northumbria.ac.uk/international/european-union/eu-applications/>

The University is pleased to welcome international applicants from over 100 countries and considers a wide range of qualifications for entry to its programmes. For specific information please visit our International Admissions pages here <https://www.northumbria.ac.uk/international/international-admissions/>

International applicants are also required to have one of the following English language qualifications with grades as shown below...

A British Council International English Language Testing System (IELTS) score of 6.0 (or above) with a minimum score in each component of Reading, Writing, Listening and Speaking of 5.5
Pearson Academic score of 54 (or above) with a minimum score in each component of Reading, Writing, Listening and Speaking of 51.

The University also accepts many other English language qualifications and if you have any questions about our English Language requirements please contact the International Admissions Office and we will be glad to assist you

PG Cert Interior Architecture

All successful BA(Hons) Interior Architecture graduates from Northumbria, who achieve good degrees, are eligible for this top up ARB Part 1 programme. We interview applicants based upon a portfolio of work undertaken within 3-6 months practice experience.

Further Information

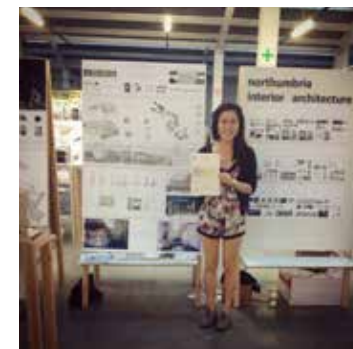
Our university website has more information on the programme and how to apply. Please visit...

<https://www.northumbria.ac.uk/study-at-northumbria/courses/interior-architecture-ba-ft-uufiah1/>

Or visit our homepage and search for Interior Architecture at www.northumbria.ac.uk



(1)



(2)



(3)

Images:

- (1) IE Free Range exhibition 2015
- (2) Northumbria Interior Architecture graduate Natasha Kwok winner of 'IE National Award for Interiorist of 2014'
- (3) Northumbria IA graduates, winners of 'IE National Award for Best Course Pavilion 2015' in recognition of the complete body of work and its overall presentation as an exhibition.



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Special Thanks

we would like to thank the following people for their support to the programme and our students...

Jonny Briggs (Field)
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Justine James (National Trust; Seaton Delaval)
Carmel McGrath (Star & Shadow)
Dave Spears (Spear Scaffolding)
Mick Wilkes (National Trust; Gibside)
MawsonKerr Architects

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For more information please look at the following web addresses:

<https://www.northumbria.ac.uk/study-at-northumbria/courses/interior-architecture-ba-ft-uufiah1/>
interiorarch-northumbria.tumblr.com/



Images:

This page: Alasdair Graham

Rear Cover: 2016 Graduates at Seaton Delaval



