

## Developing a course for students: Inclusive interior design

for the Architecture programme of the Faculty of Architecture of the Cracow University of Technology for post-2021/2022 education cycles

### 1. Introduction

The course is to feature the application of contemporary education methods and an approach to interior design that highlights the link between theory and practice while also fostering sensitivity to user needs in terms of inclusive design.

The interior design course is to introduce content that sensitizes students to the needs of various space users. The course is to be implemented in three stages. The first stage includes a module taught during the Introduction to architectural and urban design course, taught to first-year, first-cycle programme students, during which they learn the basics of ergonomics and residential and commercial space design. A separate course named Interior architecture design will be introduced during the second year of the first-cycle programme and will be taught parallel to a design studio course on single-family housing design. The final stage will be implemented as a part of the Diploma design course of the first-cycle Architecture programme. In addition, during the second-cycle Architecture programme, interior design content will be taught as a part of the Interior architecture design elective course and can be included in Master's thesis design courses.

### 2. Overview of the Interior Design course for the first-cycle Architecture programme

#### 2.1. Module implemented during the *INTRODUCTION TO ARCHITECTURAL AND URBAN DESIGN* course

##### during the first year of the first-cycle programme

As a part of the Introduction to architectural and urban design course, taught during the first year of the first-cycle Architecture programme of the CUT FoA, students are to prepare a project where they design a residential or non-residential interior. This project is enhanced with preparatory content for interior design taught during the second year of the first-cycle CUT FoA Architecture programme. This content concerns the assumptions of universal design and matters of social integration.

Module I classes during the Architecture programme are taught as a part of design studio classes throughout the second semester of the first-cycle programme as:

1. A seminar:

- Overview of composition theory,
- Interior design essentials,
- Presentation of groups of excluded persons and those threatened by social and digital exclusion,
- Issues tied to universal design and social integration,
- Inspirations with natural and cultural heritage in interior design.

## 2. A design studio:

- Introduction to interior design that considers universal design and social integration issues,
- students perform sketches, draw diagrams and build models,
- students prepare an interior design project, present the effects of their work by putting them up for discussion,
- students take part in an interior design competition.

## DESIGN PROJECT

### Task:

- Prepare a design that accounts for functional-spatial issues, prepare an interior layout, utilize furnishing elements (lighting, furniture, glazing, etc.), prepare a design.

### The student is to:

- Respond to the compositional layout included in the subject.
- Propose an interesting spatial design.
- Pay specific attention to the correctness of design linkages and suitable room floor spaces, circulation path sizes and dimensions, and the placement of sanitary fixtures and furniture, the placement of ventilation and utility shafts, as well as relations between the interior and external space.
- Pay attention to the role of interior fitting elements and an interior's illumination
- Use natural and cultural heritage as an inspiration in interior design.

### Subject:

- 'ARCHITECTURAL INTERIOR' – the subject of the design project is the functional-spatial arrangement of an architectural interior with lighting, in combination with an entrance zone, garden, a public space, street and garden furniture, and vegetation.

### Objective:

- develop the ability to prepare a correct functional arrangement of an interior,
- apply the principles of architectural and visual composition to obtain a specific character in an interior,
- highlight links between theory and practice by using high-quality contemporary design products available on the market to create an interior with a unique character,
- identify and study compositional elements compliant with contemporary trends and leading technologies,

– creatively utilize a piece of visual art as an inspiration for an architectural design.

SUBJECT 1: Exhibition pavilion with a small gastronomic establishment and sanitary facilities

The subject of the design assignment is the functional-spatial arrangement of the architectural interior of a pavilion, featuring its illumination, in combination with an entrance zone, a garden, public space, street furniture and vegetation.

The subject of the assignment is a pavilion interior used for exhibitions, information purposes, or the activation of its surrounding space.

The student is to:

1. Formulate a response to the conceptual assumptions included in the assignment,
2. Propose an interesting spatial design,
3. Focus specifically on correct functional linkages and proper room floor areas, the size of circulation paths and the dimensions and placement of sanitary fixtures and furniture, the placement of ventilation and utility shafts, as well as relations between an interior and the external space.
4. Focus on the role of an interior's fittings and fixtures and its lighting,
5. Optional: Propose an interior inspired by an artwork.

The project is to be presented on a maximum of four design sheets measuring 50×70 cm each, oriented vertically. The presentation technique is left to the student's discretion, but it should be legible and allow for an unambiguous reading of the design. The substantive content of the project should be compliant with the description below:

The project presentation should include:

1. In the written section (as a separate document):
  - definition of the project's subject,
  - a concise overview of the design idea,
2. In the mandatory graphical section:
  - clear information on the original architectural idea behind the design along with a presentation of its spatial context,
  - basic floor plan of the pavilion, drawn to a scale of 1:100
  - floor plan of a selected fragment of the interior drawn to a scale of 1:20, 1:25 or 1:50 (depending on the interior's specificity)
  - at least one cross section with a view that shows a development of the interior's walls drawn to a scale of 1:20, 1:25 or 1:50.
  - optional: diagrammatic presentation of the location of the interior under design within the building or presenting its relationship with the external zone, ceiling plan.
  - spatial presentation: axonometric view or perspective views showing light and shadow effects (and colour),
3. In an optional graphical section:
  - at least one drawing should include a legibly presented diagram of daylight use, the furniture, fixtures and fittings used in the interior, as well as any drywall and suspended ceiling systems and architectural glazing,

- an overview of the illumination of the interior and the external zone, the furnishing arrangement, or the way glass was used in the design,
- a schedule of interior fixtures, fittings and furnishings used, and of any architectural glazing,
- identification of the artwork that constituted the inspiration for the competition entry by including an image of the original version of the artwork and information about its author, year of creation and the source of the image.

## SUBJECT 2: DWELLING

The subject of the design assignment is the functio-spatial arrangement of an interior of a flat or a fragment of a house with the given external/cardinal directions, daylighting, internal circulation, shafts and structural system.

The student is to:

1. Formulate a response to the conceptual assumptions included in the assignment,
2. Propose an interesting spatial design,
3. Focus specifically on correct functional linkages and proper room floor areas, the size of circulation paths and the dimensions and placement of sanitary fixtures and furniture, the placement of ventilation and utility shafts, as well as relations between an interior and the external space.
4. Focus on the role of an interior's fittings and fixtures and its lighting,
5. Optional: Propose an interior inspired by an artwork.

The project is to be presented on a maximum of four design sheets measuring 50×70 cm each, oriented vertically. The presentation technique is left to the student's discretion, but it should be legible and allow for an unambiguous reading of the design. The substantive content of the project should be compliant with the description below:

The project presentation should include:

1. In the written section (as a separate work):
  - definition of the project's subject,
  - a concise overview of the design idea,
2. In the mandatory graphical section:
  - clear information on the original architectural idea behind the design along with a presentation of its spatial context,
  - a floor plan of the interior, drawn to a scale of 1:25
  - two cross sections with views of walls as designed 1:25
  - a perspective view of the interior (a main view and supplementary views)
3. In an optional graphical section:
  - at least one drawing should include a legibly presented diagram of daylight use, the furniture, fixtures and fittings used in the interior, as well as any drywall and suspended ceiling systems and architectural glazing,
  - an overview of the illumination of the interior and the external zone, the furnishing arrangement or of the way glass was used in the design,
  - a schedule of interior fixtures, fittings and furnishings used, and of any architectural glazing,

– identification of the artwork that constituted the inspiration for the competition entry by including an image of the original version of the artwork and information about its author, year of creation and the source of the image.

## EXAMPLES

### Appendix 1.

Interior design projects prepared as a part of the *INTRODUCTION TO ARCHITECTURAL AND URBAN DESIGN* course taught at the first year of the Architecture programme offered by the Faculty of Architecture of the Cracow University of Technology

### **2.2. Module taught as a part of the Interior design course during *ARCHITECTURAL AND URBAN DESIGN I* and *INTERIOR ARCHITECTURE DESIGN* courses throughout the second year of the first-cycle programme**

The Interior architecture design course has been introduced as a mandatory course in the curriculum for the third semester, second year of the first-cycle programme. The content taught as a part of this course supplements assumptions on interior design with respect to the user and their needs (also in the context of persons with special needs, seniors and children) and respect for the environment. In addition, universal design content has been supplemented to include themes of creating an environment for activity, work and children’s play that is inclusive in terms of cultural, religious and gender differences.

Module II classes for the Architecture programme are taught as a part of design courses during the third semester of the first-cycle course, second year, in English as:

1. A seminar on:
  - Functional layouts and flexibility in interior design.
  - Presentation of the subject matter of interior design in the context of sustainable design, including material issues and utilities,
  - Comfort versus wellbeing – the needs of different users, creative work spaces, spaces for rest and relaxation (child welfare, work–life balance),
  - Cultural determinants – designing inclusive learning, work and social integration environments.
2. Design studio classes:
  - An interior design project of informal integration spaces associated with education, senior integration, student spaces, persons from different cultures,
  - Students prepare: sketches, diagrams,
  - Students present the effects of their work and put them up for discussion.

## **OBJECTIVE OF THE ARCHITECTURAL AND URBAN DESIGN OF SINGLE-FAMILY HOUSING COURSE**

The goal of the course is to develop student abilities in:

- Designing single-family housing,
- Knowledge of architectural and urban composition in the design of single-family housing,
- Knowledge on technical and transport infrastructure,
- Conducting analyses of architectural and urban context and user needs,
- Formulating an architectural and urban design proposal by creatively reading its determinants and enhancing abilities in terms of presenting the form of a project in compliance with its content and meaning,
- Developing an architectural and urban design by enhancing one's professional toolkit, especially enhancing the ability to create proper relations between development, rural landscapes and the natural environment.

## **OBJECTIVE OF THE INTERIOR ARCHITECTURE DESIGN COURSE**

The goal of the course is to develop student abilities in:

- Interior design,
- The construction and composition of an architectural interior,
- Finishing material selection,
- Arranging space using furnishing elements such as furniture and lighting fixtures,
- Conducting an analysis of the individual needs of an interior's user,
- Formulating an interior design proposal by creatively reading its determinants and enhancing abilities in terms of presenting the form of a project in compliance with its content and meaning,
- Developing an interior design project by enhancing one's professional toolkit, especially enhancing the ability to create proper relations between a house and its surroundings.

## **COURSE PASSING CONDITIONS**

Class participation is understood as:

- Participating in classes in accordance with the rules set out in the study regulations and course schedule (reviews, timely project submission, etc.);
- Independent preparation for classes, participating in one's own consultations and those of other students;
- Participation in reviews, understood as: submitting a project for grading, presenting a project to the group, listening to project presentations, participating in the discussion;
- Receiving a positive grade for the course project (compliant with the information given in course materials in terms of scope and form).



## HYBRID STUDY ORGANIZATION

Students are obligated to join a Microsoft Teams team, where they submit their projects and where all information associated with the course is posted. Review submissions and materials put forward for consultation are stored using MS Teams.

## FILE FORMAT FOR PROJECT SUBMISSION

Composed sheets in B2 format with uniform orientation (either horizontal or vertical, file resolution: 200 dpi = **3937×5567 px, saved as a pdf file**) should be submitted in a folder that contains the following information: a student's first and last name, the project name, the course name, the student's group (the instructor's initials), programme cycle number, semester, academic year, and lead instructor. The sheets are also submitted using Teams. Part from large sheets, students should also prepare downsized sheets measuring 2004×1417 px and saved in jpg format. Final submissions are submitted as printed B2 sheets.

## INTEGRATION

The project will be integrated with the following courses:

PROJECT 03 A – ARCHITECTURAL AND URBAN DESIGN I

PROJECT 03 B – INTERIOR ARCHITECTURE DESIGN

**BUILDING STRUCTURE** [INTEGR. PROJECT 03] / ARCH. AND URBAN DESIGN, MODULE: BUILDING STRUCTURE I

PROJECT 04 – RURAL DESIGN, SPECIALIST DESIGN – REVITALIZATION OF RURAL AREAS. [INTEGR. PROJECT 03]

**ARCHITECTURAL AND TECHNICAL DESIGN – MODULE:**

**GENERAL BUILDING CONSTRUCTION – I** [INTEGR. PROJECT 03] / ARCH. AND URBAN DESIGN, MODULE: GENERAL BUILDING CONSTRUCTION I

**ARCHITECTURAL AND TECHNICAL DESIGN – MODUŁ:**

**BIM IN DESIGN (3) COMPUTER TECHNICS, BIM IN DESIGN**

**INTEGRATED WORKSHOP TECHNIQUES (DRAWING ART**

**WORKSHOP TECHNIQUES: FREEHAND DRAWING**

Requirements for integrated courses taught by other teams will be listed during other courses. The scopes assessed as a part of the **ARCHITECTURAL AND URBAN DESIGN I** and **INTERIOR ARCHITECTURE DESIGN** will be listed further in this document.

## COURSE OVERVIEW – INTEGRATED DESIGN SEMESTER 03

The main theme of the design assignment will be:

**Detached single-family house in the landscape**

**Architecture and nature are equal elements of the landscape. This is especially visible in rural landscapes, whose charm lies in frames of harmonious vistas,**

where land that has been transformed by humans for generations has been tied to architecture. This relationship appears to be the essence of design in a rural environment – the connection of a building and the surroundings, the interior with open, transient space – somewhere between what is natural and manmade.

A home is more than a building. “It is I who am the essence of my home, not architecture.”<sup>1</sup> It is a form that hides the life of its residence, their most intimate secret, while also being a manifestation of their individuality. The house is also a synonym of safety, associated with a place of cultivating traditions, and a need to demonstrate one’s views and aesthetic preferences.

The ambiguity present in how we understand the notion of the home is present on many planes and allows for a diverse and loose interpretation of the subject, where the leading idea remains the implementation of one’s original vision of a space that satisfies the needs of its residents and is linked with its surroundings – a vision that includes an image that stems from the inseparable unity created by a building’s massing, site development and interior composition.

During work on the project, students should specifically keep in mind contemporary house–surroundings linkages – the compositional relations in designing a building’s mass, functional connections between the spaces inside a housing unit, between the interior and the surroundings (with entrance and garden zones), visual linkages between the interior and the surroundings (frames, openings, vista terminations), intimacy zones – the guests–residents integration spaces, the living space of residents, private zones (with the possibility of isolation).

## **ARCHITECTURAL AND URBAN DESIGN I**

The subject of the assignment is a design of a detached house in a suburban or rural landscape. No adaptations of existing buildings are allowed. It is not allowed for the building to be set on the property line. The house’s floor area should not exceed 400 m<sup>2</sup>.

### **Location**

The building is to be located on a site selected from a range of options prepared by the Chair. One can select their own site after consultation as a part of the course’s integration with the Rural Design, Specialist Design – Rural Area Revitalization, under the condition of possessing a suitable site survey map.

The site should meet the following criteria:

– it should have direct access to a public road,

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<sup>1</sup> M. Mizia, “Czy mieszkanie to dom?”, Mieszkanie, dom, środowisko mieszkaniowe na przełomie wieków, 7/00 Zeszyty Naukowe IPU, Wydziału Architektury PK, Kraków 2000, pp. 189–195.



- the site should be undeveloped (it is permitted to demolish an existing building under the condition that it is not under statutory conservation, e.g., on the basis of being a listed heritage site),
- the site and its technical infrastructure (utilities) should be included in the generally accessible spatial information system (e.g., geoportal.gov.pl, a local spatial information system),
- it should have an area of ca. 20 ares.

As a part of the Rural Design, Specialist Design – Rural Area Revitalization course, a pre-design analysis is performed, which is a starting point for the project.

Land use should be specified as single-family housing or the neighbouring buildings should be single-family houses. The selected site should have access to a public road. One can select a site with a pre-existing building assigned for demolition (does not apply to buildings that are listed heritage sites). Spatial and cultural context studies for the site will determine the development character, density, volume, site arrangement, and garden linkages.

### Size

The maximum site size is (15–30 ares). Buildings up to 3 storeys high can be designed (a low-rise building pursuant to the regulations) and a floor area of up to 400 m<sup>2</sup>.

### Architectural and urban composition

The composition of the house and its site should display:

- Originality,
- Properly designed relationships with the surroundings (the garden, neighbouring development, the landscape), the functional layout and form,
- The use of the surrounding assets (terrain, cultural context, plant cover, etc.).

### Function

The functional diagram of the house and its surroundings should be adapted to the assumptions stated in the functio-spatial programme of the house (it should be prepared in written form), which must define:

- The characteristics (age, lifestyle, etc.) and number of residents,
- A prognosis of resident change and the adaptability of the building to new conditions,
- Assumptions on the circulation within the building (including the number of parking spaces),
- The number and purpose of functional zones within the building and its surroundings.

No service uses are allowed within the building.

### Garden

The garden is to be an integral part of the house and be correctly connected to it (working linkages and formal and recreational linkages). The garden's composition and

the building should be cohesive in expression. The garden can be designed as integrated with the building, i.e., as an internal or external garden, etc.

### **Technical solutions**

Technical solutions that should be presented in the project are to be adapted to the function and form as designed and include:

- A clear structural layout,
- Utilities access specifications (pre-existing utility grids, self-sufficient building) for thermal energy, wastewater management, electrical energy and others,
- The structure and parameters of partitions that meet requirements specified in the regulations.

### **INTERIOR ARCHITECTURE DESIGN**

**The subject of the assignment is the design of a interior of a detached house located in a rural landscape, with a particular focus on functional linkages between the spaces within the housing unit, between the interior and the surroundings (the entrance zone and the garden), and visual connections between the interior and the surroundings (frames, openings, vista terminations).**

#### **Interior selection**

The objective of the assignment is to prepare a interior design project of the day section of the designed house, i.e., the living room with a dining section and kitchen, an entrance hall and a restroom. The kitchen or kitchenette design is to be prepared as a technical design with the utility outlets marked, a finishing materials schedule, dimensions and details necessary to precisely depict the interior finish proposal.

#### **Architectural interior composition**

The composition of the architectural interior under design should be characterized by:

- an original concept,
- engagement with the surroundings – the garden, neighbouring buildings, the landscape,
- the correct application of stylistic means in the interior – focal points, element-and-background compositions,
- a well-thought-out colour scheme based on colour sets,
- correct interior illumination and compositional effects that stem from the use of light as a building block in terms of natural and artificial light.

#### **Atmosphere**

Students are to display the ability to create an atmosphere in an interior and record it using a moodboard. This expression can be either stable or transient, but has to always be aligned with the designer's intent and the needs arising from the use of a space/complex of spaces.

### **Finishes and furnishings**

The selection of textures and colours for each surface and furnishing element (furniture, lighting fixtures, etc.) in the interior should correspond to the character of the entire building's architecture. It should also be based on established principles of ergonomics and knowledge of their impact on human wellbeing.

Finishing materials, furnishing, and lighting fixtures should be selected from among market-available elements. It is recommended to use architectural glazing by AGC, wall finishes by Weber, furniture by Vitra and lighting fixtures by Fagerhult.

### **Technical solutions**

The student should propose and document surface finishes, fixtures, propose the placement of lighting fixtures, power sockets and other power outlets, propose the placement of other utility connections.

## **DESIGN ASSIGNMENT SCOPE FOR ARCHITECTURAL AND URBAN DESIGN I AND INTERIOR ARCHITECTURE DESIGN**

The following design process sequence will be employed during classes:

As a part of the **ARCHITECTURAL AND URBAN DESIGN I** course

### **Determinants assessment and initial architectural and urban conceptual design proposal, including:**

- A site analysis with conceptual sketches,
- A site development proposal for the site – drawn to a scale of 1:200,
- A working spatial model that depicts the compositional relations between the building's mass and its relationship with the terrain, made to a scale of 1:100,
- Sketches of the building's floor plans and distinctive cross sections drawn to a scale of 1:100 or 1:200, perspective views of the mass and interiors of major spaces, drawn as sketches.

### **A conceptual architectural and urban design that includes:**

- An ideative sheet,
- A site development proposal – drawn to a scale of 1:200,
- A working spatial model that depicts the compositional relations between the building's mass and its relationship with the terrain, made to a scale of 1:100,
- An architectural conceptual proposal of houses and their surroundings drawn to a scale of 1:100, that includes the floor plans for all storeys, distinctive cross sections and elevations – drawn to a scale of 1:100,
- A plan depicting site development elements that support building physics and cross sections that show the building's bioclimatic operation, drawn to scales of 1:200 and 1:100,
- Sketched perspective views and/or visualizations of the mass and interior of the building.

**An architectural and urban design, which includes:**

- A site development plan – drawn to a scale of 1:200,
- A working spatial model that depicts the compositional relations of the building’s mass and its connection with the terrain, made to a scale of 1:100,
- An architectural and urban design of the houses and their surroundings drawn to a scale of 1:50, which includes the floor plans of all storeys, distinctive cross sections, elevations – drawn to a scale of 1:50,
- Sketched perspective views and/or visualizations of the mass and interior of the building,
- A technical sheet that shows the utility connections to the building, drawn up to a scale of 1:500, a plan showing site development elements that support building physics and cross sections that depict the building’s bioclimatic operation, drawn to a scale of 1:200 and 1:100, a construction detail, a distinct cross section of the external wall (from the foundations to the roof) – drawn to a scale of 1:20.

As a part of the **INTERIOR DESIGN** course

**An interior design that includes:**

- A design of a selected complex of rooms approved with the instructor – floor plans (all storeys), distinct cross sections, elevations – drawn to a scale of 1:25
- A mirrored ceiling plan – drawn to a scale of 1:25,
- A development of all of the room’s walls – showing interior finishing details in cross section and plan view – drawn to a scale of 1:25,
- Sketched perspective views and/or visualizations of the building’s interior that also show its relations with the surroundings,

**Schedule overview:**

**October** – work on the initial proposal using a working model, proposal presentation – review 1

Requirements:

- Locality analysis – as a part of the Rural Design, Specialist Design – Revitalization of Rural Areas course,
- Site analysis,
- Design assumptions (especially the functional programme)
- Site development proposal – drawn to a scale of 1:200,
- A working spatial model that depicts the compositional relations of the building’s mass and its connection with the terrain, made to a scale of 1:100,
- Sketched perspective views and/or visualizations of the massing and the main interiors of the building,

### **Outcome: Proposal acceptance or revision request**

**November** – work on the proposal using a working model, detailed documentation, work on the architecture of buildings using a 1:100 scale – review 2

Requirements:

- Site development proposal – drawn to a scale of 1:100 or 1:200,
- A working spatial model that depicts the compositional relations of the building’s mass and its connection with the terrain, made to a scale of 1:100,
- Architectural design proposal of the houses and their sites, drawn to a scale of 1:100, featuring the floor plans of all storeys, distinctive cross sections and elevations – drawn to a scale of 1:100,
- Perspective views, either as sketches or visualizations, of the building’s mass and interiors.

### **Outcome: detailing of the architectural and urban design proposal of the house and its site. Approval of projects ready for full integration.**

**December** – work on the project, detailed documentation of the buildings’ architecture drawn to a scale of 1:50, garden design to a scale of 1:100 and 1:250, including garden furniture, lighting, paving and greenery, interior design – review 3

Requirements for ARCHITECTURAL AND URBAN DESIGN I

- Site development plan for the chosen site – drawn to a scale of 1:500, SDP compliant with the regulation and with utility connections.
- Site development plan – drawn to a scale of 1:200,
- Architectural and urban design of the houses and the site drawn to a scale of 1:50, with floor plans of all storeys, distinctive cross sections and elevations – drawn to a scale of 1:50,
- Technical detail, distinct cross section of the external wall (from the foundations to the roof) – drawn to a scale of 1:20,

Requirements INTERIOR DESIGN:

- Moodboard – introductory sheet that depicts the atmosphere of the interior and presents its materials, colour schemes and light effects,
- floor plan of the room complex – drawn to a scale of 1:25 – detailed arrangement of the day section with floorings outlined, furniture, light fixtures, switches (light, louvres, etc.),
- mirrored ceiling plan – drawn to a scale of 1:25 – structural system plan, light fixture plan, connection to each utility shaft (if present near the ceiling),
- distinctive cross sections with wall development – drawn to a scale of 1:25 – with four walls of the interior with a listing of flooring layers (utilities), the placement of switches, the location and size of light fixtures, material solutions,

- perspective views, either as sketches or visualizations of the mass and interior of the building (including a view that features at least four of the interior’s planes)

**Outcome: detailing of the architectural and urban composition proposal, detailing of the house design with the introduction of technical elements (structural system, utility shafts), interior design, assessment of the architectural, interior and garden design proposals.**

**January** – work on presenting the project, graphical detailing of the garden design to a scale of 1:100–1:250, accounting for garden furniture, lighting, paving and greenery, graphical detailing of the buildings’ architecture to a scale of 1:50, design of a selected residential interior, floor plan, wall development to a scale of 1:50 along with a presentation of the compositional linkage between the house and garden.

#### Requirements ARCHITECTURAL AND URBAN DESIGN I

- A site development plan for the chosen site – drawn to a scale of 1:500, SDP complaint with the regulation and utility connections,
- A working spatial model that depicts the compositional relations of the building’s mass and its connection with the terrain, made to a scale of 1:100, shown on photos included in the written project section,
- Architectural and urban design of the houses and the site drawn to a scale of 1:50, with floor plans of all storeys, distinctive cross sections and elevations – drawn to a scale of 1:50,
- Perspective views, either as sketches or visualizations, of the building’s mass and interiors.
- Manual drawing made using a permanent technique showing the idea behind the design, on a 70×50 cm sheet of paper,
- Technical detail, distinctive cross section of the external wall (from the foundations to the roof) – drawn to a scale of 1:20.

#### Requirements INTERIOR ARCHITECTURE DESIGN:

- Moodboard – introductory sheet that depicts the atmosphere of the interior and presents its materials, colour schemes and light effects,
- Floor plan of the room complex – drawn to a scale of 1:25 – detailed arrangement of the day section with floorings outlined, furniture, light fixtures, switches (light, louvres, etc.), with dimensioning,
- Distinct cross sections of the kitchen space with wall development – drawn to a scale of 1:25 – with four walls of the interior with a listing of flooring layers (utilities), the placement of switches, the location and size of light fixtures, material solutions,
- Mirrored ceiling plan – drawn to a scale of 1:25 – structural system plan, light fixture plan, connection to each utility shaft (if present near the ceiling),



- Distinct cross sections of the living room space with wall development – drawn to a scale of 1:25 – with four walls of the interior with a listing of flooring layers (utilities), the placement of switches, the location and size of light fixtures, material solutions,
- Perspective views, either as sketches or visualizations, of the building’s mass and interiors.

### **Outcome: preparation of the project for submission**

#### **Reviews:**

For each review, the sheets should be submitted by the deadline set, on time, either in paper form or using MS Teams. All materials, along with sketches, are to be placed on B2 sheets (they can be glued on and photographed).

#### **Sketchbook:**

Throughout all stages, students are obligated to collect sketches, prints downscaled to A3 that document the course of the work, and to keep the review sheets archived. The materials collected will together form a sketchbook that will be graded along with the final project.

#### **Final project submission**

Composed B2 sheets, with a uniform orientation (either horizontal or vertical, with a resolution of 200 dpi = **3937×5567 px, saved as a pdf file**), should be printed and submitted in a folder that includes the following information: the student’s first and last name, project name, course, group (instructor’s initials), programme cycle, semester, academic year, course lead instructor. The sheets are to also be submitted using MS Teams. Apart from full-sized sheets, students are also to prepare sheets downscaled to 2004×1417 px, saved as jpg files. The file naming convention is as follows:  
Author’s first and last name\_group\_instructor’s\_initials\_arch\_urb\_des-1\_2022-23\_sem3.PDF/JPG

### **EXAMPLES**

#### **Appendix 2.**

**Interior design projects prepared as a part of the ARCHITECTURAL AND URBAN DESIGN I and INTERIOR ARCHITECTURE DESIGN courses during the second year of the Architecture programme taught at the Faculty of Architecture of the Cracow University of Technology.**

### **2.3. Module taught during DIPLOMA DESIGN course classes during the fourth year of the first-cycle programme**

- The Diploma thesis design consists of a graphical section and a written section,
  - Diploma thesis designs of buildings should include presentations of solutions that display a student’s familiarity with matters of contemporary engineering and construction technology as well as construction law, and in this respect the following requirements must be met:
    - 1) One or more design sheet should include construction drawings of selected fragments of a building drawn up to a suitable scale, as well as technical detail solutions. The minimum scope is a vertical cross-section of the building’s external wall in a distinctive place in the building, drawn up to a scale of 1:20, as well as a floor plan of a significant fragment of the building, drawn up to a scale of 1:50,
    - 2) The Bachelor’s diploma thesis design should be drafted in compliance with the Regulation of the Minister of Transport, Construction and Marine Management of 25 April 2012 on the detailed scope and form of technical designs (Dz.U. 2018, item 1935), hereinafter referred to as the ‘regulation’,
    - 3) The written section of the diploma thesis design should comply with the regulation’s requirements in a scope approved with the supervisor,
    - 4) The site plan and its written description should comply with the regulation in a scope approved with the supervisor.
  - Diploma thesis designs concerning urban design problems should include presentations of solutions that display a student’s familiarity with subject matter of contemporary urban planning and familiarity with contemporary engineering and construction technology as well as knowledge of construction law, and in this respect the following requirements are to be met:
    - 1) The graphical section of the Bachelor’s diploma thesis design, and specifically the site plan of a selected fragment of the design, should comply with the regulation in a scope approved with the supervisor,
    - 2) A selected fragment of the design proposal should be developed and drawn up to a scale and level of detail compliant with the regulation,
    - 3) The written section of the diploma thesis design should comply with the requirements of the regulation in a scope approved with the supervisor.
  - The candidate is obligated to be familiar with and apply standards concerning the graphical presentation of design documentation as stipulated in relevant regulations.
9. The written section of the diploma thesis design should present the idea behind the design and design solutions.

There is potential to enhance a thesis design prepared as a part of the course to include an interior design that would factor in the principles of universal design and that would engage with the subject of social integration.

In thesis designs, there is an emphasis on social and cultural aspects in interior design. This way, students can apply interior design knowledge and abilities gained during

Modules I and II. During thesis design defences, academic teachers who are instructors of the *Interior architecture design* course are to be present.

Diploma thesis design courses can be taught in cooperation with domestic and foreign institutions, local government organizations or academic and educational facilities, for whom matters of interior design are a problem that require design and theoretical solutions. As a part of such cooperation, design workshops can be held at the site of diploma thesis designs.

## DESIGN ASSIGNMENT

Assignment:

– Preparation of an interior design while accounting for functional-spatial matters, design of the interior layout, use of furnishing elements (lighting fixtures, furniture, glazing, etc.), design preparation.

The student is to:

- Respond to the compositional layout included in the subject.
- Propose an interesting spatial solution.
- Pay specific attention to the correctness of functional linkages and appropriate space floor areas, the size of circulation paths and the dimensions and placement of sanitary equipment and furniture, the placement of ventilation and utility shafts, as well as relations between the interior and external space.
- Pay specific attention to the role of the interior’s furnishings and its illumination.
- Utilize inspiration with natural and cultural heritage in interior design

Subject:

– ‘ARCHITECTURAL INTERIOR’ – The subject of the design assignment is a functional-spatial arrangement of a selected architectural interior combined with an entrance zone, garden, a public space, street furniture and vegetation.

OBJECTIVE:

- developing the ability to correctly plan an interior’s functional arrangement
- application of architectural and visual composition principles with the aim of creating a specific interior character
- highlighting of links between theory and practice by using high-quality contemporary design products available on the market and in the process giving the planned interior its unique character
- search for and study of elements of composition that are aligned with contemporary trends and leading technologies
- **creatively utilize natural and cultural place-based heritage as an inspiration for an architectural design**

The course is planned to have students participate in design workshops.

## EXAMPLES

### Appendix 3.

Interior design projects prepared as a part of the *DIPLOMA DESIGN* course during the first-cycle Architecture programme taught at the Faculty of Architecture of the Cracow University of Technology.

## 3. Overview of the Interior architecture design course as a part of the second-cycle Architecture programme (elective course)

### 3.1. Interior architecture design (elective course)

The following objectives are to be achieved as a part of the elective course:

- imparting the ability of correct interior functional arrangement,
- implementing the precepts of architectural and visual composition to achieve a specific interior character,
- identifying links between design theory and practice by using products available on the market,
- treating interiors as an inseparable part of the sequence of perceiving architecture – the space around the building, the building’s massing, the space inside the building,
- the search for and study of elements of composition compliant with contemporary trends and leading technologies,
- incorporating themes of sustainable and inclusive design.

The subject of the design assignment will be common spaces inside, public, commercial or residential buildings that aid in intergenerational and intercultural integration with educational features, designed using sustainable design solutions.

## DESIGN ASSIGNMENT

The subject of the design assignment is a functio-spatial arrangement of a selected architectural interior combined with an entrance zone, garden, a public space, street furniture and vegetation.

The subject of the assignment is the entrance hall to a building (the following can be selected):

- a) An entrance hall to a service or public interior: a gallery (displaying artwork or applied art), or a small mixed-use space (theatre, cinema, lecture, etc.), an exclusive retail establishment,
- b) An office interior belonging to either one or multiple companies, potentially a co-working space,
- c) A residential building with apartments;

or an interior,

d) Of a pavilion in a public space – a square or a park.

The entrance zone can take on the form of an internal courtyard (apio), and can be equipped with an internal, roofed garden, or it can be under an open sky. All subjects should include a reception desk and restrooms, as well as a cloakroom (the form should be adapted to the interior's use). The design should be drawn up to a scale of 1:100.

The student is to:

Respond to the compositional layout included in the subject.

Propose an interesting spatial solution.

Pay specific attention to the correctness of functional linkages and proper indoor space floor areas, the size of circulation paths and the dimensions and placement of sanitary fixtures and furniture, the placement of ventilation and utility shafts, as well as relations between the interior and external space.

Specific attention should be paid to the role of furnishing elements in the interior and its illumination, using selected commercially available products (Vitra furniture, natural lighting or AGC glazing).

The student is to design artificial illumination (symbols of light fixtures without lamp type selection, or using artificial lighting fixtures by a specific manufacturer, in which case a catalogue sheet is to be attached).

The design is to be consulted online.

The design is to be presented on 50×70 cm sheets in a vertical layout. The assignment is to be presented on no more than two sheets presenting the interior's functio-spatial design proposal and at least one additional sheet. Separate sheets should present in detail one of the selected problems: lighting elements, furnishing, architectural glazing, sustainable or multimedia elements used. The presentation technique is at the student's discretion, but it should be legible and allow for an unambiguous reading of the design. The substantive content of the design should comply with the following description:

The project presentation should include:

1. In the written section (included on the sheets or in the form of a separate document):
  - Specification of the object of the assignment,
  - Programmatic data,
  - A concise overview of the idea behind the design.
2. In the essential graphical section (functio-spatial design proposal, 2 sheets maximum):
  - Legible information about the original architectural idea behind the design and presenting the spatial context,
  - A floor plan drawn up to a scale of 1:100 (depending on the subject chosen),

- At least one cross section with a view showing the development of the interior’s walls, drawn up to a scale of 1:100,
  - A selected fragment of the floor plan or view that reflects the interior’s character, drawn up to a scale of 1:25,
  - Optional: schematic presentation of the location of the interior inside the building to illustrate its relationship with the external zone, ceiling plan.
3. In the additional graphical section:
- Spatial presentation: axonometric or perspective views showing lighting (colour) effects obtained using the illumination design,
  - At least one drawing should legibly present the type of illumination, the interior furnishing or architectural glazing,
  - A description of the interior and the external zone or the glazing used in the design,
  - A list of furnishing elements or architectural glazing used in the design,
  - A description of technical solutions concerning material, multimedia and control technologies used.

## EXAMPLES

### Appendix 4.

Interior design projects prepared as a part of the  
**INTERIOR ARCHITECTURE DESIGN** course  
taught during the second-cycle Architecture programme of the Faculty of  
Architecture of the Cracow University of Technology

### 3.2. DIPLOMA DESIGN

- The diploma design thesis consists of a graphical section and a written section. Students are to solve both a theoretical and a design a problem.
  - Diploma thesis designs for buildings and heritage conservation should include a presentation of solutions that display a familiarity with problems of contemporary engineering and construction technology, heritage conservation for projects associated with it and a familiarity with construction law and here the following requirements are to be met:
    - 1) One or more sheets should present construction drawings of selected fragments of the building drawn up to a suitable scale and the solutions of technical details. The minimum scope is a vertical cross section of the building’s external wall in a distinctive place, drawn up to a scale of 1:20,
    - 2) The written section of the diploma thesis design should comply with the Regulation of the Minister of Transport, Construction and Maritime Management of 25 April 2012 on the detailed scope and form of technical designs (Dz.U. 2018, item 1935), hereinafter referred to as the ‘regulation’,
    - 3) The site plan and its written documentation should be compliant with the regulation



- For diploma design theses focusing on urban and spatial planning, solutions mentioned in section 5 correspond to urban design details presented in suitable scales.
- The written section of the diploma thesis design should present the idea behind the design and design solutions, and should specifically include:
  - 1) An academic essay on a subject associated with the design problem, whose detailed scope is consulted with and approved by the supervisor,
  - 2) A concise overview of the idea behind the design,
  - 3) An analysis of the site, its spatial determinants and others – depending on the thesis design subject,
  - 4) The technical documentation section of the thesis design, compliant with the abovementioned requirements,
  - 5) All thesis design sheets resized to an A4 format.

There is potential to enhance Diploma Design course classes with an interior design that factors in the precepts of universal design and that engages with the problem of social integration.

Diploma thesis design projects emphasize social and cultural aspects in interior design. This way, students will be able to utilize interior design knowledge and abilities gained through Modules I and II. It is planned for academic teachers who are instructors of the Interior Design course to participate in thesis design defences.

Diploma thesis design courses can be taught in cooperation with domestic and foreign institutions, local government organizations or academic and educational facilities, for whom matters of interior design are a problem that require design and theoretical solutions. As a part of such cooperation, design workshops can be held at the site of diploma thesis designs.

## DESIGN ASSIGNMENT

Assignment:

- Preparation of an interior design while accounting for functional-spatial matters, design of the interior layout, use of furnishing elements (lighting fixtures, furniture, glazing, etc.), design preparation.

The student is to:

- Respond to the compositional layout included in the subject.
- Propose an interesting spatial solution.
- Pay specific attention to the correctness of functional linkages and appropriate space floor areas, the size of circulation paths and the dimensions and placement of sanitary equipment and furniture, the placement of ventilation and utility shafts, as well as relations between the interior and external space.
- Pay specific attention to the role of the interior's furnishings and its illumination.
- Utilize inspiration with natural and cultural heritage in interior design

Assignment subject:

– ‘ARCHITECTURAL INTERIOR’ – The subject of the design assignment is the functio-spatial design of an architectural interior along with its illumination, in combination with its entrance zone, garden, public space, street furnishing and vegetation.

OBJECTIVE:

- developing the ability to correctly plan an interior’s functional arrangement
- application of architectural and visual composition principles with the aim of creating a specific interior character
- highlighting of links between theory and practice by using high-quality contemporary design products available on the market and in the process giving the planned interior its unique character
- search for and study of elements of composition that are aligned with contemporary trends and leading technologies
- **creatively utilize natural and cultural place-based heritage as an inspiration for an architectural design**

## EXAMPLES

### Appendix 3.

Interior design projects prepared as a part of the  
**DIPLOMA DESIGN course**  
taught during the first-cycle Architecture programme of the Faculty of  
Architecture of the Cracow University of Technology

## SAMPLE WORKSHOP

The subject of the design assignment is the functio-spatial arrangement of an architectural interior along with its illumination in combination with an entrance zone, garden, public space, street and garden furniture, and vegetation.

Itinerary, divided into days:

1. Site visit, analyses, conclusions, guidelines, presentations on inspiration with natural and cultural heritage
2. Design work / consultations / review
3. Design work / consultations / review
4. Graphical and written documentation / final presentations / discussion

The project is to be presented on a maximum of four 50×70 cm sheets in a vertical layout. The presentation technique is at the student’s discretion, but it should be legible and allow for an unambiguous reading of the design. The substantive content of the project should comply with the following overview:

The project is to include:

1. In the written section (in the form of a separate document):
  - overview of the project subject,
  - concise description of the idea behind the design.
2. In the mandatory graphical section:
  - clear information about the original architectural idea behind the design along with a presentation of the spatial context,
  - main floor plan drawn to a scale of 1:100,
  - floor plan of a selected fragment of the interior, drawn to a scale of 1:20, 1:25 or 1:50 (depending on the interior's specificity)
  - at least one cross section with a view of the interior's wall development, drawn to a scale of 1:20, 1:25 or 1:50.
  - optional: diagrammatic presentation of the location of the interior under design within the building so as to present its relationship with the external zone, ceiling plan,
  - spatial representation: axonometric drawing or perspective views showing light and shadow effects (and colour effects).

#### 4. Extracurricular activity – interior design competition

Extracurricular activity includes student workshops organized by Student Academic Clubs, whose subjects also include matters of interior design. Furthermore, an interior design competition has been organized at the Cracow University of Technology for 13 years and offers a supplementation of regular classes and offers additional opportunities, for instance by offering additional consultations to students enrolled in architecture and interior architecture programmes.

The objective of the competition is to highlight links between theory and practice by using commercially available contemporary high-quality design products in giving an interior a unique character. Underscoring the significance of a perspective of the interior design as a comprehensive whole, beginning with its spatial form, material and colour, as well as lighting effects and conditions and furnishing. Examples of design will be presented not only as functionally necessary elements, but also as applied art that supplements, intrigues, inspires and enhances an interior.

The object of the competition is a design of a residential or non-residential interior in which daylight plays a significant role and which meets at least one of the following requirements: the design is inspired by a work of art selected by the student, Vitra furniture was used, architectural glazing by AGC was used, lighting fixtures by Fargerhult were used, drywall and suspended ceiling solutions by Rigips were used. Art is an important part of our lives and often an inseparable part of the space in which we are present. The work of an architect or interior designer is often strongly tied with the use of artworks or with direct cooperation with artists. We encourage the use of an artwork as an inspiration to creatively design a unique interior. The work can be used as an inspiration to create a form, illumination, colour scheme, or build a general atmosphere of the interior. Designs prepared as a result of inspirations with an existing

work of art must include original creative elements developed by competition participants.

Open formula – the jury selects entries by students of faculties of architecture and faculties of interior design, as well as faculties that offer similar programmes that apply for participation in the competition.

Assessment criteria: originality of the response to the leading theme, the use of architectural and visual composition principles to attain a planned interior character, the ability to correctly and functionally arrange an interior, treatment of the interior as an inseparable part of the sequence of perceiving architecture: the space around the building, the building’s massing, the space inside the building, highlighting links between theory and practice by the use of commercially available contemporary high-quality design products in creating the interior’s unique character, creative use of visual arts for inspiration for architectural design, the application of compositional elements aligned with contemporary trends and leading technologies.

## EXAMPLES

### Appendix 5.

#### Interior design projects prepared as a part of the *INTERIOR – LIGHT – SHADOW* competition

## 5. Proposal of pilot changes (2022/23 academic year) compliant with standards for the architecture programme

The proposed changes to the module taught during the second semester of the first year are to enhance the interior design assignment by:

- Introducing elements of universal design,
- Introducing subject matter associated with social integration,
- Hosting a seminar as a part of design studio classes that would include: a presentation of persons who are either excluded or under threat of social and digital exclusion, universal design and social integration,
- Conducting a design workshop as a part of design studio classes, which would include: an introduction to interior design that accounts for universal design and social integration, during which students prepare thematic sketches, diagrams, models and present the effects of their work and put them up for discussion,
- Posters that present the course of the classes, comments and impressions of the student can be prepared, serving as an added value and an element of exhibitions that promote interior design, the idea of universal design and social integration.

The changes proposed in the pilot project assume the introduction of an interior design pilot course to the second year of the first-cycle programme, whose theme would feature inclusive design targeting users of varying age, level of ability and different

cultural background (universal design, child welfare, multiculturalism). Apart from the workshop-form universal design module, students will be familiarized via seminars with matters such as: interior design in the context of sustainable design, including material and utility solutions, comfort and wellbeing – the needs of different users, creative workspaces, spaces for rest and relaxation (child welfare, work–life balance) cultural determinants – the design of inclusive learning, working and social integration environments.

By designing common spaces for residents, students or pensioners, students will be sensitized to aspects of social inclusion. Attention to the quality of such a space should begin during the design stage and continue through construction and maintenance. In this context, apart from contact with nature that is necessary for human physical and psychological wellbeing, it is necessary to ensure low resource consumption in maintaining comfort of use of the interiors with care for the natural environment.

As a part of the Interior architecture design elective course, it is proposed to incorporate the subject matter of sustainable and inclusive design. The object of the design assignment will be a common space in a public, commercial or residential building, used for intergenerational and cultural integration, with educational value, constructed using sustainable design solutions.

The proposed changes to the module as a part of both first- and second-cycle programme Diploma design courses will be based on an optional enhancement of the diploma thesis design to include an interior design that would account for the principles of universal design and face challenges of social integration.

### **Planned results. Guidelines for developing additional curricula**

The project's planned result will be the following:

- A modification of the concept of teaching of the architecture programme,
- Preparation and pilot conduct of design studio courses,
- Testing of the concept of teaching during the 2022/2023 academic year.

Classes with the modified interior architecture modules will be conducted as a part of the following classes:

First-cycle programme

First year

A.1-1 Introduction to architectural and urban design (prof. dr hab. inż. arch. Magdalena Jagiełło-Kowalczyk, dr hab. inż. arch. Beata Malinowska-Petelenz, prof. PK)

Second year

A.2-1 Interior design (dr hab. inż. arch. Patrycja Haupt, prof. PK)

Second-cycle programme

Diploma semesters (optionally) prof. dr hab. inż. arch. Magdalena Jagiełło-Kowalczyk, dr hab. inż. arch. Beata Malinowska-Petelenz, prof. PK, dr hab. inż. arch. Patrycja Haupt, prof. PK):

E-1 Diploma design

## E-2 Diploma seminar

Guidelines for the preparation of successive curricula:

It is recommended for interior design to include the following content:

- Functional layout and flexibility in interior design,
- Presenting interior design in the context of sustainable design, including material and utility problems,
- Comfort and wellbeing – the needs of various users, spaces for creative work, spaces for rest and relaxation (child welfare, work–life balance),
- Cultural determinants – design of inclusive environments for studying, work and social integration;

and impart the following to students:

- An awareness of the significance of the profession in building an inclusive society,
- An understanding of dependencies and links between buildings and the state of the natural environment,
- An understanding of dependencies and links between architectural and urban space and wellbeing,
- A familiarity with good practices in inclusive design and their application in real-world spatial conditions,
- Mastery of design problem-solving techniques to enhance the potential of the use of all buildings, accounting for diversity among people, their different needs, levels of ability and interests,
- Soft competencies such as teamwork skills, consulting with a client consultant and the recipient (user) of design measures,
- Enhanced empathy and an understanding of the needs of persons with special needs.

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#### Research papers in preparation as a result of the project:

1. Magdalena Jagiełło-Kowalczyk *Inspiracje dziedzictwem kulturowym w projektowaniu wnętrz* – planned publication in an academic journal, MSHE score: 100  
The objective of the study presented in the paper was to determine the impact of natural and cultural heritage on interior design. The study was conducted as a part of the FRSE programme, Iceland, Liechtenstein, Norway grants (EOG/21/K4/W/0048W/0175). Heritage aspects taken into consideration in interior design in Norway were investigated, as heritage plays a leading role in this country's development. Norwegian architectural interiors were analysed and assessed. The findings were compared with the situation in Poland. The conclusions were illustrated

with interior designs presented by first-year students of the CUT FoA, which accounted for social inclusion inspired by nature and art.

2. Łukasz Tokarski *Nature, Heritage, People. The Phenomenon of Tyssedal* – planned publication in an academic journal, MSHE score: 100

The goal of the research presented in the paper was to diagnose the causes of perceiving Tyssedal – a town near a fjord in Norway – as attractive to tourists. The study was conducted as a part of the FRSE programme, Iceland, Liechtenstein, Norway grants (EOG/21/K4/W/0048W/0175). The study investigated place-based features of the area, which were strongly linked to natural conditions and which affect the perception of its attractiveness. The attractiveness was investigated in a quantitative manner. The number of yearly visitors to Tyssedal was investigated. The conclusions were illustrated with Bachelor's and Master's thesis designs prepared by CUT FoA students.

Patrycja Haupt – *Wnętrze – miejsce spotkań kultur i pokoleń* – planned publication in an academic journal, MSHE score: 100

The objective of the study presented in the paper was to diagnose factors that affect the creation of an interior that aids in intergenerational and intercultural integration. The study was conducted as a part of the FRSE programme, Iceland, Liechtenstein, Norway grants (EOG/21/K4/W/0048W/0175). Exclusion factors were investigated and, by assessing elements of an interior's composition, it was also determined which spatial factors contributed to building place-based identity and affect its activity. The conclusions were illustrated with designs prepared by CUT FoA students.