

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART3256 Furniture Design (M)

No. of units: 3

Pre-requisite: VART2255 Design Thinking or VART2257 Prototyping

Duration: 52 hours

Cluster: Object & Environment

I.1. Course Description & Rationale:

Furniture Design is one of the oldest design-disciplines, having a history of roughly 40 centuries, and making this area something like a classic in itself. However, contemporary Furniture Design can also simply be seen as an applied approach to contemporary sculpture. This remarkable ambivalence of the subject allows for a rather wide range of approaches, and makes it a great area for experimentation in concepts, designs, materials, or crafting.

This course intends to equip students with basic knowledge and skills to work with the complex mix of technical, functional and aesthetical characteristics that is furniture design. It familiarizes the students with historical and theoretical aspects of furniture design, various materials for furniture making and respective crafting skills. This knowledge shall then be applied to develop one piece of furniture from its very first idea-stage to a finished object, that complies to a given class assignment as well as to a contemporary design approach.

I.2. Course Content:

No.		Hours	%
1.	Exemplary Furniture Design: - History of furniture; - Typology of furniture; - Contemporary practices; - Important designers.	8	15.4
2.	Introduction to Principles and Concepts of Furniture Design: - Mechanics; - Ergonomics; - Joinery.	12	23.1
3.	Furniture Design Strategies: - Furniture as tool; - Furniture as object; - Furniture as sculpture.	8	15.4
4.	Furniture Design Practice: - Professional sketching; - (Technical) drafting; - Analogue and virtual model-building; - Production in the workshop.	24	46.1
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Reflect the primary lines of furniture-history and know a selection of exemplary works from this field;
2.	Find and develop creative ways to solve the problems of a given design-brief using a variety of strategies of the field;

3.	Conceptualize a design-solution through a variety of stages and develop the craftsmanship to produce the furniture designed;
4.	Understand and apply principles of mechanics and ergonomics and functionality in the own design-work; and
5.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓					
PILO1.2		✓		✓		
PILO2.1						
PILO2.2		✓	✓	✓		
PILO2.3						
PILO3.1					✓	
PILO3.2					✓	

** There may not be 6 CILOs, in which case, just leave columns empty.*

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Lectures and other forms of presentations with aid of notes and audio-visual media will provide the students with general introductions to topics related to the field as well as familiarise them with other basic knowledge in the area. In any case, these lectures are intended only as initial stepping-stones encouraging further individual inquiry and exploration. Lectures will usually be backed up by exercises, workshops and demonstrations to solidify their impact.	1, 2, 4, 5	7
2.	Exercises: In-class exercises allow students to apply and exercise	4, 5	9

	knowledge and skills introduced in lectures, demonstrations and workshops.		
3.	Research: Research assignments require students to analytically look into specific topics or themes of the course, and consequently encourage them to evaluate their findings with appropriate means and confidence. All research will either be formally presented to the class for common sharing, and/or will inform personal creative practice.	1, 5	4
4.	Studio-Practice: Studio practice including exercises, tutorials, and class discussions provides opportunities to students to apply their knowledge, and practice their skills hands-on on their personal work.	2, 3, 5	20
5.	Presentations: Formal presentations provide students with platforms to communicate about their creative output and to put it into a larger context.	2, 3, 5	4
6.	Field Trips: Field trips to sites of relevance will be arranged to cultivate appreciation and understanding of the real-life practice of the field.	1, 3, 5	8

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CLOs
1.	Research presentations: Allowing the students to demonstrate their knowledge of selected designs of the area.	10%	1

2.	<p>Class exercises:</p> <p>The outcomes of three to five in-class exercises will provide evidence of the student's understanding of basic principles of furniture design.</p>	20%	4
3.	<p>Studio Project:</p> <p>Designing a furniture piece, and producing it as a real-size prototype in the workshop, will demonstrate the student's abilities, and allow them to utilising knowledge and skills they acquired during the course.</p>	40%	2, 3, 4
4.	<p>Professional Attitude:</p> <p>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

**More may be added.*

I.7. References:

Blakemore, Robbie G. *History of Interior Design and Furniture: from Ancient Egypt to Nineteenth-Century Europe*. Hoboken: Wiley, 2005.

Byars, Mel. *The Best Tables, Chairs, Lights: Innovation and Invention in Design Products for the Home*. Hove: RotoVision, 2001.

Ecke, Gustav. *Chinese Domestic Furniture in Photographs and Measured Drawings*. Mineola: Dover Publications, 1986.

Fiell, Charlotte and Peter Fiell. *1000 Chairs*. Köln: Taschen, 2005.

Handler, Sarah. *Austere Luminosity of Chinese Classical Furniture*. Berkeley: University of California Press, 2001.

Mazurkewich, Karen. *Chinese Furniture: A Guide to Collecting Antiques*. North Clarendon: Tuttle Publishing, 2006.

Mollerup, Per. *Collapsible: The Genius of Space-Saving Design*. San Francisco: Chronicle Books, 2001.

Rae, Andy. *The Complete Illustrated Guide to Furniture and Cabinet Construction*. Newtown: Taunton, 2001.

Rogowski, Gary. *Taunton's The Complete Illustrated Guide to Joinery*. Newtown: Taunton, 2002.

Wagner, John. *Mission Furniture You Can Build: Authentic Techniques and Designs for the Home Woodworker*. New York: Houghton Mifflin, 1997.

Wang, Shixiang. *Classic Chinese Furniture: Ming and Early Qing Dynasties*. Chicago: Art Media Resources, 1991.

Wilk, Christopher. *Western Furniture: 1350 To the Present Day*. New York: Abbeville Press, 1996.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.