

Doc. 300.1.2

07.14.318.021

**Higher Education Institution's Response**

**Conventional-face-to-face programme of study**

Date: 20/09/2021

- **Higher Education Institution:**  
**Frederick University**
- **Campus:** Nicosia - Limassol
- **School:** Arts, Communication and Cultural Studies
- **Department:** Arts and Communication
- **Programme(s) of study under evaluation**  
**Name (Duration, ECTS, Cycle)**

**Programme**

**In Greek:**

Αρχιτεκτονική Εσωτερικού Χώρου (4 ακαδημαϊκά έτη, 240 ECTS, Πτυχίο (BA))

**In English:**

Interior Architecture (4 Academic Years, 240 ECTS, Bachelor (BA))

**Language(s) of instruction: English**

**Programme's Status: Currently Operating**

The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the "Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws of 2015 to 2019" [N. 136 (I)/2015 to N. 35(I)/2019].



#### **A. Guidelines on content and structure of the report**

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.3.1) must justify whether actions have been taken in improving the quality of the department in each assessment area.*
- *In particular, under each assessment area, the HEI must respond on, without changing the format of the report:*
  - *the findings, strengths, areas of improvement and recommendations of the EEC*
  - *the deficiencies noted under the quality indicators (criteria)*
  - *the conclusions and final remarks noted by the EEC*
- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc. 300.3.1).*
- *In case of annexes, those should be attached and sent on a separate document.*

## 1. Study programme and study programme's design and development

(ESG 1.1, 1.2, 1.7, 1.8, 1.9)

### Findings

1. This is an Inter-Departmental Programme between the Department of Architecture and the Department of Art and Communication. The relationship with the department of Architecture is limited, but the proximity of this department offers at least logistical or infrastructural support (e.g., model-making workshop with the necessary equipment such as laser cutter).'

Further to the suggestions of the EEC and the decisions by the Department, the programme is renamed to BA in Interior Design with possible mentions to Spatial and Object Design and there is no significant benefit for the program to have an inter-departmental nature and thus best supported by residing within the Arts and Communication Department. In this way not only, we shall be delivering a programme with a multidisciplinary and innovative approach but also a programme that respects the integrity of professions such as Interior Designer, Spatial Designers, and Object Designers. It is however stressed that suitable access to laboratories administered by the Department of Architecture, such as the laser cutting and 3D-printing mentioned, will be maintained for the students of the programme.

2. 'The EEC asked the students for an overview of the different design projects during the 4 years of study. Year 1 currently doesn't include a design project/studio. For year 2 and 3, the students refer to projects or objects, e.g. bus stop, pavilion, scenography of Romeo and Juliet, a chair, lamp, etc. Each year includes several small-scale projects. The EEC notes a lack of increase in complexity in the project briefs, scale and sites as the students progress from one year to the next'.

Year 1 currently includes 1 major design project/studio per semester through the combination of two courses of 10 ECTS total. (please refer to **Annex 1** – Programme Structure).

Each of the aforementioned small-scale projects, in line with the philosophy of the Department, aim to provide an understanding of the 'object in space' further allowing students to gain knowledge in the complexity of space and the spatial experience, not merely the superficial design of Interiors.

Along with small scale projects, each semester encompasses the aforementioned major design projects which range from the living space, the hotel, the shop, the office etc. Each interior project does increase in complexity throughout the four years of study in terms of workload, knowledge of materials, construction methods.

3. 'Some examples of final projects in year 4 confirm an interesting artistic and conceptual scope, but reveal at the same time the lack of spatial and conceptual complexity'.

The final year project, regarded as the thesis is a self-driven research project. In line with the philosophy of the department, students must provide in-depth research into a subject of their choice. Given the time and space restrictions, a limited number of examples were provided to the EEC to demonstrate the breadth of projects our students have covered. Students are required to include all of the knowledge in concept development, 3D output, Architectural drawing, technical details eg. detailed construction drawings, lighting and electrical plans, presented in a professional manner and accompanied by a 5000-word thesis which includes secondary research and a conclusion and connection with their design proposal.

4. 'The study programme of the BA, as presented to us, looks balanced with various disciplines represented in the curriculum. It reflects the inter- or multidisciplinary approach of the teaching staff. The teaching team has qualifications that include various fields of design, visual arts, etc. The team and programme are flexible and capable of offering the freedom to the students to develop qualifications that can lead successfully to a personal and creative position in the Cypriot professional marketplace'.

Through the clarification of the findings of the EEC we believe that we can continue to deliver a programme with a multidisciplinary and innovative approach but also a programme that respects the integrity of professions such as Interior Designer, Spatial Designers, and Object Designers.

## Areas of improvement and recommendations

- a. Design project/studio centred: the different courses need to be built up around design project assignments and the weighting in ECTS of the design project/studio needs to reflect that and be more significant.

The Department agrees and adopts a project/studio centric approach and this is reflected all the department's programs of study. ECTS load calculation is conducted according to the Bologna principles and is in line with the overall policy of the university and in particular the Department. Importantly, given the adoption of the EEC suggestion in relation to the naming of the programme (see concluding comments) and its operation within the Department of Applied Arts where common courses are offered in the various Department programmes, the need for a maintenance of alignment and coordination in operations is even more pronounced.

- b. Although we understand the organisational choices are limited due to the small number of students, we still believe that the early introduction of the Design project/studio (in the first year) would be an important improvement, see also next point

The first year of study at Frederick University within the department of Arts and Communication follows a more open policy As such the first year provides students with core knowledge and principles within an art and design context so that (a) the Departmental philosophy is shared among all newcomers, and (b) the necessary knowledge is achieved so that students can progressively grow academically within the programme. In relation to the design studio within the first year it is noted that courses INT111, IND112, and INT121, INT122 in the Fall and Spring semesters, respectively, that carry a weight of 10 ECTS per semester (i.e. one third of the workload) serve the purpose of the design project/studio mentioned.

- c. We advise the BA Interior Architecture team to study and develop a programme with a gradual increase in complexity and ambition with regards to the design briefs according to comparable standards abroad and in tune with the latest research. The requested design outputs should focus on functionality, atmosphere and aesthetics of the spaces, incl. more detailed studies such as lighting, and furnishings.



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- d. We note a lack of supportive technical courses for the Design project/studio, such as construction, technical installations (heating, water, ...), climatic aspects, etc. A course on the technical principles, construction techniques and detailing of interior architecture will be very useful for the graduates of the course as demonstrated in our discussion with them. This knowledge could also be included in existing courses such as Material Applications.

Following the advice of the EEC committee, the programme can be enriched with further technical elements within INT215 (Materials and Applications) and INT314 (New Material Innovation). Also, it is noted that within the courses INT212 (Applied Architectural Drawing 1) and INT222 (Applied Architectural Drawing 2) interior systems which include construction and technical details in interior design are covered. (please refer to **Annex 2** for the courses mentioned).

However, the dominant point of discussion, as evident from the report as well as for the significant part of the communications with the EEC during the visit, relates to the identity of the programme and its link with Architecture. We are addressing this matter in detail in the following point and we believe that given the direction we believe the program should take, given the EEC's recommendation, strong emphasis on technical matters should be subdued.

- e. EEC Comment. The EEC notes a (conceptual) difficulty of the BA Interior Architecture in positioning itself in relationship to the discipline of Architecture. We encourage further sharing and exchange with the Department of Architecture, as Architecture and Interior Architecture could evidently share teaching and learning methodologies and an academic field of research. This should be done, however, without compromising the identity of the BA Interior Architecture programme.

The report of the EEC in its final comments and remarks (Section 7) suggests that to define a clear and strong identity in the field of higher education and research, the University should



consider two possible directions for the current BA programme: BA in Applied Arts, or BA in Design: Space and Objects.

The Department has devoted a lot of time discussing the matter and there is a clear opinion and preference, also supported by the School Dean, that the first option is preferable.

We strongly believe that the identity of the program, within the Department of Arts and Communication should be maintained. The ethos and philosophy of the programme, should be shared among the various programmes the Department offers. It is noted that the Department has also been assessed recently within the accreditation framework procedures, and the resulting report has been very positive and supports this view as well, commenting on the academic direction maintained by the Department. It is therefore decided that adopting a more technical direction and further aligning with the Department of Architecture for this program would not serve the program best.

To this end, it is decided, based on the EEC's recommendation, to change the title of the programme to **BA in Interior Design**, adopting the subtitle Space and Objects and offering it within the Department of Arts and Communication. In this way not only we shall be delivering a programme with a multidisciplinary and innovative approach but also a programme that respects the integrity of professions such as Interior Designer, Spatial Designers, and Object Designers.

Of course, this is not to say that current links with the Department of Architecture would be severed – the program will maintain access to the facilities and laboratories maintained by the Department of Architecture, especially for prototype manufacturing, and the two Departments shall continue to exchange faculty talks and presentations, commonly develop workshops and proceed with research and other collaborations.

- f. The academic bibliography reveals a limited frame of reference and knowledge base in the field of Interior Architecture. The EEC encourages the teaching team to investigate and collect more recent academic literature in the field of Interior Architecture and Interior Design. Additionally, research in the academic field of interior architecture and the innovative field of research by design is necessary if an aspiration of the teaching team is to use research to inform teaching.



The University has maintained a policy of focusing library resources towards electronic resources gradually shifting content to electronic material that can also be easily accessible from home. This has been very helpful also especially during the pandemic. We appreciate however that this policy may not be fully suitable for the specific program. To this end, we have ordered a complementary list of academic books within the field of Interior Architecture and Interior Design, as presented in **Annex 3 – Book orders**.

In relation to the research interests of the staff, research by design is a focus of the department. The strengths of the staff noted by the EEC (Section 3) see the department full of enthusiasm who provide *'an interesting and exciting curriculum that equips the students with knowledge and skills appropriate for a BA award, as well as a multidisciplinary backgrounds of the teaching team,'* we and the programme *'equip the students with a strong set of skills that enables them to find employment in a variety of design-related jobs'*. Furthermore, as a teaching team we are *'attuned to the local society and its concerns, informing the curriculum through research into local context and connecting the program with local businesses, institutions, and community through "live briefs"'*. Furthermore, during the recent Departmental evaluation the PhD program of the Department has also been evaluated and has obtained a very positive report. We believe that through its operation and its focus on research by design further strengthening of the research involvement of the faculty will be achieved. Informing the teaching activities conducted through the design research conducted by faculty members is central to our philosophy.





## 2. Student – centered learning, teaching and assessment

### (ESG 1.3)

*All areas marked as compliant.*

#### Areas of improvement and recommendations

- a. The feedback from students to the teaching team is via a written questionnaire. While this formal way of providing feedback is maintained, meetings between the teaching staff and students to discuss this in an informal manner could additionally improve feedback moments.

The student feedback questionnaires are organized centrally by the university as part of the internal quality assurance process and considerably contribute to the teaching process as the findings are adequately discussed and addressed within the Department. Further to this formal process, two additional methods of student feedback are maintained: (a) communication with student focus groups is made to obtain feedback about the progress and structure of the program and the department in its review cycle. This feedback is very important to support the relevance and connection of our progression with student and alumni expectations (b) each student is assigned an academic adviser with whom they meet formally and informally within the semester. These meetings provide an excellent setting for informal communication and feedback by students, information which can then be discussed and addressed within the departmental meetings.



### 3. Teaching staff

#### (ESG 1.5)

Sub-area		Non-compliant/ Partially Compliant/Compliant
3.1	Teaching staff recruitment and development	Partially compliant
3.2	Teaching staff number and status	Compliant
3.3	Synergies of teaching and research	Partially compliant

As far as 3.1 - Teaching staff recruitment and development is concerned, which is marked by the EEC as partially compliant, please note that the subject did not come up in any of the sessions during the visit. Nevertheless, this issue concerning recruitment and development is very clearly stated in the University Chapter for the Teaching Research Staff (articles 27 -34, pages 33-38).

In relation to 3.2 the report specifies the strengths in teaching staff numbers and status noting that the staff *'brings into the course people from various educational and professional background and a wealth of expertise: Visual and Material Culture; History and Theory of Art; Architecture; Fine Art; Photography; Graphic Design and Interior Design. The number of staff is adequate to support the programme of study'*.

As far as 3.3 - See below in areas of improvement and recommendations

#### Areas of improvement and recommendations

- a. The main concern of the committee is the lack of staff with expertise in the field of Interior Architecture and Design and a track record in discipline-specific research outputs. As a result, the expected synergies between teaching and research do not occur naturally and learning outcomes such as "Display awareness on the forefront of knowledge in the field of Interior Architecture and on the emerging spatial and material technologies" (Programme of Study, p.10) are not achieved.

The major Interior Design/Architecture courses within the programme are taught by five members of the Department who are practicing Architects/Interior Designers. This allows their



knowledge in practice as well as research to form the basis of their teaching. The range of specialties within the remaining teaching staff allows for the *'interesting and exciting curriculum that equips the students with knowledge and skills appropriate for a BA award.'* as commented by the EEC. These remaining courses form the foundation, supplementary courses and elective courses of the programme. Furthermore, the EEC comments that *'the current teaching team brings to the course a diversity of knowledge and skills. This is highly desirable as a team of people with varied experience in practice and academia has the capability to support the students to develop and pursue in their individual interests'*. We therefore feel it is evident the program is adequately supported. We believe that the concerns of the EEC in relation to material technologies mostly stem from the interpretation of the programme within the scope of Interior Architecture. However, as discussed in point 1.e and based on the EEC's recommendation, the title of the programme has changed to **BA in Interior Design** and therefore the comment, should be examined from this light also.

- b. Any new members of staff should have expertise in Interior Architecture and Design and be able to use their research within the discipline to inform their teaching.

We accept the EEC's recommendation that any new position announced for the particular programme would be in the field of Interior Architecture and Design. It is noted that academic research and the relevance of this research to the teaching practice is a core assessment criterion for recruitment at the University.

- c. As a short-term measure, the content of the curriculum should be revised with up-to-date references to theory, history, and practice of Interior Architecture and Design.

The curriculum is revised within the scope of the review cycle specified by the Internal Quality Assurance framework at the University. The references of the relevant courses have been also updated with the new books acquired as noted in recommendation 1.f of the response. (please refer to Annex 2).



- d. Another consideration when recruiting new members of staff should be gender equality within the management teaching team of the programme.

The remark on Gender Equality is well taken and as already explained during the visit it is a matter that is seriously examined by the University with the implementation of ENAF – a newly set up committee which is putting down all the regulations for gender equality, LGBTQ inclusions, ethics, verbal/sexual abuse etc.

In fact, the Department since its initial set up in the 1980s has had a stance not only for gender equality but also for gender fluidity.

According to the application made by the Department for its evaluation, the total number of faculty listed at the time of submitting the application (2019) there were a total of 25 members of faculty, being 11 women and 14 men. As far as the ranking is concerned, on the higher ranks or on the management of the department, there is indeed a higher number of male faculty in comparison to the female members of faculty. This is partly due to the fact that in its conception the Department had mostly male personnel and therefore we are experiencing a majority of male faculty in the higher ranks. As mentioned, we are investigating, both within the Department and at University level, methods to support and promote parity at gender representation and we expect that this is something that will be achieved in the near future.

- e. The University should ensure that the current multiplicity of voices within the teaching team is maintained while supporting the team to clarify the identity of the programme with appropriate new appointments. To achieve the stated aims of growing the course through the recruitment of international students and with the long-term goal being to create a “centre of excellence” in Art and Design, the University should also aim to enlarge the foreign presence in the teaching team and to enable and reinforce international networks.

It is a strategic goal of the Department to reinforce international collaborations and participate in academic networks. It is also noted that we accept the EEC’s recommendation and be more active in promoting new positions internationally in order to attract also competent applicants from abroad.



#### 4. Student admission, progression, recognition and certification

(ESG 1.4)

*All areas marked as compliant*

##### Areas of improvement and recommendations

a. Student admission processes and criteria; student progression regulation and processes; student recognition regulations and procedures; and student certification regulations and processes are in line with European and international standards for equivalent courses.

The current admission process does not include an option to submit a portfolio of creative work or allow for other means for evaluating creativity. The BA Interior Architecture programme may want to incorporate this option into the admissions process.

We accept the EEC's recommendation and prospective students may submit their portfolio for assessment as part of the admissions process. Furthermore, students with high caliber portfolios would also be eligible for academic scholarship upon admission.



5. Learning resources and student support

(ESG 1.6)

*All areas marked as compliant*

*Areas of improvement and recommendations*

No recommendations or improvements in this session.

## 6. Conclusions and final remarks

- a. The BA programme explicitly wants to offer to its students the broadest spectrum of possible professional pathways. This goal involves the students to work on many different aspects of design (e.g., lighting design, furniture design, interior design), limiting the possibility for them to focus and deepen their knowledge of any of them. Listening to the former students, we realised that this multi-disciplinary education can be both an asset and a hindrance for the graduates. In some cases, graduates pursue further studies in Architecture, feeling that the curriculum was too light regarding practical knowledge on construction techniques and materials and as a result did not equip them appropriately to face the challenges of interior architectural design and construction in practice. In other cases, the alumni identified themselves as creative designers who can freely move between disciplines and means of representation and thus respond to a variety of work opportunities.

The EEC's central concern relates to the nature and identify of the proposed program. Indeed, there is a global debate on the boundaries between Art and Design, Design and Architecture, Architecture and Engineering, and to a great extent positioning within these blurred boundaries is important so as to maintain a clear focus and vision both internally and to the society served by such programmes.

This issue has been a matter of long and fruitful discussions with the EEC during their visit. We believe that the fact that all members of the Committee stem from a more technical/architectural background without any members being from a design discipline somewhat skewed the position. This statement is not in any way intended to be a criticism of either the EEC or the CYQAA procedures, but merely to raise the fact that certain positions and beliefs are informed by the backgrounds bore.

It is impossible for a programme of study to cover everything, being both broad and encompassing and at the same time focused and technical, but it is important the programme has a clear direction and this is a position shared with the EEC. For the Department it is clear that the programme is orientated towards an Architectural perspective enriched with a broad Fine Art context, allowing a balance of input between Architecture, Interior Design, Product and Furniture Design and the Arts. This is believed to be a very valid and clear definition and compliments the general philosophy of the Arts and Communication Department which believes in the creative tension between fluid and blurred boundaries between Art and Design

and which supports the development of visual literacy, visual intelligence, and visual competency.

The the word “Architecture” in the programme’s title seems to have caused a confusion for the members of the EEC in relation to the specific identify of the programme.

As already discussed, this programme is primarily a Design programme, resides and abides with the general philosophy of the Arts and Communication Department and ‘borrows’ know-how and architectural expertise from faculty of the Architecture Department. We believe that the confusion and the tension in orientation of the programme is addressed by adopting the suggestion of the EEC with regards to the programme name, that is, naming it **BA in Interior Design** and therefore clarifying that the programme does not seek to focus on construction and technical aspects. We welcome the EEC’s finding that *‘the alumni identified themselves as creative designers who can freely move between disciplines and means of representation and thus respond to a variety of work opportunities*. It is our belief that the multidisciplinary nature of the programme with a focus on Interior Architecture / Design has equipped many of our graduates over the past years to be placed within jobs in the creative industry.

b. The EEC observed that there is no real distinction and hierarchy between theory and history courses, design studio courses and skill-based training. Listening to the students and reviewing information provided, the EEC believes that this distinction is not clearly made. The emphasis on vocational skills and their equal standing with design thinking and knowledge of history and theory is more suitable to college education (Further Education) than for the university level education (Higher Education).

The Department agrees with the EEC and in no way adopts a vocational-skills approach. In fact, the approach for the program is fully in-line with the approach and philosophy of all the other BA programmes of study offered by the Department that have also be recently evaluated with very positive feedback and assessment in this respect as well as in general. We wish to emphasize that a homogeneity, both at level of philosophy and in matters of delivery, is central to the success of the Department and the specific programme. As discussed before, with the adoption of the EEC’s recommendation and dropping the ‘Architecture’ reference from the title and thus reverting to the original title, as well as operating the program solely within the Department of Arts and Communication and **not** in an inter-departmental mode, we believe





that the concerns of the EEC are addressed and the program will serve its clear purpose within the Department.

c. Analogously, the distinction among disciplines which have different theoretical and practical bases seems blurred, like Architecture, Design, Applied Arts and Fine Art. On the one hand, this inclusive approach is a magnet to attract more students, offering the largest possibilities of employment pathways. On the other hand, the lack of deepening into a discipline-specific context and competences can generate some illusions about the available professional profiles and generate the unforeseen need of a further educational experience. The openness and inclusivity of the program, which invite students to design buildings, pavilions, furniture, textiles, etc. remind the structure of a BA in Applied Arts; a field that, nowadays, is mostly identified tout court as Design. In this context, the goal of the BA programme should be to provide and develop skills that allow its graduates to face the multiple fields of application of Design, such as industrial products, fashion, graphic, arts and crafts, as well as websites, industrial, commercial and social services, and other emerging virtual fields of application

As stated, we aim to provide a programme which is orientated towards an Interior Architecture perspective enriched with a broad Fine Art context, allowing a balance of input between Architecture, Interior Design, Product and Furniture Design and the Arts. We acknowledge the EEC's suggestion to broaden the multiple fields in design applications but believe that the educational experience should focus on spatial and interior design, especially given the fact that the Department offers dedicated programmes in visual communication and in fashion design. Of course, all programmes cross-pollinate in projects, concepts and ideas, at the same time operating within the philosophy framework of the Department.

We would like to reiterate that with the adoption of the suggestion for removing the Architecture reference from the programme's title, the various concerns raised are removed and it is clear that the evaluated BA serves its purpose within a clear scope of Design.

d. A quite critical point, evident from the format of the programme of study, and pointed out by some students, is the lack of scientific and technical knowledge courses. In a programme that contains the word Architecture, it seems necessary that the curriculum



includes the techno-scientific sphere. This part is necessary not only to manage and solve practical problems, but more importantly to nurture the capacity to understand and imagine architectural space and its close connection to human activity and approach its design as a response to societal challenges and cultural trends. “Interior Architects create relevant environments for human activities”, as written in the “European Charter of Interior Architecture Training 2020”. Crucial questions of contemporary Interior Architecture and Design encompass technical challenges, such as habitability, comfort, energetic sustainability, construction materials, environmental performances; and social challenges, such as domestic lifestyles, workspaces, sociability, privacy and publicity, interpersonal relationship, equality, cultural and gender interchange, accessibility. It seems that the BA Interior Architecture programme at Frederick University, in its present course structure and content, does not equip its students to face these challenges, that are the base of Interior Architecture.

As the title of the program and especially the word “Architecture” seemed to cause confusion for the members of the EEC from the beginning the findings of the report seem to misinterpret the core courses within the programme.

Again, the issue of the naming seems to have caused confusion in the programme’s direction and focus. By adopting the BA in **Interior Design** title, as suggested, we believe that there is no need to adopt dedicated courses from the techno-scientific sphere that would challenge the philosophy and direction of the Department itself. As noted, it is evident from the programme graduates that their studies equip them adequately to address the challenges of the designer professional in relation to interior spaces. It is further noted that within the major interior design projects especially of the second and third year of studies as well as the courses which include lighting design, furniture design and advanced design applications and in particular the courses of Material Applications and New Material Innovation the course covers an extensive range and knowledge of Materials and use in construction. Along with small scale projects, each semester encompasses the aforementioned major design projects which range from the living space, the hotel, the shop, the office etc. Each interior project does indeed increase in complexity throughout the four years of study in terms of workload, knowledge of materials, construction methods, social challenges, privacy and publicity, equality, accessibility etc which is visible through the presentation given/submitted to the EEC committee.



e. The EEC expresses concerns regarding the wide range of material covered by the courses, the lack of some fundamental theoretical and technical teachings; the unclear position of architecture inside a program; the lack of distinction and hierarchy between theoretical and practical knowledge and skills, studying and learning by doing.

We recognize the concerns of the committee (please see answer above 6.d) yet firmly believe that fundamental and technical teachings are covered as discussed within section 1 'within the courses INT212 (Applied Architectural Drawing 1) and INT222 (Applied Architectural Drawing 2) interior systems which include construction and technical details in interior design are covered'. It must be again stressed that a lot of the issues stem from the naming and perceived 'baggage' that the word 'Architecture' carries for the programme and with the decision to change it a lot of the concerns are not applicable. We of course as a team endeavour to improve our teaching and following the advice of the EEC committee will include further advanced technical aspects within the courses of INT215 (Materials and Applications) and INT314 (New Material Innovation). (please refer to Annex 2).

f. The EEC suggests to the University to consider two possible directions for the current BA programme: 1. BA in Applied Arts, or BA in Design: Space and Objects The architectural component of the programme is currently not fully developed, while the complexity and multi-disciplinary nature has proven the potential to form a programme in its own right. This option is close to the current vision of the teaching team and has the ability to define a strong identity in the field of Applied Arts. This option can become a scientifically based strategy, (following the principles of total art), but should be theoretically framed and motivated, explaining explicitly the reason and the goal of this choice. 2. BA in Interior Architecture If the institution wants to apply to the standards of the discipline of Interior Architecture and participate in its academic field of research, we advise a) an improvement regarding the subjects that are central in the education of interior architects, e.g. the position of the design studio in the curriculum and the support of a technical course (as mentioned before) and b) the development of an expanding academic field of knowledge regarding the discipline, that can function as a resource for student training and academic research.



We believe that this concluding remark highlights and informs all the other comments and suggestions made throughout the report. It indeed focuses on the essence of the identify of the programme and the character is should have according to the EEC. For the Department it is clear that the first option best reflects our vision and lies within the philosophy of what is being achieved by the Department for several decades. We therefore opted for changing the name of the evaluate programme to **BA in Interior Design**. The programme encompasses the Applied Arts perspective and we believe has a healthy relationship with the Architecture discipline but clearly operating within the applied arts realm. In this way not only we shall be delivering a programme with a multidisciplinary and innovative approach but also a programme that respects the integrity of professions such as Interior Designer, Spatial Designers, and Object Designers.

It is therefore evident that we do not opt for a more technical direction, as indicated by the second option, thus not adding technical courses in the curriculum.

Concluding, we would like to thank all EEC members for their hard work and constructive comments. The visit has been a very useful exercise for the Department although it is evident that we have not fully succeeded in putting our perspectives through in all cases, something that is to be expected, given that the EEC lacked colleagues from the arts and design background. It has been very interesting to exchange views and we believe that after significant work and reflection of the points raised, we have managed to address all comments made and proceeded with appropriate remedial actions

## B. Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
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**Prof. George Demosthenous** Rector