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**Interior Design 160: GRAPHIC COMMUNICATION FOR DESIGN**

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M/T/W 1:30 – 4:20 pm, Room A138  
Instructor: Sandra Doyle Wilson  
Email: doyledesign@msn.com  
Office Hours: via email

**COURSE DESCRIPTION:**

This course introduces graphic tools, techniques, and conventions used for effective visual communication in design. Students apply theory as they develop skills in architectural drafting, lettering, and basic rendering and perspective drawing skills. This will be done through readings, lectures, and studio work. Drawings will be assessed for comprehension, layout, neatness, and the overall quality. Students will evaluate and subjectively critique design methods.

Prerequisite: ART 110 and ART 120.

**COURSE OUTCOMES:**

After successfully completing *Graphic Communication I*, students will be able to:

1. Describe the reasons for learning visual communication skills and conventions, and their application to interior design and related professions.
2. Describe the necessary characteristics and relevant conventions for the use of lines and line weights in drawings.
3. Describe the salient characteristics of orthographic, paraline, and perspective drawings, and identify appropriate applications for each drawing type
4. Describe the purpose and characteristics of rendering interior materials and textures by applying basic monochromatic rendering techniques as a way of conveying depth of space and visual interest.
5. Incorporate orthographic, paraline, linear perspective, and freehand perspective drawings into an on-going process of developing three-dimensional visualization skills to aid in the understanding two-dimensional representations of objects and spaces (e.g., by using a three-dimensional drawing to assist in visualizing an object otherwise described with two-dimensional orthographic drawings)

After successful completion of *Graphic Communication I*, student work will:

1. Demonstrate the ability to produce drafted lines (e.g., graphite on vellum) with appropriate thickness, opacity, and precision.
2. Demonstrate an understanding of a clear concise and correct graphic communication (e.g. draw an accurate dimension plan).
3. Demonstrate a legible and consistent style of conventional architectural lettering to convey written information.
4. Demonstrate the ability to design and draft a title block.
5. Demonstrate the ability to prepare accurate and descriptive orthographic, paraline, and perspective drawings that convey desired information, integrating conceptual knowledge of conventions for line drawing, drafting, and rendering with mastery of manual drafting.

**REQUIRED TEXTS:**

**Construction Drawings and Details for Interiors: Basic Skills.** Kilmer, W. Otie and Kilmer, Rosemary (2003.) John Wiley & Sons, Inc., New York.

**Interior Design Illustrated – 2<sup>nd</sup> Edition,** Ching, Francis D.K., (2005.) John Wiley & Sons, Inc. NY.

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**RECOMMENDED OPTIONAL READING:**

*Architectural Graphics*, 3rd Edition, Ching; *Building Construction Illustrated* – Ching; *Time-saver Standards for Interior Design and Space Planning* – DeChiara, Panero & Zelnick; *Human Dimension & Interior Space* – Panero & Zelnick; *Perspective for Interior Designers* – Pile

**REQUIRED FOR EVERY CLASS SESSION:**

Drafting tools, sketch paper, class notebook, required textbooks (optional), work in-progress, and other project information (clippings, notes, concept photos/images). Come prepared to work. Unless noted otherwise, your work will be reviewed in group critique every day.

**CLASS STRUCTURE:**

Typical class period will begin with a brief question/answer period where news and ideas, as well as project clarification, can be exchanged. Demonstration of new techniques or introducing new information about the project will occupy the next 50-60 minutes. For the remainder of most classes, all students must pin up their work for a group working critique.

**ASSESSMENT/GRADING:**

- DAILY PROJECT WORK:** Daily project work will be assessed during group critiques and will contribute to your overall grade. Written evaluations of daily work will not be given. It is the student's responsibility to make note of advice and criticism generated by review of their work, as well as the work of other students being reviewed. This is the forum where you learn to evaluate your own work by comparing it to other examples – learn from others' mistakes and successes. Note: Your studio grade is partly based on participation in critiques. In other words, you must be involved in the critique process, and not just when your work is being discussed. Students are expected to offer feedback of others' work.
- CLASS PRESENTATIONS:** Multiple (more like daily!) presentations to the entire class, plus three formal "Design Reviews" presentations.
- SKETCHBOOK:** Document your design process in an 8.5 x 11" hardbound (no spiral) sketchbook. Although sketchbooks will not be graded, the instructor will periodically review them to gauge your development; therefore, bring them to every class.
- GRADING:** Grading will be done on the following 5 point scale:

**5** = A Excellent, Remarkable, Exceeds Potential

**4** = B Very Good, High Quality, Promising

**3** = C Passable, Developing Skills, Meets Minimum Expectations

**2** = D Insufficient, Lacking, Poor

Studio Grade: exercises, project work, and participation	25%	100 points
1 <sup>st</sup> & 2 <sup>nd</sup> Design Review (1st) 10% (2nd) 25%	35%	40 points + 100 points
Final Review	40%	160 points

400 possible points

**ATTENDANCE & PARTICIPATION:**

- 100% attendance is mandatory. Use your class time to work, obtain desk critiques, and to collaborate with your fellow students. Miss a class or arrive consistently late and you will be dropped one letter grade from what you have earned for the overall class. Consistent tardiness, missing classes, or failure to regularly prepare adequately for daily critiques will be reflected in studio grade. **More than four (4) absences may result in a failing grade.**
- No late or incomplete work will be accepted, graded or commented on. Assigned work must be ready for review at the beginning of every period.
- Grade discussions need to be scheduled and will not be addressed during class time.

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**READING ASSIGNMENTS:**

It's strongly recommended that you bring the **Interior Design Illustrated** book to class every day. Lecture material and other design/planning resources you need are in there. **Construction Drawings and Details for Interiors** (CDDI) will be used primarily at the beginning and toward the end of the quarter. Students are expected to read ahead and to be prepared for the content that will be covered in the next class.

**DRAWING ASSIGNMENTS:**

Drawing assignments are designed to develop a basic knowledge and competency in graphic communications, and will be created and reviewed in a variety of media. Early, conceptual development work primarily consists of drawings on tracing paper, bond paper, photocopies, and occasional blueline prints. Final Presentation will also incorporate pencil drafting on vellum. The skill to create clear and concise drawings based on standard graphic conventions will be developed during the course of the assignments.

Since daily critiques are intended to generate improvements leading to revisions, **expect markups on your work**. The instructor will draw on your drawings – typically the felt-tip sketches on flimsy – to demonstrate proper graphic conventions or design refinements. **It's not final until it's final**. Design is a process. Feedback leads to developing new images, which are presented again, tested for fitness, and re-imagined. Just as ideas are presented and tested in the design process, the images themselves are tested in this course to determine their effectiveness. Feedback will lead to revisions and re-presenting.

**INSTRUCTOR'S EXPECTATIONS:**

1. Conscientious attendance and on-time arrival.
  - a. It is YOUR responsibility, not the instructor's, to obtain any notes or handouts you missed. Get to know at least one other students NOW so you can speak to them later, if necessary, to find out what you missed.
2. Assignments are complete and ready to present when they are due.
  - a. Late assignments will not be graded. Exceptional situations require reasonable notice of the circumstances before credit may be given. Regardless, you will receive a zero for the final project if it is not complete and on time.
3. Design Reviews are Formal Events, be professional.
  - a. This doesn't mean dresses and tuxedos. It means that daily critiques are more informal, with less stigma attached to making mistakes, having incomplete work (never a good idea), and not following instructions to the letter. However, for the three formal presentations you must be on time, work complete, ready to present at the beginning of class (unless told otherwise), and have your very best work represented.
4. Do your best work.
  - a. Your graphics communicate the level of commitment to your ideas. Just because the daily work you do may be marked up during critiques, assignments presented should be your best work, as neat and accurate as possible. Completed work should be free of obvious errors and demonstrate your best mastery of the concepts covered.

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5. Try your best.
  - a. I don't expect first attempts to be perfect, though I may critique them that way. The foundation of a professional degree is your ability to recognize and uphold the highest standards. If my expectations and demands are high, your future boss and client are more so. When it comes to grading, effort will have more weight than talent.
6. Be involved.
  - a. Participation in class discussion and critiques is required to succeed in this class.
7. Have a positive attitude.
  - a. Be positive and try your best. Show respect to the instructor and fellow students and you demonstrate respect for yourself. Employers hire based as much on attitude as on portfolio.
  - b. Your career starts in this class. Begin practicing the professional attitude you expect to present to your future employers because getting interviews is based on referrals, beginning with your instructors'.
8. Be responsible.
  - a. Please let me know if you have difficulty understanding an assignment. If you have specific concerns with the expectations of the class, your work, or the method of instruction, bring them to my attention. I will do my best to help you.
9. Don't be shy.
  - a. If you have questions about how you're doing in class, please contact me. If we need to meet outside of class, contact me via email and we'll coordinate a time. Do not expect to talk about personal situations in the classroom or directly before and after class.

**SPECIAL NEEDS:**

If you require accommodation based on a documented disability, emergency medical information to share, or need special arrangements in case of emergency evacuation, please make an appointment with me as soon as possible. If you would like to inquire about becoming a DSS student you may call 564-2498 or go in person to the DSS (Disability Support Services) reception area in the Student Services Building. Refer to the handout Student Procedures and Expectations, Arts and Humanities Division regarding eligibility for accommodation.

**DIVISION POLICIES:**

Refer to the handout **Student Procedures and Expectations, Arts and Humanities Division** for additional information, including requirements for special needs. See the Arts & Humanities Website: <http://www.bcc.ctc.edu/ArtsHum/policy.html>

With regard to **Academic Honesty**, note that for studio courses ALL WORK MUST be performed by the individual. Consequently, any studio work that is submitted for a grade that has not been seen by the instructor prior to submittal may be refused as being of questionable origin.