

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

Students after successfully completing *Graphic Communication* / 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 ongoing 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.

STUDENT WORK NOTICE

The Bellevue Community College Interior Design Department reserves the right to collect and keep student work. Faculty may retain selected student work in all courses within the Interior Design curriculum to build a portfolio of representative student work, and in order to prepare future students by showing them examples of exemplary work. It should be considered a great honor to have your work held to represent our program. Student work may include process work, notebooks relevant to projects, and/or all finished projects from the beginning of the quarter through final projects. Students may make arrangements with instructors to have selected work photographed for their records. Projects may be returned, by arrangement, at a later date.

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 – 2nd Edition, Ching, Francis D.K., (2005.) John Wiley & Sons, Inc. NY.

RECOMMENDED OPTIONAL READING

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

Architectural Graphics, 3rd Edition, Ching

REQUIRED FOR EVERY CLASS SESSION

Drafting tools, sketch paper, class notebook, required *textbooks*, 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.

Assigned work must be ready for review at the beginning of every period.

LEARNING APPROACH, COURSE EXPECTATIONS, AND GRADING

1. **Class Structure** – may vary to include one-on-one desk critiques, other modes as appropriate
 - 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, the class will meet in small groups with the instructor while the rest of the class is expected to work (quietly, respectfully) on their projects.
2. **Assessment**
 - 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: Three presentations to the entire class, two *formal* "mid-term" presentations occurring in the fifth and seventh weeks and a final presentation. Students will receive written evaluations along with a letter grade for these presentations.
- SKETCHBOOK: Extra credit: Extra Credit: sketchbook– MAX. .3 added to final score. $12-10 = +.3$, $9-7 = +.2$, $6-4 = +.1$ (for example: a final score of 9.7/B+ with .3 added for sketchbook = 10.0/A-). See Handout for details.
- Students may request a summary of their grades at any time and consultations with the instructor are encouraged at any time throughout the term by scheduling an office visit.
- ***Final grade is dependent upon completion and on-time submittal of final project.***
- Grading will be done on a 12-point scale:
 $A+=12$ $A=11$ $A-=10$ $B+=9$ $B=8$ $B-=7$ $C+=6$ $C=5$ $C-=4$ $D+=3$ $D=2$ $D-=1$ $F=0$
A = Excellent, Remarkable, Exceeds Potential; B = Very Good, High Quality, Promising
C = Passable, Developing Skills, Meets Minimum Expectations; D = Insufficient, Lacking, Poor

Assessment distribution:

The average grades in each category will be weighted using the following scale:

Studio Grade: exercises, project work, and participation 25%

Midterm Presentations (1st) 10% (2nd) 25% 35%

Final Project 40%

3. Attendance and Participation

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.**

4. 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* will be used primarily at the beginning and toward the end of the quarter – where reading assignments are on the schedule (listed as: *Kilmer*). Students are expected to use the textbooks as reference material, both by following suggested reading assignments and by consulting the appropriate sections of these – and other relevant – books.

5. 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. The process is *iterative* – cyclical: It begins by creating images, presenting them for review, and testing the effectiveness of the ideas presented. 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.

6. Notebook

Students are expected to keep a complete, organized file of any class handouts and assignments, as well as notes from lectures, demonstrations, and critiques.

INSTRUCTOR'S EXPECTATIONS

Your conscientious attendance and on-time arrival. It is YOUR responsibility, not the instructor's, to obtain any notes or handouts you missed. Get to know at least one other student NOW and speak to them to find out what you missed.

Assignments complete and ready to present when they are due. Late assignments may not be graded. Exceptional situations require reasonable notice of the circumstances before credit can be given. Regardless, *you will receive a zero for the final project if it is not complete and on time.*

Midterm and Final Presentations are Formal Events. 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.

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.

Try your best. 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.

Be involved. Participation in class discussion and critiques is required to succeed in this class.

Attitude. 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. 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'.

Be responsible. 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.

Office hours. We do not have an office at the College, but we would be happy to schedule a time with you either before or after class or at our office in Seattle.

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 the Arts & Humanities attendance policy and 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.*

Recognition of Syllabus

The syllabus establishes our responsibilities to each other: what you can expect from me and the course, including the learning outcomes and environment in which you'll perform; as well as the expected conduct, rights, and responsibilities of students in this class. It is important that you understand and are prepared for the learning experience ahead by understanding the syllabus contents.

Please sign below, as confirmation that you've read the syllabus and that you will discuss with the instructor any issues that you consider confusing, problematic, or open to dialogue with the entire class. If your discussion is of a personal nature, please make an appointment with me, rather than discuss it during class.

Please print name

Signature

Date