

INTERIOR DESIGN 160
GRAPHIC COMMUNICATION 1
Winter 2010 – Tu, Th 1:30-4:20

Instructor: Spencer de Mille

Email: spencerdemille@msn.com

Office Hours: MW 10:00 - 12:30 or by email

Office: TBD

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 120.

COURSE OUTCOMES:

Students after successfully completing Graphic Communication I 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.

RECOMENDED 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. 3rd Edition, Ching, Francis D.K., (1996.) John Wiley & Sons, Inc. New York.

RECOMMENDED OPTIONAL READING:

Interior Design Illustrated – Ching; *Building Construction Illustrated* – Ching; *Architectural Graphic Standards* – Ramsey & Sleeper; *Time-saver Standards for Interior Design and Space*

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Planning – DeChiara, Panero & Zelnick; *Human Dimension & Interior Space* – Panero & Zelnick; *Perspective for Interior Designers* – Pile

ADDITIONAL READING:

Additional reading may be placed on reserve in library at the instructor's discretion.

REQUIRED FOR EVERY CLASS SESSION:

Drafting tools, sketch paper, class notebook, 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

- Every 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 the period, half the class will meet with the instructor while the other half does project work. Group assignments are voluntary, but the instructor may randomly select students for review groups if there are not enough volunteers.

2. Assessment:

- **DAILY PROJECT WORK:** Daily project work will be assessed during group critiques and a daily grade 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 other examples – learn from others' mistakes and successes. Note: Your daily 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:** Two presentations to the entire class, a "mid-term" presentation occurring in the seventh week and a final presentation. Students will receive written evaluations along with a letter grade for both presentations.
- **SKETCHBOOK:** Sketching and lettering practice is required. 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.

Assessment distribution:

The average grades in each category will be weighted using the following scale to calculate the final grade for the course:

Sketchbook	10%
Midterm Presentation 1	25%
Midterm Presentation 2	25%
Final Project	40%

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3. Attendance and Participation

Consistent tardiness, missing classes, or failure to regularly prepare adequately for daily critiques will be reflected in daily grades. **More than four (4) absences may result in a failing grade.**

4. Reading Assignments:

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. In addition, it's strongly recommended that you bring the Architectural Graphics book and any other source materials to class every day.

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 (flimsy), bond paper, photocopies, and occasional blue-line 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. Speak to your fellow students to find out what you missed.

Assignments complete and ready to present when they are due. Late assignments will not be graded, since the work is not present to evaluate during the critique period. But all work assigned will be required to complete the final design project.

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 mastery of the concepts covered. Strive for perfection.

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

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 make sure you understand the requirements of the class.

Use my office hours. I expect students to take advantage of my office hours to cover personal issues relating to the course. If you have questions about how you are doing in

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class, make an appointment to talk with me. Do not expect me to talk about this before, during, or immediately after class.

SPECIAL NEEDS:

ME: I have cerebral palsy and have limited use of the right side of my body. All drawing demonstrations will be left handed because it is very difficult for me to grip a pen with my right hand.

YOU: 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. 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. **Please read student Procedures & Expectations** <http://bellevuecollege.edu/artshum/policy.html>

CIDA Accreditation

As a part of the ongoing accreditation process and development of the program, the Bellevue College Interior Design Department reserves the right to collect and keep student work. Faculty will retain selected student work in all courses within the Interior Design curriculum in order to prepare for our next CIDA site visit. It should be considered a great honor to have your work held to represent our program. Student work will include all process work, notebooks relevant to projects, and 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 will be returned upon completion of the CIDA site visitation in 2012.

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TENTATIVE TOPIC OUTLINE Instructor: Spencer de Mille

All assignments ar

1	Tu., January 5	<ul style="list-style-type: none"> 🕒 Introduction 🕒 Sketchbook Due: March 23 🕒 Lettering Due: January 7
	Th., January 7	<ul style="list-style-type: none"> 🕒 Due Lettering 🕒 Project introduction 🕒 Kitchen and bath Patterns
2		<ul style="list-style-type: none"> 🕒 Seating and sleeping patterns, and imagery 🕒 Critique Kitchen and bath
	Th., January 14	<ul style="list-style-type: none"> 🕒 Floorplans and spatial zoning 🕒 Critique seating Sleeping
3	Tu., January 19	<ul style="list-style-type: none"> 🕒 Model building 🕒 Critique floorplans
	Th., January 21	<ul style="list-style-type: none"> 🕒 Interior Elevations 🕒 Critique models and images
4	Tu., January 26	<ul style="list-style-type: none"> 🕒 Midterm requirements 🕒 Site plan and roof forms 🕒 Critique Floor plan revisions and elevations
	Th., January 28	<ul style="list-style-type: none"> 🕒 Plan Oblique 🕒 Critique Site plan and roof forms
5	Tu., February 2	🕒 No class
	Th., January 4	🕒 <u>Midterm 1</u>
6	Tu., February 9	<ul style="list-style-type: none"> 🕒 Exterior elevations 🕒 Critique plan Oblique
	Th., February 11	<ul style="list-style-type: none"> 🕒 Perspective 🕒 Critique Exterior elevations and revisions
7	Tu., February 16	<ul style="list-style-type: none"> 🕒 Perspective 🕒 Critique Perspective
	Th., February 18	<ul style="list-style-type: none"> 🕒 Pencil drafting 🕒 Critique perspective and revisions
8	Tu., February 23	<ul style="list-style-type: none"> 🕒 Midterm requirements 🕒 Dimensioning 🕒 Critique Drafting exercise
	Th., February 25	🕒 Work session

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9	Tu., March 2	🕒 Midterm 2
	Th., March 4	🕒 No class
10	Tu., March 9	🕒 Final Drawing requirements 🕒 Work session
	Th., March 11	🕒 Work session
11	Tu., March 16	🕒 Work session
	Th., March 18	🕒 Work session
12	Tu., March 23	🕒 Sketchbook Due 🕒 FINAL PRESENTATION

e due at the beginning of the class period unless noted otherwise.

NOTE: The instructor reserves the right to amend the syllabus or class schedule at any time during the course of the semester.