

PETER BENARCIK
PBenarci@bcc.ctc.edu**OFFICE L114A****INDES 152 PREREQUISITE**

ART 108 and INDES 150, 151, and 160 with a C- or better or entry code.

INDES 152 CLASS DESCRIPTION

Gives practical experience in designing and building furniture. Students combine knowledge of design theory and processes, materials, and drawings with hands-on experience in the shop. Topics include engineering basics, manufacturing processes, joinery, and finishes.

This course is geared to the Interior Designer as opposed to the person who desires to be a professional maker of furniture. Therefore it is more design-oriented than technical in nature. Though these are not exclusive to each other, the course is designed to give you general information about the characteristics and properties of wood, metal, glass, etc. and more specific information about the furniture design process itself and working with a cabinetmaker or furniture maker to execute a specific project.

This course will allow you great individual design and creative freedom while teaching you some basic machine and joinery skills. The objective is to give you some practical "hands on" experience in the workshop environment and the experience of working through a project from the initial design stages, construction and on through to the finished work.

INDES 152 COURSE CONTENT

Lectures and demonstrations within the workshop environment
Student presentations of Good-Bad sketching assignments
Student presentations of material samples & modifications
Project #1 -Introduction
Project #2 -Final

INDES 152 REQUIRED SUPPLIES

8.5" X 11" sketch book or similar
12"-18" Trace paper or similar
Pen, Pencils, Markers, etc
Various material samples, finishes, etc

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OUTCOMES FOR INDES 152 FURNITURE DESIGN & CONSTRUCTION

1. Identify various furniture styles, locations and resources (3G)
2. Demonstrate safe and efficient use of woodworking machinery and basic hand and power tools.
3. Demonstrate use of sound construction techniques and basic joinery.
4. Produce original sketch drawings analyzing the major features and materials of well known 20th century furniture objects.
5. Design and construct a unique (original designed) piece of furniture.

AFTER SUCCESSFUL COMPLETION OF INDES 152 STUDENT WORK WILL

1. Demonstrate the ability to design a piece of furniture by participating in the design process in a hands-on workshop environment. (i.e., student would work through a project from the initial design stages, problem solving, construction, and through completion of a finished piece of furniture)(3a,b,c,d,e,n,v)
2. Demonstrate the ability to follow a specific design process utilizing rough sketching, quick (5 min) sketches expressing the essence of a furniture form, refined drawings, mock ups, working drawings and cut lists (3a,b,c,d,e,i,n,v)
3. Select materials and finishes linked to the appropriate use and aesthetics of the designed project. (3d,e,5l)
4. Deliver an effective oral and visual design presentation to a live audience.(4d)

FIDER REFERENCE

Standard 3: Interior Design

Students understand and apply the knowledge, skill, processes, and theories of interior design.

Student work must follow a process and demonstrate the ability to:

- a) apply 2-dimensional design elements and principles in interior design projects.
- b) apply 3-dimensional design elements and principles to the development of the spatial envelope (for example, volumes of space, visual continuity and balance, visual passages, interconnecting elements.)
- c) select and apply color in interior design projects.

Student work must demonstrate programming skills, including:

- d) problem identification
- e) problem solving
- i) the ability to rapidly visualize concepts through sketching
- n) space plans, elevations, sketches, and study models
- v) demonstrate competent skills in preparation of contract documents

Standard 4: Communication

Students communicate effectively.

- d) express ideas clearly in oral presentations, critiques, and interviews.

Standard 5: Building Systems and Interior Materials

Students design with the context of building systems. Students use appropriate materials and products.

- l) Student work must demonstrate that materials and products are appropriately selected and applied on the basis of their properties and performance criteria.

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GRADING

Each student will come to the class with a certain skill set, hopefully you will leave with a considerably larger one. Quality of work and grading is not gauged according to other students, rather, it is determined from the individual skill sets of each student. I will however gauge the amount of effort and participation a student shows against other students. So in a sense you are competing against others for 20% of your grade.

Attendance, effort and class participation	20%
Good /Bad sketching assignments	10%
Material samples/ modifications	20%
Project #1-Introduction	10%
Project #2 Final	40%

INDES 152 STUDIO REQUIREMENTS

This is a professional program that demands a professional attitude. In order for your work to communicate your true intentions it vital that you bring a complete concept to class each week -whether or not the whole of the project is finished. Your work must be well thought out and appear neat and professional. Good craft is critical.

Work is to be turned in on time. You should be prepared to present your work at the beginning of every class. No late work will be accepted, only allowed in emergency circumstances (hospitalization, physician documented illness,etc.) Your participation in class is required, you all have opinions and I wish to hear them. There are no wrong questions or answers in this studio. If you don't understand an assignment, concept or method, it is your responsibility to let me know. My office hours are posted on my office door, use them or loose them.

Your attendance is mandatory. Attendance will be taken at the beginning of class with a sign-in sheet, I will use this list as a way to track attendance and as a "first in -first out" desk critic review system. You should be on time for class, as it shows respect for yourself and fellow classmates. Later in the quarter, if you choose to not review your progress with me, sign in on the list and note that you will be working on your own.

Anyone dropping the course beyond the time allowed by the college will receive a failing grade and will have to repeat the course at a future time. This is to save everyone wasted time and effort. This is a studio course, and therefore very time and labor intensive. Please be realistic about your class scheduling.

ACCOMMODATIONS

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 DSS (Disability Support Services) as soon as possible. If you would like to inquire about becoming a DSS student you may call 425.564.2498 or go in person to the DSS reception area in the Student Services Building.

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SUGGESTED REFERENCE

DESIGNING FURNITURE

Seth Stem; The Taunton Press, ISBN 0-942391-02-0

JAPANESE DETAIL ARCHITECTURE

Sadoa Hibi; Chronicle Books

JAPANESE STYLE

Suzanne Slesin, Stafford Cliff, Daniel Rozensztroch; Clarkson N. Potter, Inc. N.Y.

THE UNKNOWN CRAFTSMAN

A Japanese Insight Into Beauty, Soetsu Yanagi; Kodansha International, 1984

THE BOOK OF SHAKER FURNITURE

John Kassay; Univ. of Mass. Press. 1980

AMERICAN ARTS AND CRAFTS

Virtue in Design, Los Angeles County Art Museum; Bullfinch Publishers, 1992

GREENE & GREENE: FURNITURE AND RELATED DESIGNS

Randall I. Makinson; Pagine Smith, Inc. 1979

FURNITURE 2000

Leslie Pina Shiffer 1998

MODERN FURNITURE CLASSICS

Miriam Stimson

TWENTIETH CENTURY FURNITURE DESIGN

Sembach, Leuthauser, Goessel; Taschen 1991

MODERN FURNITURE CLASSICS SINCE 1945

Fiell, AIA, 1991

TOTAL DESIGN: OBJECTS BY ARCHITECTS

Dorothy Spencer, Chronical Books 1991

ART FOR EVERYDAY

Patricia Conway, Potter Publishing, 1990

A CABINETMAKERS NOTEBOOK

James Krenov, Sterling Books 1976

THE FINE ART OF CABINETMAKING

James Krenov, Sterling Books 1977

THE IMPRACTICAL CABINETMAKER

James Krenov, Sterling Books 1979

JAMES KRENOV WORKER IN WOOD

Van Nostrand Reinhold Books 1981

MAKEPEACE A SPIRIT OF ADVENTURE IN CRAFT AND DESIGN

Jeremy Myerson Cross River Press 1995

FURNITURE BY WENDELL CASTLE

Taragin, Cooke Jr., Giovannini Hudson Hills Press 1989

SAM MALOOF WOODWORKER

Sam Maloof Kodonsha Press 1983

THE SOUL OF A TREE

George Nakashima Kodonsha Press 1981

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MATERIAL SOURCES

Alaska Cooper and Brass
 3223 6th Ave. S.
 Seattle, 206.623.5800
 Mon-Fri 8-4:30

new metal: brass, aluminum, steel sheet, tubing, rod

Boeing Surplus
 20651 84th S.
 Kent, 253.393.4060
 Tues-fri 10-5, sat 9-4

scrounger's paradise metals, plastics, furniture, tools, junk

Compton Hardwoods
 3847 1st Ave. S.
 Seattle, 206.623.5010
 mon-fri 7:30-5, sat 9-2

hard woods, sheet goods, glue, dowels, finishes, magazine

Crosscut Hardwoods
 4100 1st Ave. S
 Seattle, 206.623. 0334
 mon-fri 8-5, wed 8-8, sat 9-4

hard woods, sheet goods, glue, dowels, finishes, magazine

Daly's
 3525 Stone Way N.
 Seattle, 206.633.4200
 mon-fri 7:30-7, fri 7:30-6, sat 8-5

paint, finishes, stains, patinas

Daniel Smith
 4151st Ave. S.
 Seattle, 206.223.9599
 mon-sat 9-6, wed 9-9, sun 10-6

art supplies, specialty papers

Elliott Bay Art Glass
 9003 151st Ave. NE
 Redmond, 425.861.8600
 tues-sat 10-5:30

art glass, glass working supplies

Pacific Iron and Metal
 2230 4th Ave. S.
 Seattle, 206.628.6256
 mon-fri 8-5:3-, sat 9-5, sun 10-5

scrap metal, salvage goods, brass, aluminum, steel sheet, tubing, rod

Rockler
 3823 Stone Way Ave. N.
 Seattle, 206.634.3222
 mon-fri 9-7, sat 9-5, sun 10-5

hard woods, sheet goods, glue, dowels, finishes, magazine, hinges

Stone way Hardware
 4318 Stone Way N.
 Seattle, 206.545.6910
 mon-fri 8-7, sat 9-6, sun 10-5

hardware, small screws, nuts, bolts, tools

Vintage Hardware
 2000 Sims Way
 Port Townsend 360.379.9030
 10 - 5 daily

antique, hard to find hardware

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STUDIO SCHEDULE

(schedule may vary according to student progress - all changes will be announced in class)

WEEK 01	09/24 M	Class: Introduction: class structure, grading, schedule, expectations Sketch exercise Project #1a Introduction	
	09/26 W	Class: Walk through of shop equipment and facility Material Sample Introduction Good-Bad Introduction Project #1b Introduction	Project #1a Due
WEEK 02	10/01 M	Class: Review Project #1b Project #2 Introduction	Material Sample Due Good-Bad: Bench Due Project #1b Due
	10/03 W	Class: Lecture: Shop Tooling & Technique Individual desk review of Project #2	Material Alteration Due Concepts Due
WEEK 03	10/08 M	Class: Review Project #2	Material Sample Due Good-Bad: Coffee Table Due Development Due
	10/10 W	Class: Lecture: Shop Tooling & Technique Individual desk review of Project #2	Material Alteration Due Development Due
WEEK 04	10/15 M	Class: Desk review of Project #2	Material Sample Due Good-Bad: Bookcase Due Development Due
	10/17 W	Lecture: Shop Tooling & Technique Class: Desk review of Project #2	Material Alteration Due Development Due
WEEK 05	10/22 M	Class: Class review of Project #2 Presentation Drawings Study Models Material Selections	Project #2 Final Design Due
	10/24 W	Lecture: Shop Tooling & Technique Class: Project #2 construction begins	

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WEEK 06	10/29 M	Lecture: Shop Tooling & Technique Class: Project #2 construction begins	Material Sample Due
	10/31 W	Class: Construction Continues Class: Celebrate Halloween	Material Alteration Due
WEEK 07	11/05 M	Class: Construction Continues	Material Sample Due
	11/07 W	Class: Construction Continues	Material Alteration Due
WEEK 08	11/12 M	NO CLASS	
	11/14 W	Class: Construction Continues	Material Sample Due Material Alteration Due
WEEK 09	11/19 M	Class: Construction Continues	Material Sample Due
	11/21 W	Class: Construction Continues	Material Alteration Due
WEEK 10	11/26 M	Class: Construction Continues	
	11/28 W	Class: Construction Continues	
WEEK 11	12/03 M	Class: Construction Continues	
	12/05 W	Class: Class review of Project #2 Presentation Drawings Study Models Material Selections	Project #2 Final Due

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GOOD /BAD SKETCHING ASSIGNMENT

For the first few weeks of the quarter you will be asked to bring in high quality color image examples of furniture that you think are "good" and "bad." You must be prepared to describe each example and defend your opinions in front of the class. Each "good" and "bad" image should be at least 8.5" x 11" with the selected object 5" x 7" minimum. Consider using magazine pages or brochures for this exercise rather than web images, as web files tend to be very low resolution.

In addition to color images, you are asked to provide at least four (4) sketches of your "good" furniture piece. While you may select an image in context; a room for example, you will need to provide sketches of the furniture in the either top, side(s), front, rear or perspective views. You will also need to note the critical dimensions and materials used on the sketches. These sketches should be simple and clear- line work only, there is no need to show material or shade and shadow.

All images will be mounted on the wall for discussion so any work done in a sketch book will need to be copied and hung up at the beginning of class. No exceptions.

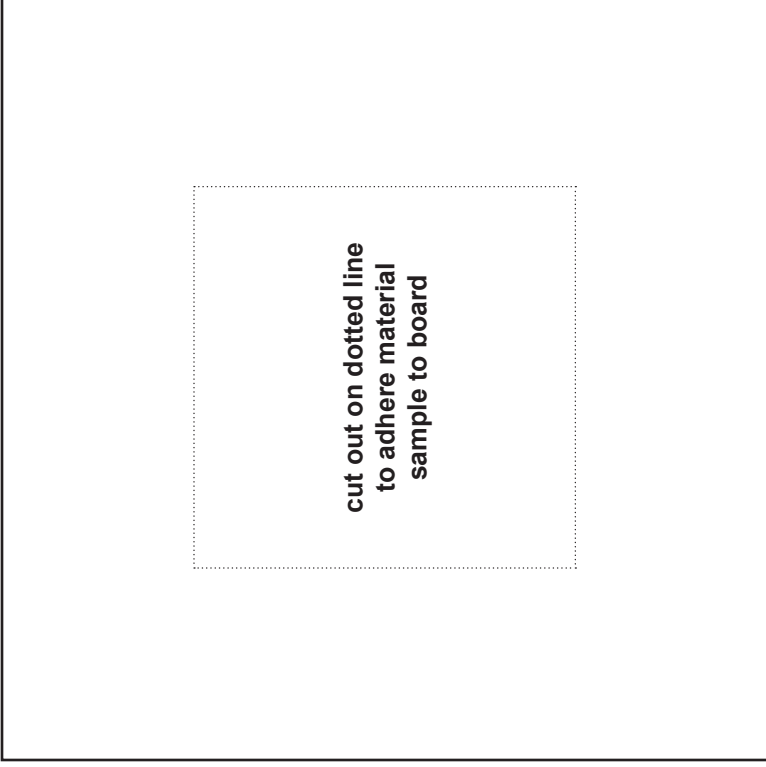
MATERIAL SAMPLES

You will be required to research and acquire several pairs of identical 4" x4" sample materials of your choice. The first sample will be mounted on the "Material Board Page Template" and presented to the class. In addition to the actual sample, you will be required to supply information dealing with material trade name, the finish, available vendors and associated costs, etc.

You will then alter the second sample in some fashion, mount this modified sample on the same board and present similar information in regards to the modification - material trade name, finish, available dimensions, associated costs and vendor.

While this may seem to be a simple task, no duplicate material samples will be allowed. As the quarter goes on, you will need to be more creative and find new and alternative materials for presentation. If students present similar materials, only the first students sample will be accepted and will therefore require the other students to present alternative materials as well as the modification at the next class meeting.

All material samples will be maintained in the studio area as a reference library for future use.



MATERIAL	MATERIAL
FINISH	FINISH
SIZE	QUANTITY
PRICE	PRICE
AVAILABILITY	AVAILABILITY