
Interior Design 160: GRAPHIC COMMUNICATION FOR DESIGN

T/Th 2:30 – 5:20 pm, Room L110
Sandra Doyle Wilson
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Office Hours: To be arranged

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 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.

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.

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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, 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:** Documentation of your design process in an 8.5 x 11" hardbound (no spiral) sketchbook. These sketchbooks should always be with you and will be graded systematically for their content and documentation.
- Grading will be done on a 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

1st & 2nd Design Review (1st) 10% (2nd) 25% 35% 40 points + 100 points

Final Review 40% 160 points

400 possible points

ATTENDANCE & PARTICIPATION:

- 100% attendance. 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 grade from what you have earned. 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** 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 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.

INSTRUCTOR'S EXPECTATIONS:

1. 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.
2. 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.
3. Design Reviews 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.
4. 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.
5. 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.
6. Be involved. Participation in class discussion and critiques is required to succeed in this class.
7. 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

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future employers because getting interviews is based on referrals, beginning with your instructors'.

8. 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.
9. Use my office hours. If you have questions about how you are doing in class, please see me. I welcome students to take advantage of my office hours to cover any personal issues relating to the course, but do not expect me 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.

Recognition of Syllabus

The syllabus is a contract between the student and instructor, establishing 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

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1	1/03	Introduction / What is Graphic Communication? Introduce: Tools & supplies & sketchbook, where to find more information Introduce: Phases of Design (P, SD, DD, CD, CA) Introduce: Drafting & freehand drawing methods, Line weights, trace paper, overlays Introduce: field measurements and square footage calculations Handout: Field Measurement Assignment No. 1 , Read: CCDI, Chapter 1, 2 & 3
2	1/08	DUE: Field Measurement + square footage calculations Introduce: basic drafting techniques – plans & elevations Handout: Plan and Elevation of Kitchen Assignment No. 2 , Read: CCDA, Chapters 6 & 7
	1/10	Introduce: Lettering Demonstration Handout: Lettering Assignment A
3	1/15	DUE: Lettering Assignment A DUE: Plan & Elevation of Kitchen for Critique Handout: Cottage Project No. 3 Handout: Floor Plan of Cottage: Bubble Diagram & Images Assignment No. 4 Introduce: Programming Phase - Bubble Diagrams, Inspirational images . Read: Ching, Chapters 1, 2 & 3
	1/17	DUE: Bubble Diagrams & images for Critique Introduce: Plan, Parti, Circulation Handout: Floor Plan for cottage Assignment No. 5 Introduce: Schematic Design: floor plans & initial FF& E selections
4	1/22	DUE: First Floor Plan of Cottage @ 1/2" =1'-0" scale / Furniture, furnishings, design style selections for critique Handout: Lettering Assignment B Handout: Assignment No. 6 Concept Model
	1/24	DUE: Floor Plan Revisions Introduce: Elevations, Read: Kilmer & Kilmer: pp. 59-63. Handout: Elevations Assignment No. 7 Generate elevations, transfer to model and cut openings for doors/windows
5	1/29	DUE: Lettering Assignment B Work in class
	1/31	Work in class – review current drawings Introduce Design Presentation
6	2/5	Review: Design Presentation 101 DUE: Conceptual Model (photos of model ok) DUE: Elevations & Floor Plans Work in Class
	2/7	Design Review No 1: Floor Plan / Elevation Drawings @ 1/2" =1'-0" scale / Inspiration Images
7	2/12	Review of Midterm 1 Introduce: Site plans and landscape graphics Introduce: Roof Plans Handout: Site Plan Assignment No. 8
	2/14	DUE: Site Plan DUE: Lettering Exercise A Revisions Work in Class/desk crits for Design Review No. 1
8	2/19	Introduce: Exterior Elevations Handout: Exterior Elevations Assignment No. 9 Introduce: Multi-view Drawings: 3-D visualization, Perspective, Oblique Handout: Perspective Assignment No. 10
	2/21	Design Review No. 2: Site Plan / Floor Plan / Interior-Exterior Elevations
9	2/28	DUE: Exterior Elevations / Perspective Study Introduce: Final formatting for project/process book
	2/28	DUE: 3D Drawings DUE: Lettering Exercise B DUE: Draft of project/process book
10	2/4	Work in class
	2/6	Work in class
11	/11&13	Work in class

Final Review Tuesday, March 18th 2:30 – 5:20