

INDES 471
MONDAY & WEDNESDAY
INSTRUCTOR
LOCATION

CAPSTONE DESIGN STUDIO I
3:00PM- 6:20PM
MICHAEL COX - SANDRA WILSON
L 221

COURSE DESCRIPTION

Focuses on the problem solving discipline of the design process and its application to interior design. Sequence begins by focusing on concept development to achieve design goals, and application of theoretical knowledge and technical skills to research, develop, and document design process, product, and proposals. Students work on a variety of professionally relevant self-directed interior design projects, pursue an individualized area of inquiry and project context, and prepare a detailed analysis, program, concept and schematic design presentation. Builds on research begun in INDES 440.

COURSE CONTENT

*Lectures and demonstrations within the workshop environment
Capstone Process
Capstone Document*

COURSE OUTLINE

As a self-directed course of study, students and instructors may modify the course outline to better suit the student's area of inquiry.

*Research development
Site Analysis
Programming and needs assessment
International Building Code
ADA requirements
Adjacency, Blocking, & Concept Diagrams
Schematic design options
Presentation Media*

ACADEMIC HONESTY

The principle of academic honesty underlies all that we do and applies to all courses at Bellevue College. One kind of academic dishonesty is plagiarism, which may take many forms, including, but not limited to, using a paper written by someone else, using printed sources word-for-word without proper documentation, and paraphrasing or summarizing the ideas of others without acknowledging the source as well as submitting work from a prior class. Plagiarism can also occur when non-written ideas are taken without documentation--using someone else's design or performance idea, for example. In short, plagiarism amounts to intellectual theft--whether or not it was your intention to steal.

Participating in academic dishonesty in any way, will result in severe penalties. Dishonestly produced papers and documents automatically receive a grade of "F" without the possibility of make-up. The Dean of Student Services will also be notified of such conduct.

Individual instructors will clarify documentation requirements for specific assignments. If you have any doubts as to whether you are documenting properly, do not hesitate to consult your instructor.

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STUDIO REQUIREMENTS

This is a professional program that demands a professional attitude. You should be on time for class, as it shows respect for yourself and fellow classmates. Any announcements, class changes, etc will be discussed at the beginning of class.

LATE WORK WILL NOT BE ACCEPTED, GRADED OR COMMENTED ON, NO EXCEPTIONS

You should be prepared to present your work at the beginning of every class, your participation in class is required, you all have opinions and we wish to hear them. There are no wrong questions or wrong answers in this class. If you do not understand an assignment, concept or method, it is your responsibility to let us know.

IF A VERBAL PRESENTATION IS PART OF AN ASSIGNMENT, YOU MUST PRESENT IN CLASS IN ORDER TO HAND IN THE ASSIGNMENT.

NO ASSIGNMENTS WILL BE ACCEPTED IF YOU HAVE NOT PRESENTED THE WORK IN CLASS AS SCHEDULED

In order for your work to communicate your true intentions it is vital that you bring a complete concept visually illustrated 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.

Anyone dropping this 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.

*Please be aware of and review all other requirements for both the Arts and Humanities Division and Bellevue College found online at:
<http://bellevuecollege.edu/artshum/AHGdIns-StdntGrwth.htm>
<http://bellevuecollege.edu/artshum/policy.html>*

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GRADING

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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. We 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 a portion of your grade.

Your final grade in this class will be calculated based on the percentages and numerical values listed below. We will grade each assignment and return it to you in a timely manner as a record of your status in the class. We will hold the grading of effort and class participation until the end of the quarter to allow for an overall perspective. If you have any questions or concerns about your grades, please see us as soon as possible.

Work is to be turned in on time, as scheduled. Late work will not be accepted, graded or commented on. If you have a conflict with any deadline contact us as soon as possible so that we can find a resolution to the problem, usually we will ask that your project be submitted ahead of time.

LATE WORK WILL NOT BE ACCEPTED, GRADED OR COMMENTED ON, NO EXCEPTIONS

If you have any questions or concerns about your grades, please see us as soon as possible. Please be aware that simply attending class and completing the required assignments will not entitle you to an "A" in this class. Doing what is required of you is not outstanding, it is satisfactory and will thus entitle you to a "C" in this class. If you have any questions, please review the grading policy of the school at: http://bellevuecollege.edu/policies/3/3000_Grading.asp

An "Incomplete" grade may be awarded only in cases where extenuating circumstances have prevented the student from completing no more than one of the projects or tests for the quarter. To be eligible for an "I" grade, the student must have prior approval of the instructor. Questions about grades, including an approximation of the letter grade earned to date, will be welcomed at any time during the quarter.

Evaluation of assignments will be based upon several criteria:

Completion of requirements

Understanding and application of concepts

Neatness and presentation quality

Other specifics particular to individual projects

<i>Effort and class participation</i>	<i>10 %</i>
<i>Case Studies (4 total)</i>	<i>20 %</i>
<i>Field Learning Document</i>	<i>05 %</i>
<i>Preliminary Research Document</i>	<i>20 %</i>
<i>Program & Site Proposal</i>	<i>15 %</i>
<i>Final Thesis Document</i>	<i>30 %</i>

INTERIOR DESIGN

BELLEVUE COLLEGE
3000 LANDERHOLM CIRCLE SE
BELLEVUE, WA 98007-6484

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AFTER SUCCESSFUL
COMPLETION, STUDENT
WORK WILL

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Demonstrate the ability to apply theoretical knowledge and technical skills to concepts and solutions for interiors.

Describe and understand critical, analytical, and strategic thinking in the development of interiors.

Describe and understand active listening skills leading to effective interpretation of requirements for interiors (for example, programming interview, participatory critiques, role playing).

Participate in field learning to assess built environments and analyze the manipulation of space.

Use field learning to create a shared reference expanding students knowledge of design influences and precedents.

Participate in field learning to assess the implementation of inspiration into the final built spatial experience.

Express ideas clearly in oral presentations, critiques, and interviews.

Communicate clearly in writing, such as concept statements, reports, research papers in the development of interiors.

Experience opportunities to interact with practicing professionals (for example, as jurors, project critics, guest lecturers, mentors.)

Describe methodology for establishing criteria for assessment of project in Capstone Design Studio II.

Demonstrate the ability to apply the Design Process for interiors, by developing a design concept, and applying 2-dimensional and 3-dimensional design elements and principles of design.

Demonstrate programming skills using the design process, including program identification, client needs, and information gathering research and analysis interiors.

Demonstrate the ability to write client profiles, programs, concept statements, design statements, to demonstrate an understanding of the design process for interiors.

Demonstrate the ability to develop a design concept for interiors. (e.g. through collage, schematics, diagrams, sketches (with shade, shadow, variety of texture, and composition), and models).

Demonstrate the ability to problem solve through the application of the design process, the ability to develop and draw, using correct architectural graphics, a space plan for interiors.

Demonstrate the application of codes and regulations in the development of interiors, for example, correctly applying codes to egress concepts.

Demonstrate design development skills in designing wayfinding methods in interiors.

Demonstrate an exploration of media in the exploration of ideas in interiors.

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TRAVEL
COMPONENT

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As part of the INDES 471 design studio, students are expected to participate in a field learning component as required by the learning outcomes. There are two primary reasons this field-learning component is critical to the success of the 471 Capstone studio:

- 1. The ability to critically analyze the built environment with exceptional examples of relevant completed interior and architectural work.*
- 2. Create a shared reference of built work, design influences and precedents, which cannot be found within the Seattle area.*

This field-learning component will provide for additional learning outcomes for the INDES 471 design studio:

Demonstrate the ability to apply theoretical knowledge and technical skills to concepts and solutions for interiors.

Participate in field-learning to assess built environments and analyze the manipulation of space.

Participate in field-learning to assess the implementations of inspiration into built spatial experiences.

Demonstrate programming skills using the design process, including program identification, client needs, and information gathering research through the analysis of interiors.

In addition to the learning outcomes, the field-learning will allow students to see and understand components of architectural and interior design elements such as sitting, context, sequence, form and materiality within an urban context of a major metropolitan city. The chance to experience built work in-situ will allow students the ability to both learn from the built environment as well as critic the appropriateness of the work within it's actual context.

Coupling this learning by experiencing aspects with exposure to professionally relevant design offices, as well as world renown art and design museums and galleries, the students will begin to better understand the commonalities of the design language which will have been discussed in the classroom.

The following proposed itinerary will show the variety of projects we will be visiting and studying - public, private, institutional at a multitude of scales and uses. For those of you who will not be able to go to Los Angeles, the Seattle - Tacoma itinerary will follow as well.

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LOS ANGELES
FIELD LEARNING

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DAY 01

HAGY BELZBURG STUDIO
LA OBSERVATORY
LOVELL RESIDENCE
ENNIS RESIDENCE

DAY 02

STANDARD HOTEL
DISNEY CONCERT HALL
PATINA RESTAURANT
PUBLIC SCHOOL NO. 09
PHILLIPS CAFE
LA CATHEDRAL
CAL TRANS BUILDING

DAY 03

RODEO DRIVE
ERIC GAGOSIAN GALLERY
LA FARMERS MARKET
HOLOCAUST MUSEUM
LA EYE WORKS
ALEXANDER MCQUEEN

DAY 04

FRANK GEHRY RESIDENCE
ERIC OWEN MOSS - OFFICE + WALKING TOUR
EAMES RESIDENCE TOUR

DAY 05

VICE ROY HOTEL
SHINDLER HOUSE
CANTER'S DELI
GAMBLE HOUSE

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SEATTLE - TACOMA
FIELD LEARNING

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DAY 01

BELLEVUE ARTS MUSEUM
MICROSOFT VISITOR'S CENTER
JANUIK WINERY / NOVELTY HILL
APPLE RETAIL STORE
OAKLEY RETAIL STORE
PUMA RETAIL STORE

DAY 02

WESTERN BRIDGE GALLERY
LAWRIMORE PROJECT
SUYUMA PETERSON DEGUCHI ART SPACE
WING LUKE MUSEUM
PIKE'S PLACE MARKET

DAY 03

EXPERIENCE MUSIC PROJECT
SAINT MARK'S EPISCOPAL CATHEDRAL
OLYMPIC SCULPTURE PARK
PACCAR PAVILION
CORNISH COLLEGE OF THE ARTS
HENRY ART GALLERY
UNIV. OF WASHINGTON
15TH AVE NE AND NE 41ST
TOP POT DOUGHNUTS
HOTEL ANDRA
ACE HOTEL

DAY 04

UNION STATION TACOMA
TACOMA ART MUSEUM
WASHINGTON STATE HISTORY MUSEUM
MUSEUM OF GLASS

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STUDENT WORK FOR CIDA

Bellevue College Interior Design Department reserves the right to collect and keep student work as a part of our ongoing program development and accreditation requirements. Effective fall quarter 2010, faculty will retain selected student work in all courses within the Interior Design curriculum in order to prepare for our next CIDA site visit.

We thank you for cooperating with the faculty, and hope you understand it is an honor to have your work held to represent our program.

Please note: Student work includes all process work, notebooks, digital images, and all finished projects from the beginning of the quarter through final projects. Students may make arrangements with their instructors to photograph or scan their projects but the college will keep the original work. After the completion of the CIDA site visit in fall of 2012 work will be returned upon request.

SAVE THE DATE

Visiting Guest Lectures to be held at 6:30 PM in lecture hall N201. All Lectures are free and open to students and the public.

October 18th, 2012
Greg Tew, Professor of Architecture + Design, Virginia Tech

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ACCOMMODATIONS

The Disability Resource Center serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible.

If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter.

The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564-4110. Please visit our website for application information into our program and other helpful links at: www.bellevuecollege.edu/drc

RECOGNITION OF SYLLABUS

The syllabus is a contract between the student and instructor, establishing the learning outcomes and context, 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 us, rather than discuss it during class.

Please print name

Signature

Date

CAPSTONE DESIGN STUDIO I
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COURSE SCHEDULE

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

WEEK	01	SEP 17	M	NO CLASS	<i>Introduction to class</i>
		SEP 19	W		
WEEK	02	SEP 24	M	PRESENTATION OF 440 WORK	<i>primary group discussion</i>
		SEP 26	W		
WEEK	03	OCT 01	M	MIKE + SANDRA OUT LA TRIP	<i>guest desk reviews</i>
		OCT 03	W		
WEEK	04	OCT 08	M	CASE STUDY #1	<i>primary group discussion class discussion</i>
		OCT 10	W		
WEEK	05	OCT 15	M		<i>primary group discussion desk reviews</i>
		OCT 17	W		
WEEK	06	OCT 22	M	CASE STUDY #2	<i>primary group discussion</i>
		OCT 24	W		
WEEK	07	OCT 29	M	FIELD LEARNING	<i>desk reviews</i>
		OCT 31	W		
WEEK	08	NOV 05	M	PRELIMINARY DOCUMENT	<i>pin-up group #01</i>
		NOV 07	W		
WEEK	09	NOV 12	M	PRELIMINARY DOCUMENT	<i>pin-up group #02</i>
		NOV 14	W		
WEEK	10	NOV 19	M		<i>primary group discussion desk reviews</i>
		NOV 21	W		
WEEK	11	NOV 26	M	HOLIDAY NO CLASS	<i>pin-up group #01</i>
		NOV 28	W		
WEEK	FINAL	NOV 26	M	PROGRAM & SITE PROPOSAL	<i>pin-up group #02</i>
		NOV 28	W		
		DEC 04	M		<i>primary group discussion desk review</i>
		DEC 06	W		
				FINAL THESIS DOCUMENT	
				RETURN OF FINAL THESIS DOCUMENT	

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CASE STUDIES

CAPSTONE DESIGN STUDIO I
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Due: Refer to class schedule for each due date
Value: 20% (4 at 5% each)
Format: Each to be bound 8.5" x 11"

Content:

These case studies should help justify your design intent. The case studies should include at least the following items:

1. Research

Describe in text, the project's critical information such as:

Project Designer / Architect

Completion Date

Critical information that is relevant to your studies.

Critical drawings ie. plans, sections, elevation, details

Applicable Images

2. Analysis

Describe in written text, your interpretation of the project's intention through a critical analysis. This analysis should explain and help justify why this project is relevant to your studies.

3. Diagrams

Describe through diagrammatic drawings, the various design components of the project. These diagrams should explain and help justify why this project is relevant to your design intent.

4. Statement

Describe in written text, your position on this project, explain how this project effects your studies, given your new knowledge of this project.

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FIELD LEARNING
DOCUMENT

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Due: October 24, 2011
Value: 05%
Format: Bound 8.5" x 11" document

Content:

The Field Learning document is required of each student in the Capstone 471 Studio- whether or not you participate in the Los Angeles trip. Each student will need to produce three (3) case studies and bind them together into a complete package for submission. Each filed report will include the following components:

1. Research: Project Information

Describe in written text, the project's critical information
Project Designer/Architect
Completion Date
Gross square footage

2. Analysis:

Concept

Describe in written text, the project's concept through a critical analysis on-site and through research.

Diagrams (pick four per case study)

Describe through diagrammatic drawings, the various design components listed below. You must pick (4) four of the following diagrams for each Case Study.

Function
Circulation
Context
Geometry
Natural Light
Massing

3. Personal Opinion Statement

Describe in written text, how this project effects your Capstone Studio intention, given your new knowledge of this project.

4. Detail Sketch

Describe in drawing form, a minimum of one (1) relevant detail of the design project.

NOTE: STUDENTS NOT PARTICIPATING IN THE LOS ANGELES TRIP WILL BE REQUIRED TO SUBMIT THE ADDITION OF ONE (1) UNIQUE AND DESCRIPTIVE SKETCH OF EACH PROJECT LISTED IN THE LOCAL ITINERARY. YOU WILL ADD THESE ADDITIONAL SKETCHES TO THE BOUND DOCUMENT DESCRIBED ABOVE.

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PRELIMINARY
RESEARCH DOCUMENT

CAPSTONE DESIGN STUDIO I
3:00PM- 6:20PM
MICHAEL COX - SANDRA WILSON
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Due: October 29, 2012
Value: 20%
Format: Bound 8.5" x 11" document

Content:

1. Statement of Intent:

This is not a program or building type but rather a statement explaining what you intend to study throughout the Capstone 02 INDES 472 studio.

2. Project Vehicle:

This is the clear articulation of the project type.

3. Two Case Studies:

These case studies should help justify your intention. The case studies should include at least the following items:

*Diagrams
Applicable Images
Written and Visual Analysis*

4. Readings and Writings:

The writing should justify your intention, explain what you are thinking about and what you are sourcing for a well informed investigation.

5. Bibliography:

*APA style notations ONLY- refer to the link below for clarification:
<http://owl.english.purdue.edu/owl/resource/560/01/>*

IN ADDITION TO THE BOUND DOCUMENT TO BE HANDED IN, YOU WILL PRESENT ITEMS 1 - 3 ON THE WALL IN CLASS AND DISCUSS YOUR RESEARCH TO DATE. ALL CONTENT FOR YOUR PIN UP PRESENTATION SHOULD BE SELF-EXPLANATORY.

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PROGRAM AND
SITE PROPOSAL

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Due: November 14, 2012 (Group 1)
November 19, 2012 (Group 2)

Value: 15%

Format: Bound 8.5" x 11" document to include the following items:

Content:

1. Statement of Intent

2. Project Vehicle

With justification and its relevance to your thesis

3. A Program

With all requirements in relationship to your thesis topic

4. Site Requirements

In relationship to your thesis topic

5. (3) three potential site options.

IN ADDITION TO THE BOUND DOCUMENT TO BE HANDED IN, YOU WILL PRESENT THE ABOVE INFORMATION ON THE WALL IN CLASS AND DISCUSS YOUR POTENTIAL SITE OPTIONS. WE AS A GROUP WILL DECIDE ON WHICH SITE YOU WILL USE FOR YOUR THESIS PROJECT.

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FINAL THESIS DOCUMENT

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Due: December 04, 2012
Value: 30%
Format: Bound 8.5" x 11" document to include the following items:

1. Abstract:

This is a brief, (single page max) statement outlining your thesis investigation. This component will include the basic notions or critical ideas that form the basis of your thesis investigation. This is not an introduction to the thesis document, rather it is a "sell-sheet" which can be read to give an introduction to your TOPIC - not your document.

2. Statement of Intent:

This is a statement explaining what you intend to do in the Capstone 02 studio. This is NOT a description of the vehicle, rather it is an INTENTION.

3. Readings and Writings:

The writing should justify your intention, explain what you are thinking about and how you are supporting your investigation. You will need to structure the writing in narrative form which develops a method for proposing a claim, for providing evidence of this claim and an explanation that justifies the relevance of this claim.

4. Five Case Studies:

These case studies should help justify your intention. The case studies included in this final document should be the same case studies that you have previously submitted. However, you will need to reconsider if the original case studies are complete and how they are relevant to your current topic of thesis investigation.

5. Design Proposal

The design proposal will need to include the following components:

- 1. A project vehicle- with justification and its relevance to your thesis topic*
- 2. A Program- with justification and its relevance to your thesis topic*
- 3. A Site- with justification and its relevance to your thesis topic*
- 4. Complete site documentation- drawings, photos, zoning, etc.*

5. Conclusion

6. Glossary

This is an alphabetical list of terms and definitions which will allow readers to better understand words, concepts or terms which will be unique to your individual area of investigation.

8. Bibliography:

This will include all readings to date in conjunction with your thesis investigation. All citations will need to follow the APA standards- refer to the link below for clarification: <http://owl.english.purdue.edu/owl/resource/560/01/>

9. List of Figures