INDES 165: Visual Presentations

M/T/W 10:30- 1:20, Room A138
Instructor: Sandra Doyle Wilson
Email: doyledesign@msn.com
Office hours: by appointment

COURSE DESCRIPTION

Introduces tools and techniques for illustrative graphic presentation of design ideas and products. Students learn advanced perspective drawing methods and practice simple and rapid illustration techniques in various media including graphite, ink, colored pencils, marker pens, pastels, watercolor, and collage. Other topics include reproduction, transfer, and mounting techniques. Prerequisite: INDES 160 and ART 111.

STUDENT OUTCOMES

Students successfully completing Visual Presentations will be able to:

1. Understand the purpose for visual presentation for self, peers, clients, and others, and select appropriate drawing, rendering, and labeling techniques for communication of design ideas and solutions, depending on audience and information to be conveyed.
2. Select appropriate mounting and display techniques for finished drawings and flat presentations, and competently execute those techniques.
3. Understand the purpose for, and relationship between, drawings and actual samples of color and materials, and employ several strategies for effective arrangement in presentations.
4. Select appropriate mounting and display techniques for samples of color, materials, and other three-dimensional presentations, and competently execute those techniques.
5. Demonstrate the ability to rapidly visualize concepts, preliminary design ideas and studies through convincing perspective sketches, and also by freehand perspective sketches to record visual impressions, for example, drawing in a sketchbook.
6. Produce realistic perspective drawings of interior spaces and objects, using a variety of methods (e.g., projection, grids, freehand)
7. Produce realistically-rendered two- and three-dimensional drawings that depict form, detail, light, shade, shadow, texture, color, etc., using a variety of media.
8. Demonstrate, design and execute a comprehensive visual presentation of a three-dimensional concept and space.
9. Demonstrate, design and execute color and materials boards.

REQUIRED TEXT


SUGGESTED TEXT BOOKS - some available in Interior Design library:

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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. If you do not bring any work, you will be asked to leave the class for the day and will not receive any credit for that day’s assignment.

ATTENDANCE:

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, 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 will 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 class period.

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 students NOW and speak to them to find out what you missed.

2. Design Reviews are Formal Events. This doesn’t mean formal wear. 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
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complete, ready to present at the beginning of class, and have your very best work represented.

3. 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.

4. 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.

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

6. 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’.

7. 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.

8. If you have questions about how you are doing in class, please send me an email so that we can set up at time to meet.

ASSESSMENT/GRADING:

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<tr>
<th>Doyle Exercises</th>
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<tr>
<td>Midterm: Perspectives</td>
<td>20%</td>
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<tr>
<td>Midterm 2: Color + Finishes</td>
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<tr>
<td>Final: Perspective + Color + Finishes</td>
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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 by 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.