INDES 165: Visual Presentations

Course Syllabus

M/W 2:30-5:20, Room L110
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.

OFFICIAL 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.

After successful completion of Visual Presentations, student work will:

1. 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.
2. Produce realistic perspective drawings of interior spaces and objects, using a variety of methods (e.g., projection, grids, freehand)
3. Produce realistically-rendered two- and three-dimensional drawings that depict form, detail, light, shade, shadow, texture, color, etc., using a variety of media.
4. Demonstrate, design and execute a comprehensive visual presentation of a three-dimensional concept and space.
5. Demonstrate, design and execute color and materials boards.

Required Texts:

Interior Design Visual Presentation. Mitton, Maureen (1999). (You may already have this.)

Suggested Texts (some available in Interior Design library):
Course Management:

- Major project assignments may be due for substantial completion prior to the day they are critiqued in class. This is so that you may benefit from preliminary feedback and have a chance to improve your work before the final submission. In this situation, work must show substantial completion, indicating that the student has satisfied the project requirements, aside from some final details. This is not permission for “sandbagging” (I’ll explain).

- Some homework assignments will be done on loose sheets. Place these in a folder with your name on it and turn them in at the beginning of class on the day they are due.

- I will attempt to inform you of what materials you need each week, but I cannot anticipate everything you may require. Make a reasonable effort to anticipate your needs. Plan ahead.

- The reading material will help develop evaluation criteria for drawing assignments. Students are expected to thoroughly read – and continue to review – reading assignment prior to class.

- Bring the Doyle Color Drawing book to class every day. It’s an invaluable resource.

- You are responsible for the completeness and content of your work. Completed assignments should be your best work, neat and as accurate as possible. Completed work should be free of obvious errors and demonstrate mastery of the concepts covered. Strive for perfection.

- Active participation in class and during critiques (listening, paying attention, contributing if you have something that should be expressed) is required to pass this class.

- RESPONSIVENESS: 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.

- 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 class, make an appointment to talk with me. Please don’t use class time or the time immediately before or after class.

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:

1. **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.
2. **CLASS PRESENTATIONS**: Multiple (more like daily!) presentations to the entire class, plus formal Design Reviews presentations.

3. **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.

4. 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

   | Project 1 – Interior Design/Perspective: | 40% |
   | Project 2 – Portfolio: | 40% |
   | Exercises: | 20% |

**ATTENDANCE & PARTICIPATION:**

1. 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 may result in a failing grade.**

2. 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.

3. Grade discussions need to be scheduled and will not be addressed during class time.

**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 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, 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.

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 are 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.
# INDES 165: Visual Presentations

**TENTATIVE SCHEDULE**
The instructor reserves the right to amend the schedule so that course content is responsive to student needs and anticipated course outcomes.

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<th>Day</th>
<th>Activity / Deadlines</th>
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| 3/31  | M   | Studio introduction, supplies  
|       |     | Assignments and projects  
|       |     | Introduce Doyle Color Exercises  
|       |     | Read Doyle Chapters 1-3 & 7 |
| 4/2   | W   | Bring Black Prismacolor and Graphite Pencils, sharpener, tracing paper/vellum  
|       |     | Tonal Value Demonstrations:  
|       |     | • value structure, “pushing contrast” at edges;  
|       |     | • “time investment” in pure line, tone of lines, pure tone, and line/tone approaches  
|       |     | • Logical Light Sources for Interior Renderings: shade and shadow |
| 4/7   | M   | Exercises DUE:  
|       |     | B/W value and contrast studies on line drawings and sketch paper  
|       |     | Bring Color Drawing Materials  
|       |     | Color Drawing Book Review: Chapters 1, 2, 3, 7  
|       |     | Demonstration: Doyle Exercises – Marker & Toned Paper Rendering |
| 4/9   | W   | Sketch Techniques |
| 4/14  | M   | Exercises DUE: Doyle Exercises 3, 4, 13, 17, 23, 27  
|       |     | Sketch Techniques |
| 4/16  | W   | Sketch Techniques  
|       |     | Introduce Interior Design Project #1 (Interior Design Perspectives) Materials & Options – *Country or City Residence* |
| 4/21  | M   | Exercises DUE: Doyle Exercises 56, 69, 72  
|       |     | Begin Interior Design Project  
|       |     | Bring Project Materials including perspective grids, drawing tools, and flimsy  
|       |     | Perspective Layout Tips and Techniques  
|       |     | Alternate Perspective Generating Techniques: Using photos / SketchUp  
|       |     | For Thursday: Begin Design & Perspective Layout of Interior  
|       |     | Drawing the perspectives requires that you have the following information:  
|       |     | • floor plan at 1/4” or 1/2” scale and estimated heights of major architectural elements and interior features  
|       |     | • furniture layout on floor plan or separate overlay  
|       |     | • pictures/samples of interior furnishings and materials you will use in your design  
|       |     | Gather this information and bring to class on **Thursday 10/18** |
| 4/23  | W   | Bring scale floor plan with furniture layout(s), pictures and materials and in-progress |
| 4/28  | M   | Work in class – perspective(s) review |
| 4/30  | W   | Work in class – perspective(s) review |
| 5/5   | M   | No Class – Faculty Professional Development Day |
| 5/7   | W   | Pin-up Review: Preliminary perspective layouts  
|       |     | Begin Second Perspective  
|       |     | Writing Concept Statements and Captions: beginning your writing assignment |
### Interior Design

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| 5/12  | M   | Lecture/Demo: drawing furniture & entourage  
Work in class |
| 5/14  | W   | **Pin-up Review:** In-progress (2) perspective drawings / design / color |
| 5/19  | M   | **Due for Review:** Renderings and Board Presentation  
Drawings substantially complete  
Review board composition ideas and in-progress renderings:  
Intent: Avoid common mistakes, fine tune compositions, evaluate paper/color decisions  
• must be in format that allows for review and critique of your ideas  
• can be on boards or sheets of paper that duplicate the size of presentation boards  
• temporarily tape in place to create mock-ups of your ideas  
• typography in word-processed/desktop published format, or in manually lettered  
• format if that is how the type will be generated in the presentation paper/board color samples for evaluation |
| 5/21  | W   | **Due beginning of class:** Interior Design Presentation  
• Completed Renderings:  
  turn in originals in folder  
  make color photocopies or scan and print in color for mounting  
Boards: Full Scale w/Graphic Identity and Text  
Mockup of final presentation to depict as accurately as possible what the final presentation will look like:  
layout photocopies and text on paper  
mount no actual samples- use photocopies or scans;  
use printouts of text and graphics in their final form;  
bring samples of materials;  
bring samples of paper or board so we can evaluate background |
| 5/26  | M   | NO CLASS |
| 5/28  | W   | Discuss Revision Strategies:  
Renderings, Graphic Design, and Board Presentations  
Introduce Project #2 Portfolio Strategies |
| 6/2   | M   | Rendering from Computer Drawings |
| 6/4   | W   | Studio Session – Mandatory Attendance  
Work in class |
| 6/9   | M   | Studio Session – Mandatory Attendance  
Work in class |
| 6/11  | W   | **FINAL SESSION:** Group Review |