ArC122: Design Communication II

Syllabus

SPRING 2016

Instructor: Peter b. Smith, NCARB, architect: Associate Professor: SOA/SIUC
Office: 131C Quigley Hall
Tel: 618.453.1109 Cell/text: : 314.749.7383
E-mail: smithpbs03@yahoo.com or smithpbs@siu.edu
Office hours: Mon | Wed (10:00am – 11:00am) and (3:00pm -4:00pm) Tues | Thurs (12:00pm -1:00pm)
NOTE: Other individual meeting times as needed TBA

CLASS MEETING TIMES: 8:00am-11:50am  and 1:00pm-4:50pm / TUES / THURS  Studio 0006: QUIGLEY HALL basement.

COURSE DESCRIPTION: (4 credit hours)
Continuation of Design Communication I. This course is a continuation of sketching and black and white drawing techniques. The introduction of color and color presentation techniques with emphasis on advanced architectural and interior design graphics and presentation composition. Introduction of basic computer graphics tools, such as Photoshop. Also an emphasis on 3d Model development as utilized as a “design tool”. Prerequisite: ARC 121 and major in architectural studies or interior design or consent of department. This course is a prerequisite to ARC 251: CONCEPT.

COURSE OBJECTIVES:
Upon completion of this course, the student will:
Understand basic principles of color theory and color application in graphic communication;
Develop skills in drawing and presentation composition.
Develop the ability to observe forms, textures, colors, and materials for assessing their use in architectural applications;
Develop skills in a variety of media for graphic presentation;
Develop skills in three dimensional drawings, both projected and sketch methods; and
Develop skills in concept diagramming.
Develop an understanding of ORDERING SYSTEMS and their application to architecture and interior design.

REQUIRED TEXTBOOKS:

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Leggitt, Jim. (2010). Drawing Shortcuts: Developing quick drawing skills Using today’s technology
Evergreen Gmbh. Koln, Germany.
EQUIPMENT AND SUPPLIES required for ARC 122:

ORGANIZATION and NOTE-TAKING MATERIAL:
Three ring binder (approx. 1.5 -2 inch bind)

PADS AND DRAWING MEDIA:
- #41 Tracing Parchment pad (14” x 17”)
- #39 Layout Opaque bond paper chalk white (14” x 17”)
- Strathmore premium recycled sketch pad (11” x 14”)

PENS AND DRAWING MEDIA:
- Drafting and drawing tools from ARC 121 KIT (purchased fall semester)
- Technical pens, fine line markers and miscellaneous drawing pens and pencils

COLOR MEDIA:
Much of the color media utilized by the course will again be similar to the Drawing media definition. Color media will be utilized throughout and the student should begin to assemble a “collection” of pens, markers, water colors, colored pencils to support the design projects and required color palette exercises.

PRISMACOLOR MARKERS:
This is a MINIMUM Listing: you may purchase as many other colors as you desire to give the greatest flexibility in solving color related problems within the context of the ARC 122 coursework.

COLORS ARE:
- Lime peel (#124), Olive Green (#028), Sand (#031), Sienna brown (#065), Brick white (#079), eggshell (#072), light tan (#095), terra cotta (#082), Spruce (#185), Dark umber (#061), Brick beige (#078), Cloud blue (#144), Cool gray 20% (#109), Cool gray 50% (#112), French gray 10% (#155), French gray 30% (#157), French gray 50% (#159), French gray 70% (#161), Warm gray 20% (#100), Warm gray 40% (#102), warm gray 60% (#104), Warm gray 80% (#106), Black (#098)

OPTIONAL: carmine red, jasmine, apple green. (plus other colors you may want to experiment with)

DERWENT MARKERS are also another manufacturer of markers, pencils, etc. and they work well with any various color work that we would be accomplishing in the course.

PRISMACOLOR PENCILS: white, black, and various other support colors


NOTE: Additional supplies will be needed throughout the semester. These will include art boards, cardboard, museum board, corrugated cardboard, paint brushes, plastic mixing palettes, etc. Various materials will be announced for use within the framework of each problem, but the student should come prepared to class. The course is a studio course, thus various media will be utilized to accomplish various tasks. The process is similar to ARC 121, in that there will be assigned times for studying various components of the problems prior to final presentation. The media for each of the various efforts may be very different but will be defined as the problems align.

EQUIPMENT PURCHASED IN FALL SEMESTER as part of ARC 121 Requirement: STILL IN USE:
- T-square 24” w/ plastic edges
- 45 degree inking triangle #8
- 30/60 degree inking triangle #10
Equipment list from ARC 121 continued: they will continue to be utilized for ARC 122: SPRING SEMESTER

3 irregular curves set of three with inking edge
Triangular architect’s scale
Drawing pencils (2H, 2B and 4B)
Erasers: pink pearl and white plastic
Stainless steel erasing shield
Drafting brush
Drafting tape: ¾” x 400”
Circle template: (40+ circles from 1/16” to 2 ¼” T88)
Elliptical template
Clearprint pad ( 8 ½” x 11”)
12” x 18” self healing cutting mat
Cutting knife with safety cap and blades
12’ stainless steel metal rule with cork back
12” roll yellow buff
11” x 14” drawing pad (premium recycled, perforated)
Micron pens (3 with varying ink thicknesses)
Compass and adaptor
2 mechanical pencils (0.05mm)
Spare lead ( HB, 2H, 4H)

REQUIRED: but not part of the above kit that was purchased in the FALL SEMESTER – ARC 121)

White glue (Elmer’s, SOBO, or Eileen’s Tacky)
Cleaning solution or wipes
Furniture template
Three ring binder
18” x 24” newsprint pad
Charcoal pencil (soft or medium)
LYRA Graphite pencils (6B or 9B SOFT used for sketching

RECOMMENDED:

Art bin or tackle box
Dry cleaning pad
Hole punch
Permanent markers (the KIT for ARC 122 will include a greater quantity of markers)

ATTENDANCE:
Attendance is expected for ALL class sessions. Each student will be allowed a maximum of three (3) unexcused absences. There shall be a 1/3 letter grade drop for each unexcused absence in excess of three (3) class sessions missed. It is the student’s responsibility to notify the instructor via e mail of excused absences (example: Health issues: death in the family, authorized university travel)

NON COMPLIANCE:
Work submitted should follow the given guideline as specified in each assignment. Failing to do so will result in an F grade.
SPECIAL CONCERNS AND ACADEMIC EXPECTATIONS:
If there is any concern that you have pertaining to your performance in this class, please inform me so that we can discuss your concerns. If my office hours are in conflict with your other classes, schedule an alternate time with me. Unless students are assigned to work together for a specific project and to submit work as a team, it is expected that each student is responsible for his/her own work. You should perform the work yourself. If you have technical questions regarding any issues in this course, computer files, drawings, etc do not hesitate to ask in order to avoid non compliance with assignment requirements and schedules.

EVALUATION:
The final grade for the course will be based upon critical evaluation of the work produced in the course. Three types of assignments will be given, all of which will test your ability to follow stated instructions and problem specifications. Sketches, skill recall quizzes, technique development projects, and all other supplementary problems:

A) SKETCHES: 20% Some sketches will be done during class sessions and others will be assigned as additional work. Bring your sketchbook to class daily. Grading for sketches will fall within the framework of each of the problems. A sketchbook is required for ARC 122.

B) TECHNIQUE DEVELOPMENT: 80%. These are the various projects through which the student will show how well each technique has been applied and mastered. These assignments require framework of TECHNIQUE grade distribution: Neatness, precision, and COMPLETE THINKING as well as a component that is often not considered but becomes primary in design issues: TIME MANAGEMENT.

C) PARTICIPATION and INVOLVEMENT in the life of the studio. In ARC 122 there is no grade given for participation, but you now understand the dynamics of the studio and included in the academics are: team projects as well as individual projects. In the workplace following graduation, a professional is very involved in both individual AND team efforts and we will be attempting to project that balance in this course. We also will be working on ONE (1) SERVICE related project. This one project will also cross interdisciplinary lines, and we will potentially be aligned with our EDUCATION DEPARTMENT and the CDL laboratory (Children’s developmental lab) located in Quigley Hall. It is to the student’s benefit to participate as fully as possible in this effort.

UNIVERSITY GRADING SCALE:

- 100-90 A
- 89-80 B
- 79-70 C
- 69-65 D
- 64-0 F

WORK SUBMITTAL:
ALL work must be submitted ON TIME, and WITHIN THE PARAMETERS defined by each individual project. Media that is utilized in final presentation work will be defined by the problems, but the student may indeed experiment with various media in both 2d and 3d as each problem progresses. NOTE: LATE WORK WILL BE REVIEWED AND CRITIQUED, but a penalty of 15% for each day late will be assessed against the project’s overall grade availability. This criteria comes as benefit to COMPLETE EACH PROBLEM THOROUGHLY and in a TIMELY WAY. In future studios and in the professional work environment, there is some allowance for “slower submittals” but in fairness to those students who manage their time and work toward a completion deadline, this implementation of penalty will be employed.
STUDIO PERFORMANCE:
If a student is not performing up to the expectations of the course, that student may be advised to drop the course. Students who do not officially withdraw from the course before the drop deadline will receive a grade based upon their semester average, which will include a zero for all missed assignments. Continual non-attendance of a course does not automatically drop a student from enrollment in the course.

GENERAL DISCUSSION OF GRADING EXPECTATIONS FOR EACH LEVEL:
Each project will have with it an associated set of objectives or expected behavioral outcomes. Our criteria for all courses within the architectural division of the SOA (School of Architecture) are aligned with objectives defined by the NAAB accrediting agency. Our criteria for all courses within the Interior design division of the SOA (School of Architecture) are aligned on objectives defined by the CIDA accrediting agency. We all assign meanings to grades. It is my intention in this discussion of “grades” throughout the semester to better have you understand my expectations at each grade level. We can then discuss the various interpreted meanings of them as they relate to each of the problems designed to satisfy fundamental design issues at this point in your architectural and interior design careers.

A GRADE:
An A indicates extraordinary, exceptional responses at every level within the project framework. It many times yields efforts above what is asked of the problem. The amount of time contributed to an individual project does not always yield the grade of A. This can be frustrating to a student new to a design education. Time does not always translate to success, although dedication to development of a particular project will in the end teach many things about development and approach. A grade of “A” does suggest that you have accomplished SUPERIOR work in many aspects of the problem.

B GRADE:
The grade of B does define the work that you have done as SOLID. It is above average and the work produced has been accomplished in a coherent and satisfactory way. As defined in the grade of A, just being in studio does not always yield a B grade. A grade of B does indicate that you are going about your work in a way which DOES indeed differentiate yours from AVERAGE. There can be interpreted “gray” areas, but the overall B work is meeting expectations, yet lacks something in aspects of the overall design solution or presentation.

C GRADE:
A “C” grade means that you have met BASIC expectations of the projects. You have participated. You have accomplished the work in a somewhat acceptable manner. Yet, there is definitely missing information in the design data, presentation data, overall solution, process, or alignment with quality levels defined for work produced. This again may feel to be a gray area for the student, but there will be step by step evaluation of the work in progress, and a suggestion of areas for improvement. Sadly, just doing a project or working hard on something does not always guarantee that the project will be a total success. That is a difficult thing to understand in terms of the beginning design student. There may be some components of a particular project that are correct and others that are incorrect. The C grade assignment has many of the factors of inconsistency that create an unclear solution.

D or F GRADE:
Both of these grades demonstrate a VERY SERIOUS LACK OF UNDERSTANDING, COMPLETION, or SUCCESS in solution. The student that accomplishes for a particular problem one of these grades many times has not adhered to a set of required final requirements, or there is a complete disconnect from design to presentation. There may be a lack of understanding in expectation or in development and there also could be an associated missed deadline for the work or a lack of attention to completion in the work. If the student senses a lack of understanding to begin a problem or develop a problem, set a time with me to discuss any concerns you may have.
THE STUDIO:
The studio is home to many students and therefore must be maintained to allow each student’s use of it not to be hindered. BE PROFESSIONAL in your use of the space.

THIS SEMESTER you will have a DESIGNATED SPACE and you may leave your work in place. You may also work at that space in the non studio hours. This is the pattern that will continue throughout your architectural career.

We have a tight space within which to work and because of that issue, all areas within the studio environment must be maintained allowing each person to have his/her best working condition. This is an easy policy to observe in that we do want to be able to work in the manner that we best can produce what is asked of us. I am included in this dialogue. If you are one to work with a “separated sound environment” (that of the MP3 world), you may do that, ALWAYS ALLOWING for the fact that at any time in the framework of the studio I may need to assemble the students to observe some aspect of another student’s work, or to explain further one example that the group may be having difficulty with.

CELL PHONES: I ask that cell phones be turned off if possible during studio time. I try and do that myself (sometimes I forget). If you choose to put your phone on vibrate, this too can be a “mental distraction”. Yes, it does not impact the flow of the class, but it does indeed maintain within you a concern to either return that call or know the content of that call. It is a good policy to focus on the work of the studio while in that time block. Later, this will come into play as you work with the laptop computer have the distractions that the internet can provide. (as well as IM, etc). All of these things are reality within the professional environment and yet there has to be a learned focus on the work in place or in an academic studio setting you may fail and in a professional setting you also may miss the mark of the task at hand and thus contribute to a loss of employment. These responsibilities are yours as you develop in the program and into your professional life.

FOOD: After “official studio time” there is usually no requirement again with the exception of no impacting others and being courteous to others within the confines of the studio. Within the class period, beverages will be allowed, but be VERY CAREFUL not to spill. This can later on prove to be detrimental to final projects, the computer, and other elements being developed within the design projects.

CLEAN UP AFTER YOURSELF in the case of a spill. Again this may seem like common sense, but we have had many occasions to observe people walking away from their personal responsibilities.

E-MAIL:
An SIUC e-mail account may be established via the on campus technical services. You may access them by going to the SIUC information technology homepage (www.infotech.siu.edu). This page will answer issues such as setup of account, updating of password, and other associated information pertaining to any of the web based applications.
The accounts established are KERBEROS ID accounts (Click the link for Kerberos ID creation).

The SOA requires a laptop computer of students in the SOPHOMORE year, but many of you now have them available currently and you have the SIUC provided DELL tablets. Students who do not have a personal computer may access the internet via the computer stations in the School of Architecture resource library on the first floor of Quigley.

There are other locations on campus enabling you to access the web as well.

EMERGENCY PROCEDURES:
Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) Program. Emergency response information is available on posters in buildings on campus.
available on BERT’s website www.bert.siu.edu Department of Safety’s website, www.dps.siu.edu (disaster drop down) and in Emergency response guideline pamphlet. Know how to respond to each emergency. See BERT attachment.

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FINAL EXAMINATION SCHEDULE:
All university final examinations have been scheduled to pose no conflicts to any of the various coursework. Check with the following website for confirmation of schedule. http://registrar.siu.edu/calendars/finalexam.html See attachment discussing final examination schedule.

COURSE guidelines for both NAAB and CIDA
The architectural program is accredited by NAAB accrediting agency and the Interior design program is accredited by CIDA. Both groups define various requirements to be met at the various levels of training. In YEAR ONE the following apply:

NAAB: Architecture
The following are the “SPC’s” (student performance criteria) that apply directly to our work. There are others that figure in such as collaborative thinking, etc, but these are primary.

ABILITY IN: UNDERSTANDING OF:
Design thinking skills Formal ordering system skills
Visual Communication skills
Fundamental design skills

CIDA: (council for interior design accreditation) interior design:
The following are professional standards 2011: Student learning expectations.

3a: Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.

4a: Students are able to identify and define relevant aspects of a design problem (goals, objectives, performance criteria).

4b: Students are able to gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

4c: Students are able to synthesize information and generate multiple concepts and / or multiple design responses to programmatic requirements.

4d: Students are able to demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

6a: Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

6c: Students are able to use sketches as a design and communication tool (ideation drawings)

6d: Students are able to produce competent presentation drawings across a range of appropriate media.
6f: Students are able to integrate oral and visual material to present ideas clearly.

8e: Students apply historical precedent to inform design solutions.

9a: Students effectively apply the elements and principles of design to two dimensional design solutions.

9b: Students effectively apply the elements and principles of design to three-dimensional design solutions.

10a: Student work demonstrates understanding of color principles, theories, and systems.

10c: Students appropriately select and apply color with regard to multiple purposes.

10d: Students apply color effectively in all aspects of visual communication (presentations, models, etc)