LSC Use Only
Number: _____
Action: _____
Date: _____

UWUCC Use Only
Number: **93-5**
Action: _App. -_
UWUCC 4/12/94
Senate 5/3/94

CURRICULUM PROPOSAL COVER SHEET
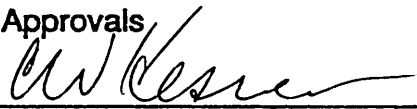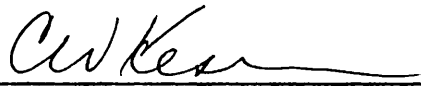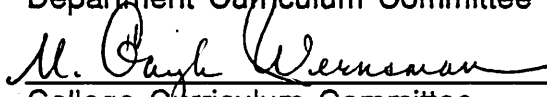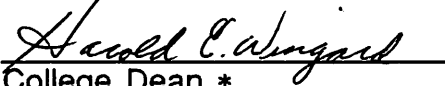### University–Wide Undergraduate Curriculum Committee

I.   **Title/Author of Change**

Course/Program Title: _Design Graphics_
Suggested 20 Character Course Title: _Design Graphics_
Department: _Consumer Services Department_
Contact Person: _M. Gayle Wernsman_

II.   **If a course, is it being Proposed for:**

 _X_   Course Revision/Approval Only
 _____   Course Revision/Approval and Liberal Studies Approval
 _____   Liberal Studies Approval Only (course previously has been approved by the University Senate)

III.   **Approvals**

_____
Department Curriculum Committee

_____
College Curriculum Committee

_____
Department Chairperson

_____
College Dean *

_____
Director of Liberal Studies
(where applicable)

_____
Provost (where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV.   **Timetable**

Date Submitted	Semester to be	Date to be
to LSC: _____	implemented:	published
	Fall 1993	in Catalog:
to UWUCC: _____		_AY 1994-95_

DESCRIPTION ON THE CURRICULAR CHANGE

1.   **Catalog Description**

CS 117 Design Graphics   3 s.h.

Prerequisites: none
Corequisite: none

Introduction to drafting and presentation techniques as
they relate to interior design. Two and three dimensional
graphic hand skills including drafting delineation of
shading and perspective; application of color, media,
texture, tone and lettering are introduced.

COURSE SYLLABUS

I. CATALOG DESCRIPTION

CS 117 DESIGN GRAPHICS

3 credits
1 lecture hour
3 lab hours
(1c-31-03sh)

Introduction to drafting and presentation techniques as they relate to interior design. Two and three dimensional graphic hand skills including drafting, delineation of shading and perspective; application of color, media, texture, tone, and lettering are introduced.

II. COURSE OBJECTIVES:

Upon completion of this course the student will be able to:

1. solve design problems utilizing both drafting and graphic presentation techniques.

2. construct a solution to a design problem in two and three dimensional graphics using the techniques of perspective, delineation, rendering, shading and shadowing.

3. demonstrate the application of color media, texture, tone and architectural lettering in the solution of design problems.

4. incorporate graphic skills into oral presentations as a means of communicating.

5. evaluate and apply comments made in review of these solutions to the improvement of both graphic and verbal presentation skills.

III. COURSE OUTLINE:
A. DRAFTING (2 sh lecture, 10 sh lab)
    1. Horizontal Lines
        a. T-square
        b. Parallel Rule

    2. Vertical Lines
        a. 45 degree Triangle
        b. 30/60 degree Triangle

    3. Corners
        a. Crossing
        b. Consistency

4. Line Quality
   a. Control
   b. Consistency

5. Line Density
   a. Control
   b. Consistency

6. Lettering
   a. Styles
   b. Consistency

B. PLANS AND ELEVATIONS (1 sh lecture, 4 sh lab)
1. Scale
   a. Architect's scale
   b. Engineer's scale

2. Conventions
   a. Materials
   b. Measurements
   c. Vocabulary

C. TEXTURE (1 sh lecture, 3 sh lab)
1. Materials
2. Shade
3. Shadow
4. Hierarchy of Elements

D. FREEHAND DRAFTING (1 sh lecture, 5 sh lab)
1. Speed
2. Quality
3. Rendering

E. GRAPHIC VOCABULARY (2 sh lecture, 3 sh lab)
1. Figures
2. Tones
3. Plants
4. Texture
5. Furniture

F. LAYING OUT INTERIOR PERSPECTIVES (2 sh lecture, 8 sh lab)
1. Principles of direct perspective
2. Methods of direct perspective
3. Applications of direct perspective

G. SHADE AND SHADOW CASTING (1 sh lecture, 3 sh lab)
1. Principles of shadow casting
2. Geometry of shadow casting

H. FINISHING A DRAWING (1 sh lecture, 4 sh lab)
    1. Placement of interior contents
    2. Indicating sunlight
    3. Indicating artificial light
    4. Locating figure groups
    5. Reflections
    6. Placement of textures

I. PRESENTATION (1 sh lecture, 4 sh lab)
    1. Mounting methods
    2. Composition methods
    3. Oral presentation techniques

IV. **EVALUATION METHODS**
The final grade for this course will be based on the
following items:
A. TESTS (13.9% of grade)
1. One @ 250 points
2. Final exam
3. The exam will consist of the drafting of a plan,
elevation, and perspective drawing, all produced in
a limited time.

B. EXERCISES (28.9% of grade)
1. 26 @ 20 points each = 520 points
2. Assigned throughout the semester
3. May be submitted multiple times for re-evaluation

C. PROJECTS (55.6% of grade)
1. 1 @ 250 points
2. 1 @ 750 points
3. Assigned after mid-term
4. Consists of floor plans, elevations, perspectives,
and oral presentations.
5. May not be submitted multiple times for re-
evaluation

D. UNANNOUNCED QUIZZES (1.6% of grade)
1. Total of 30 points

E. FINAL POINT SCALE

A	1620-1800 points	90 - 100%
B	1440-1619 points	80 - 89.9%
C	1260-1439 points	70 - 79.9%
D	1080-1259 points	60 - 79.9%
F	0-1079 points	0 - 59.9%

V. **REQUIRED TEXT**
William Kirby Lockard; FREEHAND PERSPECTIVE FOR DESIGNERS,
Pepper Publishing. 1991

VI. **SPECIAL RESOURCE REQUIREMENTS**
Each student will be expected to supply the following:
(These items will be used throughout the students'
education and professional development)

A. Prismacolor pencils; red, blue, white, black, green,
         violet
B. Marker pens; red, green, blue, fine tip black and a
    broad tip black marker
C. Buff tracing paper
D. 8" 45 degree triangle
E. 8" or 4" 30/60 degree triangle
F. Architect's scale
G. Eraser
H. Pencil
I. Drafting tape
J. 0.5mm Pentel pencil

VII. BIBLIOGRAPHY
See list

VIII. SAMPLE LABORATORY (STUDIO ACTIVITY)
1. Review previous project
    A. Present projects graphically and verbally
    B. Critique each student's work
    C. Encourage student discussion
    D. Evaluate student's understanding through a quality
        assessment of displayed projects
    E. Review previous lesson if necessary

2. Demonstrate new graphic skill
    A. Present concept on chalkboard
    B. Reinforce concept using video tapes and book
    C. Monitor student competence as they practice
    D. Summarize lesson

3. Assign new project

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CS 117 – DESIGN GRAPHICS
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Ching, Frank, <u>Architectural Graphics</u>. Van Nostrand Reinhold Company, New York 1985

Committee on Production Office Procedures. <u>Recommended Standards on Production Procedures</u>. Northern California Chapter American Institute of Architects 1980

Cooper, Douglas, <u>Drawing and Perceiving</u>. Information Dynamics Inc., Maryland 1983

Edwards, David, <u>How to be More Creative</u>. Occasional Productions, California 1980

Edwards, Betty, <u>Drawing on the Artist Within</u>. Simon & Schuster, Inc., New York 1986

Evans, Larry, <u>Illustration Guide</u>. Van Nostrand Reinhold Company Inc., New York 1982

Harris, John and Higgot, Gordon. Inigo Jones. <u>The Drawing Center</u>, New York 1989

Hauf, Harold, <u>Architectural Graphic Standards</u>. Wiley-Science Interscience Publication, New York 1970

Lockard William Kirby, <u>Freehand Perspective for Designers</u>. Pepper Publishing, Arizona 1991

Lockard, William Kirby, <u>Drawing Techniques for Designers</u>. Pepper Publishing, Arizona 1991

Lockard, William Kirby, <u>Design Drawing Experiences</u>. Pepper Publishing, Arizona 1989

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Lockard, William Kirby, <u>Design Drawing</u>. Pepper Publishing, New York 1982

McKeachie, Wilbert, <u>Teaching Tips</u>. D.C. Health and Company, Massachusetts 1986

Nevins, Deborah and Stern, Robert, <u>The Architect's Eye</u>. Pantheon Books, New York 1979

Ramsey, Charles and Sleeper, Harold, <u>Architectural Graphic Standards</u>. John Wiley & Sons, New York 1990

Riggs, J. Rosemary, <u>Materials and Components of Interior Design</u>. Prentice Hall, New Jersey 1989

Saarinen, Eliel, <u>The Search for Form</u>. Dover Publications, New York 1985

Weidhaas, Ernest, <u>Architectural Drafting and Design</u>. Allyn and Bacon, Inc., Boston 1981

HISTORICAL REFERENCES
(1979 or earlier)

Birren, Faber, <u>Color & Human Response</u>. Van Nostrand Reinhold Company. New York 1978

Bollow, Janet, <u>Architectural Drawing and Planning</u>. McGraw-Hill Company, New York 1972

Buckles, G. Matthew, <u>Building Architectural & Interior Design</u>. Belpine Publishing Company, California 1991

Burden, Ernest, <u>Architectural Delineation</u>. McGraw-Hill Book Company, New York 1971

Edwards, Betty, <u>Drawing on the Right Side of the Brain</u>. St. Martin's Press, New York. 1979

Kemper, Alfred M., <u>Drawings by American Architects</u>. Wiley-Interscience Publication, New York 1973

Kemper, Alfred, <u>Presentation Drawings by American Architects</u>. Wiley-Interscience Publication, New York 1977

Lockard, William Kirby, <u>Drawing as a Means to Architecture</u>. Pepper Publishing, Arizona 1977

Muschamp, Herbert, <u>File Under Architecture</u>. The Massachusetts Institute of Technology, Massachusetts 1974

Pile, John, <u>Drawings of Architectural Interiors</u>. Whitney Library of Design, New York 1967

Pirsig, Robert, <u>Zen & the Art of Motorcycle Maintenance</u>. The Bodlley Head, London   1974

Stone, Harris, <u>Workbook of an Unsuccessful Architect</u>.   Monthly Review Press, New York and London   1973

Veltri, John, <u>Architectural Photography</u>. AMPHOTO, New York   1974

Worrell, Robert R., <u>Perspective and Rendering</u>. Ricks College Press, Idaho   1978

COURSE ANALYSIS QUESTIONNAIRE

A. DETAILS OF THE COURSE

A1. <u>What academic need does this course fulfill</u>?

This course introduces students to two- and three-dimensional basic design fundamentals that are the foundation for creatively solving design problems and for providing design solutions that meet human needs. Studio exercises and presentations will allow students to experiment with varying graphic methods. This course will introduce skills, specifically graphic and perspective drawing, lettering, and drafting that will form the foundation for all visual presentation skills necessary to complete interior design courses at higher levels. In doing so, this course will also fulfill basic drafting and graphics communication skills that are required to meet the accrediting standards of FIDER (Foundation for Interior Design Education Research) the accrediting body of Interior Design programs.

<u>How does this course fit into the program of the department?</u>

In the current interior design program there are no freshmen offerings in interior design. It is essential to build a firm foundation of drafting and visual communication skills at the freshman level.

<u>For what clientele is the course designed?</u>

This course will be a free elective. Students in art and other areas may elect the course. The course is not intended for inclusion in the Liberal Studies program.

A2. This course does not require changes in the content of existing courses offered by the department.

A3. This course will be offered as a mixture of lectures and laboratory (studio) activities as is typical of many of the courses in the department.

A4. The course has been offered on a trial basis. Past enrollment was approximately 18 students per semester. The course has been rewritten in accordance with the results of student and peer evaluations.

A5. This course is not intended to be dual level.

A6. This course is not to be taken for variable credit.

A7. Similar courses are offered at these Foundation for Interior Design Education Research (FIDER) accredited institutions (FIDER is the accrediting body of Interior Design programs):
<u>University of Florida</u>
IND 3313 - Interior Graphics, 3 s.h.
The development of graphic skills that provide the interior designer the ability to evolve, externalize, and communicate spatial concepts. Included are perspective drawing systems, materials delineations, tonal investigation, and compositional and presentation techniques.

<u>Ohio University</u>
ID279 Rendering and Presentation Techniques
A studio/lecture course emphasizing the rendering of texture, light, shadow, materials, and interior architectural details. Techniques include perspectives, elevations, isometrics, and sketching in various color and black and white media. Final presentation techniques, such as logo development, lettering styles, and point size, are stressed.

<u>Drexel University</u>
Graphic Design
The Graphic Design major provides students with a broad range of two-dimensional design problems. The major prepares students to take a sophisticated approach to typography, image generation, computer graphics, corporate identity programs, information graphics, and packaging design. Students are encouraged to develop an aesthetic point of view while still maintaining interest in a variety of forms and applications.

A8. FIDER requires competency in the skills presented in this course, specifically "Technical Knowledge - detailing" and "Communication Skills - presentation, graphics, drafting".

B. INTERDISCIPLINARY IMPLICATIONS

B1. This course will be taught by one instructor.

B2. Additional or corollary courses will not be needed with this course.

B3. The content of this course is not offered by any other department at IUP.

B4. Seats in this course will be available to the School of Continuing Education.

C.   IMPLEMENTATION
C1. Resources
   a.   No additional faculty will be necessary to teach this course.

   b.   Current space allocations are adequate.

   c.   No new or additional equipment will be necessary to teach this course.

   d.   Instructor's laboratory supplies and other consumable goods will be covered by departmental allocation. Departmental budget is sufficient to provide these allocations.

   e.   Library materials should be adequate as books used for other courses may be consulted for reference.

   f.   Travel funds are not necessary to teach this course.

C2. No grant funds are associated with this course.

C3. This course will be offered both Fall and Spring semester. There are no seasonal restrictions.

C4. At least one section will be offered each semester.

C5/C6. Eighteen students will be accommodated in each section of this course. The number is limited by the number of drafting tables and by FIDER requirements for student/faculty ratio.

C7. FIDER requires that Interior Design majors have a competency (as compared with "an awareness" or "an understanding" of design graphics). This course will be a free elective. It does not change the 124 credit program of students in the department.

D.   MISCELLANEOUS
No additional information is necessary.

COLLEGE OF HEALTH AND HUMAN SERVICES
HUMAN DEVELOPMENT AND ENVIRONMENTAL STUDIES DEPARTMENT
207 ACKERMAN HALL, EXT. 2336

DATE: September 29, 1993

TO: Dr. Anthony DeFurio, Chairperson
        Art Department

FROM: Donna Streifthau, Chairperson

SUBJ: CS 117 Design Graphics - A new course submitted for Senate
        approval.

Attached is the proposal for a new course, CS 117 Design
Graphics. Please review it as required by Senate Committee B2
and indicate your response. If there are questions, please do
not hesitate to contact me.

I would appreciate it if you could do this as soon as possible as
the course is in the hands of the committee. Thank you very
much.

DS/lk

Attachment

UWUCC

The following email message is relevant to consideration of CS 117 DESIGN GRAPHICS.

From: GROVE::TDEFURIO   12-APR-1994 13:12:45.54
To: NHB
CC: ANTHONY_DEFURIO
Subj: Curriculum Approval

This is to report that the Department of Art sees no conflict with the design course submitted by the Consumer Service Department for approval by the University Wide Curriculum Committee. The nature of the course is such that it provides technical information relative to interior design protocols. Thus we do not see any overlap or problems relative to our own program.