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March 15, 2007

Council on Academic Affairs  
W. Randy Smith, Vice Provost  
Office of Academic Affairs  
203 Bricker Hall, 190 N. Oval Mall

Dear members of the Council on Academic Affairs:

In April 2006, the Department of Industrial, Interior, and Visual Communication Design submitted the attached proposal to reconfigure courses in the core curriculum of their major. This revision is the result of suggestions made by the National Association of Schools of Art and Design.

The College of the Arts Curriculum Committee approved the request in April of 2006. The proposal was vetted by the Arts and Sciences Committee on Curriculum and Instruction (CCI) Subcommittee B in January, 2007 and was approved. It was unanimously approved by the Arts and Sciences Committee on Curriculum and Instruction (CCI) at the March 9, 2007 meeting. The CCI respectfully recommends that the Council on Academic Affairs approves this minor revision proposal.

The enclosed packet of materials includes correspondence regarding the vetting process, the program proposal and sample syllabi.

The contact for this program is Wayne Carlson, Chair, Department of Industrial, Interior, and Visual Communication Design. He can be reached at [Carlson.8@osu.edu](mailto:Carlson.8@osu.edu).

Additional information, including the original version of the proposal, can be found on our website, at <http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=405>. Please let me know if you have any questions.

Sincerely,

A handwritten signature in cursive script that reads "Jessica Mercerhill".

Jessica Mercerhill  
Director

CC: Wayne Carlson

Enc: Correspondence regarding the vetting process  
Proposal to revise the Design Major  
Sample Syllabi



January 11, 2007

Ed Adelson  
Associate Executive Dean  
Colleges of the Arts and Sciences  
114 U HALL, 230 N OVAL MALL  
CAMPUS

Dear Ed,

Subcommittee B of the Colleges of the Arts and Science Committee on Curriculum and Instruction unanimously supported the Department of Industrial, Interior, and Visual Communication Design's proposal to reconfigure several of their courses for their majors' Core Curriculum. Dr. Wayne Carlson, Chair for Design, along with the undergraduate Curriculum Committee, is proposing this change to come into line with suggestions from the National Association of Schools of Art and Design (NASAD). Please note that the total major hours and total GEC hours did not change; it is just a rearrangement of content. As well, the BSD is a tagged degree approved May 30, 1990 at CAA.

The following is a synopsis of changes:

- Core Foundation Course: Design 160 was renumbered to Design 200 and additional content added and 2 credit hours.
- Courses Design 199, Engineering Graphics 121 and 122 were replaced by new courses of Design 201, 202, and 203.
- Added to the Core a 3-D modeling course, Design 603, which replaces Art 205.
- Offer greater flexibility in the "other" category for the major by allowing students to choose from a variety of suggested free electives.

We forward it on to you so that it may go through the appropriate channels. If you have questions about the proposed change, please feel free to contact me at 292-5171 or through e-mail, mockabee.1415.

Thank you,

Valarie Mockabee  
Chair, Subcommittee B of the ASC CCI  
Acting Assistant Dean, College of the Arts  
Associate Professor, Department of Dance

Cc: Wayne Carlson, Chair Design  
Jessica Mercerhill, ASC Curriculum Director

To: Arts and Sciences CCI

cc: Wayne <sup>Carlson</sup>Lawson, Chair, Design Department; Gregory Proctor, Chair, Curriculum Committee

From: College of the Arts Curriculum Committee; Susan Petry, Assistant Dean

Re: BSD requirements for Department of Design.

Date: April 11, 2006

Please find attached a memo from the Department of Design outlining the changes in their majors, a list of the new electives in the major, and the new check sheet for one of the tracks in the department, Industrial Design.

We support all the changes as outlined, and wish to emphasize that the changes, while detailed here for the Industrial Design track, apply to all three tracks: Industrial, Interior, and Visual Communications.

Thank you.



To: College of the Arts Curriculum Committee

30 March, 2006

From: Department of Design

Re: BSD requirements for Industrial, Interior and Visual Communication Design

As a result of changing curriculum within the Department of Design, as well as curricular changes across the campus, it is necessary that we rework the requirements to obtain a Bachelor of Science in Design in the three major areas of Industrial, Interior and Visual Communication Design. Attached is the curriculum checksheet used by Industrial Design that shows these elective changes. We ask for approval by the appropriate committees or sub-committees for the changes modeled here.

First, we have expanded the required Core foundation course Design 160 (renumbered Design 200) from 3 credit hours to 5 credit hours by adding a significant coverage of design sustainability and environmental issues. This new course (which is already approved) is being "beta-tested" and will formally replace Design 160 for the three majors beginning Autumn quarter. The total credit hours in the Core will increase by 2 as a result of this change.

Second, due to curriculum changes in the College of Engineering, two previously required courses, Engineering Graphics 121 and 122 have become irrelevant in their content as far as the needs of the Design Department. As a result, we proposed (and had approved) a three-courses sequence that integrates the previously relevant content of these two Engineering courses with the content of our current drawing course, Design 199. These three new courses (Design 201, 202 and 203) are being "beta-tested" and will be offered formally beginning Autumn quarter, and Design 199 will be discontinued in all three major areas. Consequently, we have moved these three 3-credit hour courses from the "Other" into the Core foundation in the majors, and we have eliminated Art 170 (now Art 205 and similar to our new Design 201) from the "Elective" category.

Changes in NASAD accrediting recommendations for Industrial Design required that we offer a 3D modeling course as a requirement. Thus we have moved Design 603 from the "Elective" category to the Core for the Industrial Design major.

These changes result in a new total of 89 credit hours of Core courses, 17 hours of "Other" major courses, and 13 hours that are now "Free Electives". With the 73 hours of GEC

courses, we have a total requirement of 195 credit hours for the degrees in the three majors. All of these numbers are consistent with NASAD guidelines.

To satisfy the 17 credit hour requirement in the "Other" category, we have given the student greater flexibility in choosing a selection of "required electives" than they previously had. We have moved from a prescriptive "selection" list of courses, and now allow the student to take their choice of courses from any of the courses pre-vetted by our major area curriculum representatives. For example, a student could choose to take all 17 hours from one department, or they could choose to mix courses from any areas in the collection.

The previous requirements are shown in the following table alongside the new options. This is followed by a new Industrial Design requirements checklist.

The you for your studied consideration of these changes to the major requirements for our three majors.

Respectfully,

A handwritten signature in cursive script that reads "Wayne E. Carlson". The signature is written in black ink and is positioned above the typed name.

Wayne E. Carlson  
Chair - Design

New (17 hours)		Old (26-30 hours)
<b>Take 17 hrs in any combination from:</b>		<b>Take 5 courses from:</b>
Engineering (any course)		Eng. Graphics 121
Bus Admin (any course)		Eng. Graphics 122
Architecture (any course)		Eng. Graphics 204
JComm 200, 321, or 367		Jcomm 324 or 367
Art 307, 331, 340, 342, 370, 480, or 481		ISE 573
		<b>Choose any two:</b>
Ed T&L 120, 220, 221, 225, 227, 228, 231, or 232		Ed T&L 220
Design 310, 320, 340, 570, 573, or 693		Ed T&L 221
		Ed T&L 222
		ISE 311
		<b>Choose one:</b>
		Bus Mktg 650
		Bus Mktg 750
		Bus MHR 500
		Bus MHR 701
		Bus Fin 620



# Industrial Design Major

Bachelor of Science in Design (BSD), College of the Arts, updated 03/06

Name: \_\_\_\_\_

S.S.#: \_\_\_\_\_

Advisor: \_\_\_\_\_

### University Requirements

**GEC: 76 hours**

#### Writing and Related Skills:

**13 hours**

- 5 Eng. 110 or 111
- 5 Eng. 367 (or other second level writing course)
- 3 Design 555 (Methodology)

#### Quantitative and Logical

**Skills: 10 hours**

- 5 Math 116 or higher
- 5 Statistics 135 or 145

#### Social Sciences: 15 hours\*

- 5 \_\_\_\_\_
- 5 \_\_\_\_\_
- 5 \_\_\_\_\_

#### Natural Sciences: 15 hours\*\*

- 5 \_\_\_\_\_
- 5 \_\_\_\_\_
- 5 \_\_\_\_\_

#### Art and Humanities:

**23 hours\***

- 3 Design 253 (History)
- 5 Hist. of Art 212
- 5 Art 300 (Photography)
- 5 Literature
- 5 Hist. or Hist. of Art

#### Arts 100: 1 hour

\* See approved GEC course list for specific courses

\*\* One sequence in biological or physical science plus one approved course

### Industrial Design Major Requirements:

**106 (89+17) hours**

#### Design: 89 hours

- 5 Design 200
- 3 Design 201
- 3 Design 202
- 3 Design 203
- 5 Design 251
- 5 Design 252
- 0\* Design 253
- 3 Design 254
- 3 Design 258
- 5 Design 262.04
- 5 Design 460.04
- 5 Design 461.04
- 5 Design 462.04
- 3 Design 501
- 3 Design 502
- 3 Design 551
- 3 Design 552
- 3 Design 554
- 0\* Design 555
- 3 Design 603
- 3 Design 650
- 3 Design 656
- 5 Design 660.04
- 5 Design 661.04
- 5 Design 662.04

\* Listed under GEC.

#### Others: 17 hours

Select any combination of courses from the following list:

- Business Administration\*
- Engineering\*
- Architecture\*
- JComm 200, 321, or 367
- Art 307, 331, 340, 342, 370, 480, or 481
- Ed T&L 120, 220, 221, 225, 227, 228, 231, or 232
- Design 310, 320, 340, 570, 573, or 693

#### Free Electives: 13 hours

Any course

#### Minimum required for graduation: 195 hours

\* Any course from these programs can be used



visit us on the web:  
www.design.osu.edu

# Design 200 Introduction to Design

5 Credit Hours

Department of Industrial, Interior and Visual Communication Design

<b>Course Details</b>	Instructor:	
	Quarter:	Time:
	Office #	Hours:
	Email:	Phone:

**Course Description** This course is an introduction to the theories, rationale, practice and societal impact of design. This includes an examination of the systematic design process, an overview of the practice of design, critical issues of design and its relationship to the environment, both natural and built. *Note: This course satisfies the Social Science category of the GEC. The specific area is "Human, natural, and economic resources (e.g., land, labor, capital, population, and environment)."*

**Objectives** General learning objectives for this course include developing an understanding of how the behavior of individuals and groups can impact human existence through discussions of the semantics of products and spaces designed by these individuals and groups within global cultures; development of an appreciation for the contemporary design world by exposure to design history; development of an ability to comprehend and assess individual and social values with respect to the relationship of designed artifacts to the world at large; understand the behavior of individuals within the context of the designed world, and better understand the societal commitment and processes related to the environment.

A specific objective of this course is to address concerns of semantics and universal design, and give the student a perspective on the overriding issues associated with the relationship of the designed object or environment to the human user. Active discussions will take place about sensitivity to (global) social concerns, differences and similarities in cultural, geographical and economic impacts, and the importance of protecting our human and natural resources. Similarly, ethics play a major role in the design process, from issues of intellectual property protection, to issues of moral and professional responsibility. A thorough understanding of the role and importance of ethical behavior on the part of designers can impact social problem solving and inform global public policy-making. Therefore, another objective of this course is to provide a forum for the discussion of ethics in the context of design and all of its related implications in diverse areas.

Other specific objectives include skill-building in seeing, perceiving and depicting man-made and natural objects; the development of individual techniques to explore, observe, understand, record, analyze and communicate information about a particular subject (and its relationship to individual and social values) from a design perspective; provide a discussion of electronic media — changing laws,



expectations, and behaviors; gain a better appreciation of the contemporary world from an understanding of the past and to make cross-cultural and cross-temporal comparisons with respect to designed artifacts.

<b>Context</b>	The field of design is dynamic and has many relevant associations with other disciplines. This course addresses the social and global responsibilities involved with design, diversity of approaches, interdisciplinary collaboration, and a broadening range of design applications. Students in many other majors can benefit from the interrelations of design with their disciplines of interest. This course addresses design awareness, appreciation, understanding, and design's relationships with society at large.
<b>Format</b>	<p>This is a progress-oriented course that requires active student participation. The class will meet 2 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. A balance between theory and practice is expected. Visiting lecturers from the professional design practice, environmental experts, and an expert in ethics will occasionally present to the class. Particular topics covered in this course include:</p> <ul style="list-style-type: none"><li>• packaging, wayfinding, transportation and design research</li><li>• designing for accessibility (ADA, web design and Section 508, and Universal Design)</li><li>• green design, or environmentally responsible design</li><li>• branding and branding strategies</li><li>• globalization and diversity</li><li>• design criticism</li><li>• semantics of designed artifacts, including products, spaces and communications</li></ul>
<b>Learning Outcomes</b>	At the end of the course, the student will have developed fluency in the issues and techniques, similarities and differences of the diverse areas of Industrial, Interior and Visual Communication Design. He or she will have an awareness of the historical foundations and the contemporary approaches to the design process. The impact of design on other disciplines, the environment and society at large will be understood.
<b>Course Content</b>	<p>An introduction to the process of design Historical roots of design Universal design Global design issues Issues of accessibility Professional practices and the client-designer relationship Ethical and legal considerations of design and design realization Overview of the fields in design Issues of environmentally friendly design Design and manufacturing: materials and processes Design in the virtual age</p>

**Texts****Required:**

*Design: An illustrated historical overview* by Thomas Hauffe, Barron's, Cambridge: 1996, ISBN 0-8120-9772-6  
*Okala Ecological Design*, Industrial Design Society of America, 2004  
*Cradle to Cradle*, by William McDonough and Michael Braungart, North Point Press: 2002, ISBN 0-86547-587-3

**Suggested:** (Reading handouts will be provided)

*A Century of Design: Design Pioneers of the 20th Century* by Penny Sparke, 1999  
*Emotional Design*, by Donald Norman, 2004  
*The Design of Everyday Things*, by Donald Norman, 2000  
*Design Fundamentals for the Digital Age*, by Holtzschue and Noriega, 1997

**Requirements:** The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences after 2 may result in a lowering of your grade by a letter. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in critiques and final presentations is essential.
- All work must be completed by the scheduled due date

**Grading**

Students grades will be based on 2 exams (100 points each) and 3 essays (80 points each). The assessment criteria for each essay is as follows:

- The thesis and arguments are clearly presented – 10 pts
- The essay is effectively organized and supported by adequate citations – 20 points
- Grammatical/mechanical elements and adopted style are followed – 10 points
- Specific criteria for the individual writing assignment have been met – 40 points

Grade distribution is as follows (440 possible points):

415-440 – A;	400-414 – A-	
380-399 – B+;	365-379 – B;	355-364 – B-
340-354 – C+;	320-339 – C;	310-320 – C-
290-309 – D+;	270-289 – D	Less than 270 – E

**Special needs** If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901 TDD or email: [ada-esu@esu.edu](mailto:ada-esu@esu.edu) and notify the instructor.

**Academic Misconduct** Academic Misconduct is defined as "any activity that tends to compromise the academic integrity of the institution, or subvert the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam/home.html>)

**Escorts** Escort services for evening courses are available by calling 292-3322

**Course Schedule**

**Week 1** Topics: Overview of the design field  
Social impacts of Design  
Topical areas of design  
Overview of the Department of Design program  
*Readings* : Hauffe  
*Objective*: to give the student an understanding of the complexity and reach of the design process

**Week 2** Topics: Periods of Design  
Design history 1750-1914  
Design history 1915-1933  
Design history 1934 – present  
Pioneers of design  
*Readings* : Hauffe; Sparke  
*Assignment 1*: Essay: what is design and what does it mean to you? How does design affect your life and the lives of those around you? What are the broad societal implications of design? How is design perceived within your culture, and how does it compare with the perceptions in other cultures?  
*Objective*: Present a history of design and its relationship to contemporary society and various cultures

**Week 3** Topics: Industrial Design – process  
Industrial Design – practice  
Guest lecture: ID professional  
*Readings*: Norman – Design of Everyday Things  
*Objective*: to present industrial (product) design and its components  
*Essay 1 due*

**Week 4** Topics: Interior Design – process  
Interior Design – practice  
Guest lecture: IS professional  
*Readings*: Norman – Emotional Design  
*Objective*: to present interior (interior space) design and its components

**Week 5** Topics: Visual Communication Design – process

Visual Communication Design – practice  
Design Collaboration  
Guest lecture: VC professional  
*Readings:* Holtzschue and Noriega  
*Objective:* to present visual communication (graphics and interactivity) design and its components

### ***Midterm Exam***

- Week 6 Introduction to environmental design issues: Design in the ecological crisis  
Ecodesign: impacts and strategies  
Green marketing  
*Readings:* Okala ecological design booklet; Cradle to Cradle  
*Assignment 2:* Essay : discuss green design... who are the stakeholders, how can design influence sustainability, what are the impacts of environmentally friendly design, what are some of the challenges of green design? What are the global societal impacts and hurdles related to design?  
*Objective:* present and discuss Green Design (sustainable design) and the responsibilities of the designer, and its cross-cultural impact
- Week 7      Topic Introduction to accessibility issues – the ADA; Section 508  
Ethics and the designer; the ICSID and AIGA Codes of Ethics  
Universal design  
*Readings:* Hauffe, Norman; ICSID Code of Ethics  
*Objective:* present and discuss issues of design for the masses – issues of accessibility ; responsibilities of designers to ethical practice  
*Essay 2 due*
- Week 8      Topic Accessibility in interactivity  
The influence of the Web  
*Readings:* Holtzschue and Noriega  
*Assignment 3:* Essay: Select, evaluate and critique 3 websites, from the perspective of design. At least one must be an international site. Do they satisfy the expectations of web accessibility? How have the design of these sites influenced our view, perception, and consumption of the content they deal with? How do sites differ depending on the country or culture of origin?  
*Objective:* expose issues of interactivity and web interfaces and their relationship to accessibility
- Week 9      Topic Design semantics  
Design and manufacturing  
Legal, monetary and business issues of design  
Introduction to professional practices  
Careers in design  
Guest lecture: Attorney

*Objective:* Expose the students to additional issues of ethics, copyright and fair use, and to describe the business model of design. Impart understanding of the "meaning" of objects and spaces imparted through their design; describe the connection between design and building or manufacturing.

**Essay 3 due**

Week 10

Color and lighting

Virtual spaces and objects and their design

From the drawing board to the monitor – realization of designs in Cyberspace

*Objective:* Learn the relationship between color and lighting, and their influence on the design process; clarify the role of the virtual world in the design of spaces, products and graphics

Week 11

*Final exam*

# Design 201 Descriptive and Analytical Drawing for Designers

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

**Course Details**  
Instructor:  
Quarter:  
Time:  
Office #  
Email:

Hours:  
Phone:

**Course Description** Introduction to freehand drawing as a skill to communicate characteristics of a represented subject as it pertains to Industrial, Interior and Visual Communication Design. Emphasis will be placed on observational drawing as a tool to record, analyze and communicate information about natural and man-made subjects.

**Objective** Skill-building in seeing, perceiving and depicting man-made and natural objects; To develop individual techniques to explore, observe, understand, record, analyze and communicate information about a particular subject from a design perspective.

**Context** This is the first of a series of three courses that prepares the design student to develop skills in visual thinking, problem solving and communication of design ideas.

**Format** This is a progress-oriented course that requires active student participation. The class will meet 3 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to provide their own drawing materials. Students will sometimes meet as a group at a location consistent with the drawing exercise.

**Learning Outcomes** At the end of the course, the student will have developed fluency in representational techniques in the context of Industrial, Interior and Visual Communication Design. He/she will be able to identify and manipulate drawing techniques in order to support the communication objectives of their representation. He/she should be able to isolate information and focus on specific areas of interest for exploration, study or for others to interpret through the use of freehand drawing.

**Course Content** Techniques and applications of drawing  
Lines and line quality used to depict edges and contours of form  
Cross contour drawing for surface description  
Positive and negative space as formal/compositional technique  
Light and shade values as tools to represent textures, materials and 3D form

**Texts** Required: Ching, Francis. *Design Drawing*, Van Nostrand Reinhold, New York, 1998  
Suggested: Edwards, Betty. *Drawing on the Right side of the Brain*, Penguin Putman Inc, New York 1988

**Media** Bristol board paper, 11x 14 tracing paper, H pencils, B pencils, drawing pens

- Requirements** The following are expected of all students in the course:
- Attendance is mandatory. Any unexcused absences after 2 may result in a lowering of your grade by a letter. Contact the instructor if you will be late or absent (contact information is found above).
  - Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
  - Class participation in critiques and final presentations is essential.
  - All work must be completed by the scheduled due date

**Grading** Students grades will be based on the following factors:

- Commitment and effort
- Class work and participation
- Project exploration
- Communication clarity

Each drawing assignment is worth 25 points; the midterm is worth 100 points; the final exam is worth 100 points; active participation in critiques is worth 20 points each. Grade distribution is as follows:

415-440 - A;	400-414 - A-	
380-399 - B+;	365-379 - B;	355-364 - B-
340-354 - C+;	320-339 - C;	310-320 - C-
290-309 - D+;	270-289 - D	
Less than 270 - E		

Assignments turned in late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

**Special needs** If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901 TDD or email: [ada-osu@osu.edu](mailto:ada-osu@osu.edu) and notify the instructor.

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**Course  
Schedule**

- Week 1**      **Topics** The visual system; the sense of sight  
Drawing types  
Freehand lines, parallel lines, upside down drawings  
Blind contour drawing, contour drawing  
*Readings* : Ching: Introduction, Chapter 1, pages 1-22  
*Drawing assignment 1*: Contour drawing Bicycle (section)  
*Objective*: to communicate details of parts, assembly, material and form with the use of freehand lines
- Week 2**      **Topics** Drawing tools and materials  
Lines and line quality, shape, contours and cross-contours  
*Readings* : Ching: Chapter 1, pages 22-38  
*Drawing assignment 2*: Capturing the movement of a hand  
*Objective*: to communicate characteristics of form and motion.  
*Drawing assignment 3*: Cross contour of an object  
*Objective*: Explore and represent the volumetric form of a natural object and an industrial (designed and manufactured) object. Through the use of freehand lines, communicate the formal characteristics of the surface
- Week 3**      **Topics** Drawing tools and materials  
Lines and line quality, shape, contours and cross-contours  
*Readings*: Ching: Chapter 1, pages 22-38  
*Drawing assignment 4*: Positive-negative shapes  
*Objective*: to communicate an industrial design by suggesting it instead of directly depicting it. To understand shapes within shapes, formal reference and how to allow a viewer to complete an implied image
- Week 4**      **Topics** Tone and texture  
*Readings*: Ching: Chapter 2, pages 39-63  
*Drawing assignment 5*: Tonal values  
*Objective*: to communicate the three-dimensional qualities of a linear representation of an object /space. To communicate materials' characteristics through the use of tonal values



Week 5	<p>Topics: Spatial relationships Structures and forms <i>Readings:</i> Ching: Chapter 3, pages 65-79 <i>Drawing assignment 6:</i> (midterm assignment) <i>Objective:</i> To communicate a visual study of a natural object. Develop a series of drawings in a composition that communicates information regarding form, size, materials, structure, texture, function and environment, through freehand drawings <b>Midterm critique</b></p>
Week 6	<p>Analytical drawings <b>Midterm assignment due</b></p>
Week 7	<p>Topic: Space and depth and scale <i>Readings:</i> Ching: Chapter 4, Pages 82-100 <i>Drawing assignment 6:</i> Drawing of a public space <i>Objective:</i> to communicate depth and relative scale, not absolute dimensions.</p>
Week 8	<p>Topic: Drawing structure <i>Readings:</i> Ching: Chapter 4, Pages 100-109 <i>Drawing assignment 7:</i> 20 objects composition <i>Objective:</i> To develop a strategy for organizing sequence and content in a drawing, in order to clearly communicate intent</p>
Week 8	<p>Topic: Composition and communication <i>Final drawing project:</i> Compositional drawing <i>Objective:</i> To communicate a visual study of a man-made designed object. Develop a series of drawings in a composition that communicates information regarding form, size, materials, structure, texture, function and environment, through freehand drawings</p>
Week 9	<p>Putting it all together Communication and documentation</p>
Week 10	<p>Documentation <b>Final critique</b></p>
Week 11	<p><b>Final exam</b></p>

# Design 202 Drawing Systems for Designers

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

**Course Details**  
Instructor:  
Quarter:  
Time:

**Instructor Contact**  
Office:  
Office Hours:  
Email: Phone:

**Course Description**  
Introduction to technical drawing as a skill to communicate precise characteristics of a subject represented as it pertains to Industrial, Interior and Visual Communication Design. Emphasis will be placed on measured drawings as a tool to communicate precise information about man-made subjects.

**Objective**  
To develop and understanding of precise graphic language in the context of Product, Interior and Visual Communication Design as it pertains to two different scales: the object and the building environment.

**Context**  
This course is the second of three design communication courses. Introduction to measured drawings, orthographic, sections, dimensions and paraline drawings focusing on the different needs of interior space designers, product designers and visual communication designers required in order to communicate with various professionals in fields such as building construction, manufacturing, exhibits, environmental graphics, engineering and architecture.

**Format**  
This is a progress-oriented course that requires active student participation. The class will meet 3 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to provide their own drawing materials.

**Learning Outcomes**  
Students will learn drawing conventions understood and accepted by others in order to convey specific information. They will develop skills in communicating through clear and precise drawings, and understanding the characteristics, techniques and conventions in Engineering, manufacturing and Architectural contexts.

**Course Content**  
Representational techniques  
Relationships between Engineering and Architectural graphic systems

### Projection Systems:

Orthographic projections  
Sections  
Details  
Dimensional drawings  
Axonometric Projections- isometric  
Oblique projections-Elevation and plan oblique  
Composition and presentation techniques for product, for the built environment

### Texts

Required: Ching, Francis. *Design Drawing* Van Nostrand Reinhold, New York, 1998  
Recommended: Ching, Francis. *Architectural Graphics*, Van Nostrand Reinhold, New York, 2003  
Recommended: Giesecke, et al, *Technical Drawing*, Prentice Hall, 2003

### Materials:

Mechanical pencils HB, H series lead  
30-60 and 45 degree triangles  
Erasers, eraser shield  
Quality compass

### Requirements

The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in critiques and final presentations is essential.
- All work must be completed by the scheduled due date

### Grading

Students grades will be based on the following factors:

- Craftsmanship- Accuracy
- Commitment and effort
- Class work and participation

There will be two drawing assignments every week, each worth 10 points; the midterm is worth 100 points; the final drawing assignment is worth 140 points; active participation in critiques is worth a total of 50 points. Grade distribution is as follows:

415-450 – A;	400-414 – A-	
380-399 – B+;	365-379 – B;	355-364 – B-
340-354 – C+ ;	320-339 – C;	310-320 – C-
290-309 – D-;	270-289 – D	
Less than 270 - E		

Assignments turned in late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual

assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

Assignments turned late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

**Special needs** If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901 TDD or email: [ada-osu@osu.edu](mailto:ada-osu@osu.edu) and notify the instructor.

**Academic Misconduct** Academic Misconduct is defined as "any activity which tends to compromise the academic integrity of the institution, or subvert the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam/home.html>)

**Escorts** Escort services for evening courses are available by calling 292-3322

**Course Schedule**

**Week 1 and Week 2**

Drawing Systems

Scales, tools and geometric construction, vocabulary-Engineering vs. Architectural graphics

Multiview drawings-The six views vs. necessary views

*Readings:* Ching: Chapter 5 and 6, pages 113-134, Technical drawing  
Chapter 4-Geometric Constructions

*Drawing assignment 1:* Geometric Constructions with compass and ruler

*Drawing assignments 2, 3 and 4:* Multi-view drawing exercises

**Week 3 and 4**

Drawing tools and materials, Dimensions and scale

Lines and line quality and conventions, hidden lines

Engineering Graphics vs. Architectural Graphics

*Readings:* Ching: Chapter 5, pages 135-153, Technical drawing  
Chapter 11, pp292-328

*Drawing assignment 5:* Dimensioned Multi-view drawings of a chair

*Drawing assignment 6:* Dimensioned Plan view of a floor plan

*Drawing assignment 7:* Dimensioned Multi-view drawings of a small product, utilize appropriate line weight hierarchy to discriminate between object, center, hidden and construction/projection. Include arcs, holes, angles, curves, contours

*Drawing assignment 8:* Dimensioned Plan view of a floor plan, detailing doors, windows, walls. Utilize a hierarchy of lines to convey depth.

**Week 5**

Sections- Building sections, object sections; Auxiliary views

*Readings:* Ching: Chapter 5, pages 154-163, Technical drawing  
Chapter 7, pp 200- 204

*Drawing assignment 9:* section drawing of a stapler

*Drawing assignment 10:* section drawing of a two-level building in context

**Midterm Exam**

**Week 6 and 7**

Axonometric views-Isometric, isometric sections, ellipses and curves

*Readings:* Ching: Chapter 7, pages 173-184, Technical drawing  
Chapter 16, pp 493- 522

*Drawing assignments 11 and 12:* Isometric views of an object, full and half section, exploded view

*Drawing assignments 13 and 14:* Isometric view of building, cutaway and phantom views

**Week 8**

Plan and Elevation Oblique, sections, and expanded views

*Readings:* Ching: Chapter 7, pages 185-195, Technical drawing  
Chapter 17, pp 530- 539

*Drawing assignment 15:* Elevation oblique of an object an interior space

*Drawing assignment 16:* Plan oblique, expanded view of a small building

**Week 9**

Presentation Drawings

*Readings:* Ching: Chapter 12, pages 324-336

*Final Drawing assignment:* Students make a choice between a built environment or hand-held product. The assignment requires communication of all information regarding form, size, dimensions, mechanisms or construction details, through a series of technical drawings. The viewer needs to clearly understand what the object/space is, its function and parts. The student will make appropriate choices between projections and sections, exploded/expanded views.

**Week 10**

**Final Drawing assignment**

**Week 11**

**Final Drawing assignment due**

# Design 203 Graphic Thinking for Designers

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

**Course Details** Instructor:  
Quarter:  
Time:

**Instructor Contact** Office:  
Office Hours:  
Email: Phone:

**Course Description** Introduction to drawing as a design tool in the context of Industrial, Interior and Visual Communication Design. Emphasis will be placed in sketching and drawing to explore, analyze and communicate design concepts and design processes.

**Objective** To develop skills in thinking assisted by drawing and sketching. To develop individual techniques to explore, analyze, formulate, reconfigure and communicate the design ideas.

**Context** This is the third design communication course and builds upon media, processes, techniques and skills developed on the two preceding courses.

**Format** This is a progress-oriented course that requires active student participation. The class will meet 3 days per week for 1 hour each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to provide their own drawing materials. This course will provide the student with a project-based application to drawing skills previously learned.

**Learning Outcome** The student will develop fluency in their sketching and drawing. They will develop an understanding of the role of drawing in problem formulation, decision making, design development and communication processes.

**Course Content** Design development through layers  
Linear perspective  
Structural Drawing  
Perspective grids  
Rotating objects  
Shifting viewpoints  
Changing scales

**Text** Required: Ching, Francis. *Design Drawing* Van Nostrand Reinhold, New York, 1998

**Requirements** The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in critiques and presentations is essential.
- All work must be completed by the scheduled due date
- Maintaining a sketchbook focusing on objects or spaces related to their weekly assignments.

**Grading** Students grades will be based on the following factors:

- Commitment and effort
- Class work and participation
- Project exploration
- Communication clarity

Each drawing assignment is worth 16 points; the midterm is worth 50 points; the sketchbook is worth 100 points; active participation in critiques is worth 20 points.

Grade distribution is as follows:

418-442 – A;	400-417 – A-	
380-399 – B+;	365-379 – B;	355-364 – B-
340-354 – C+;	320-339 – C;	310-320 – C-
290-309 – D+;	270-289 – D	
Less than 270 – E		

Assignments turned late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

**Special needs** If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901 TDD or email: [ada-osu@osu.edu](mailto:ada-osu@osu.edu) and notify the instructor.

**Materials:** Mechanical pencils HB, H series led  
30-60 and 45 degree triangles  
Erasers, eraser shield  
Quality compass, pens  
Tracing paper

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### Course Schedule

Week 1	Topic	Paraline drawings as a means for form manipulation Drawing Assignment 1: Subdivide a square through the use of three segments and study the three-dimensional possibilities of that projection by way of paraline drawings (orthographics and axonometric projections) Orthographic views, manipulation of form on orthographic projections Layered manipulations extrude and subtract (outside cube vs. inside cube) materials: pencil or pen on tracing paper Drawing Assignment 2: Communication of transformation through axonometric projections
Week 2	Topic	Linear perspective, one point, two point perspective Reading Ching, Chapter 8, Pages 201-227 Drawing Assignments 3 and 4 Communication of new “cube” configuration in one point perspective and two point perspective
Week 3	Topic	Structural Drawing- Building on geometry Reading Ching, Chapter 3, Pages 66-79 Drawing Assignment 5-6, Exercises 3-2 and 3-3 pp 71
Week 4	Topic	Structural Drawing Reading Ching, Chapter 3, Pages 66-79 Drawing Assignment 7-8, Develop exercise 3-9 pp 79 through an additive process, change the angle and develop a drawing of the same object through a subtractive process
Week 5	Topic	Conceptual Drawing Reading: Chapter 9, Pages 263-287 Drawing Assignment 9: Exercises 9-1 to 9-6 pp 267, 269 Drawing Assignment 10: Transformation Sequences Exercises 9-14 to 9-18, pp. 279-281 Ching <b>Midterm project</b>
Week 6		Understanding the observer in the scene, shifting view points Drawing Assignment 11: Extending the scene beyond the photograph of an interior space (2pt perspective) Drawing Assignment 12: Design intervention of the interior space (from previous assignment)



		Drawing Assignment 13: Move observer (or camera angle) to depict the same space (change the 2pt to 1 pt, and move the observer closer to the scene)
Week 7	Topic	Rotating objects and changing scales Drawing Assignment 14: 9-20, 9-21 Ching pp 285 Drawing Assignment 15: 9-22, 9-23 Ching pp 287 Midterm project
Week 8	Topic	Perspective Grids One Point Readings Chapter 8, Pages 229-236 Drawing Assignment 16: Draw a space in the building using a one point perspective grid: sketch floor plan and dimensions in your sketchbook
Week 9	Topic	Perspective Grids Two Point Readings Chapter 8, Pages 229-236 Drawing Assignment 17: Draw a space in the building using a two point perspective grid: sketch alternative view points in your sketchbook
Week 10	Topic	Documentation