

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

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Proposing Department/Unit <b>Human Development and Environmental Studies</b>	Phone <b>724-357-2336</b>

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

**1. Course Proposals (check all that apply)**

<input type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input checked="" type="checkbox"/> Course Revision	<input checked="" type="checkbox"/> Course Number and/or <u>Title Change</u>	<input type="checkbox"/> Catalog Description Change

Current course prefix, number and full title: **INDS 380, Development of Design II (W)**

Proposed course prefix, number and full title, if changing: **INDS 380, History of Interior Design & Architecture II**

**2. Liberal Studies Course Designations, as appropriate**  
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

<input type="checkbox"/> Learning Skills	<input type="checkbox"/> Knowledge Area	<input type="checkbox"/> Global and Multicultural Awareness	<input type="checkbox"/> Writing Across the Curriculum (W Course)
<input type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input type="checkbox"/> Information Literacy	<input type="checkbox"/> Oral Communication	
<input type="checkbox"/> Quantitative Reasoning	<input type="checkbox"/> Scientific Literacy	<input type="checkbox"/> Technological Literacy	

**3. Other Designations, as appropriate**

<input type="checkbox"/> Honors College Course	<input type="checkbox"/> Other: (e.g. Women's Studies, Pan African)
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**4. Program Proposals**

<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> New Track
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> New Minor Program	<input type="checkbox"/> Liberal Studies Requirement Changes	<input type="checkbox"/> Other

Current program name: \_\_\_\_\_

Proposed program name, if changing: \_\_\_\_\_

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Karen M. Stanton</i>	2-23-12
Department Chairperson(s)	<i>Judith A. Brown</i>	2-23-12
College Curriculum Committee Chair	<i>Jan K. Wachter</i>	4-13-12
College Dean	<i>Wendy E. Seale</i>	4/17/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail S. Schmitt</i>	10/15/12

Received

APR 20 2012

## **Part II. 1. New Syllabus of Record**

### **I. Catalog Description**

INDS 380: History of Interior Design & Architecture II	3 class hours
	0 lab hours
Prerequisites: INDS 370	3 credits
	(3c-0l-3cr)

Chronological study from mid-19<sup>th</sup> century to the present of the dominant influences and characteristics of 20<sup>th</sup> century interiors, furniture, and ornamental design. Emphasis placed upon stylistic detail and its relationship to social, economic, political, religious, and aesthetic influences and to the contemporary usage.

### **II. Course Outcomes:**

Students will be able to:

1. Demonstrate an understanding of the transition from traditional to modern design and its relationship to the development of modern technology.
2. Identify the chronological development of interior design from mid-19<sup>th</sup> century to the present and interpret the contributions of designers.
3. Interpret the stylistic characteristics of furniture, decorative arts and interior components in relationship to social, economic, political, religious, and geographical influences.
4. Compare and contrast the stylistic design differences in the various cultural centers of the world in light of the culture and geographical location.
5. Apply the elements and principles of design to the study of historical interior design.
6. Illustrate the influence of historic design on contemporary design.

### **III. Course Outline**

- A. Introduction to Course (3 hours)
  1. Development of interior design as an expression of its culture
  2. Victorian Age 1837-1900
    - a. Transition from traditional to machine-made design
    - b. Identification and interpretation of stylistic characteristics
    - c. Cultural influences upon design
    - d. Roots of modern design
    - e. Technological development and usage
    - f. Aesthetic evaluation
    - g. Identification and interpretation of designer's contributions
    - h. Impact on contemporary design
- B. Bentwood Furniture (1840s – present) (3 hours)
  1. Michael Thonet
    - a. The beginning of modernism
    - b. Identification and interpretation of stylistic characteristics
    - c. Form from process

- d. Cultural influences upon design
  - e. Technological development and usage
  - f. Aesthetic evaluation
  - g. Identification and interpretation of designers' contributions
  - h. Impact on contemporary design
- C. The Shakers (1787-present; peaked in 1860s) (3 hours)
- 1. Precursors of the modern movement
    - a. Identification and interpretation of stylistic characteristics
    - b. Influences
    - c. Historical design
    - d. Tenants of faith
    - e. Form follows function
    - f. Technological development and usage
    - g. Aesthetic evaluation
    - h. Identification and interpretation of designers' contributions
    - i. Impact upon contemporary design
- D. English Arts and Crafts Movement (1860-1900) (3 hours)
- 1. Technological advancement
    - a. Break between craftsmanship and art
    - b. Furniture as art
    - c. Influences
    - d. Historical design
    - e. Japanese conceptions of form and space
    - f. Cultural influence upon design
    - g. Aesthetic evaluation
    - h. Identification and interpretation of designers' contributions
    - i. Impact upon contemporary design
- E. Art Nouveau (1890-1910) and Vienna Moderne (1898-1932) (3 hours)
- 1. The cult of the line
  - 2. Identification and interpretation of stylistic characteristics in various centers
    - a. Abstract and structural symbolism
    - b. Floral and organic
    - c. Constructive and geometric
    - d. Linear
  - 3. Compare and contrast in light of the culture and geographical location
  - 4. Influences
    - a. Historical design
    - b. The Arts and Crafts Movements
    - c. The Fine Arts
  - 5. Influence of culture center(s) upon other(s)
  - 6. Aesthetic evaluation
  - 7. Identification and interpretation of designers' contributions
  - 8. Impact upon contemporary design

- F. Arts and Crafts Movement in America (1876-1916) (3 hours)
1. Revitalization and raising aesthetic standards of design
  2. Identification and interpretation of stylistic characteristics
  3. Regional development compared and contrasted
  4. Relationship to the Mission Style
  5. Influences
    - a. Historical design
    - b. English Arts and Crafts Movements
    - c. Art Nouveau design
    - d. The Fine Arts
  6. Aesthetic evaluation
  7. Identification and interpretation of designers' contributions
  8. Impact upon contemporary design
- G. De Stijl (1917-1931) (3 hours)
1. Neoplasticism – “abstract-real” sculptural design
  2. Identification and interpretation of stylistic characteristics
  3. Cultural and geographical location in relationship to the development of the style
  4. Construction techniques
  5. Spatial principles
  6. Influences
    - a. The Arts and Crafts Movements
    - b. The Fine Arts
  7. Aesthetic evaluation
  8. Identification and interpretation of designers' contributions
  9. Impact upon contemporary design
- H. Bauhaus (1919-1933) and the International Style (6 hours)
1. Synthesis of art, craftsmanship, and industry
    - a. Overcome the separation of arts and craft
    - b. Acceptance of the machine as a modern medium of design
    - c. Distill a new aesthetic for machine-made design
    - d. Honesty of expression
    - e. Beauty inherent in the material and construction
    - f. Form follows function
    - g. Emphasis of the form; plane
    - h. Minimalism
    - i. Create an environment that enables cooperative design solutions
    - j. Common citizenship of all forms of creative work
    - k. Designer must have practical manual training in production workshops
  2. Identification and interpretation of stylistic characteristics
    - a. Influences
    - b. English Arts and Crafts Movements
    - c. Art Nouveau design
    - d. Detusche Werkstätten

- e. Werkbund
  - f. De Stijl design
  - g. The Fine Arts
  - 3. International Style
  - 4. Aesthetic evaluation
  - 5. Identification and interpretation of designers' contributions
  - 6. Impact upon contemporary design
- I. Art Deco (1910-1933) (3 hours)
- 1. Sleekness, streamlining, and an attention to geometry
  - 2. Cultural influences upon design in the various centers
  - 3. Influences
    - a. Historical design
    - b. West African art
    - c. Oriental designs for Ballet Russe
    - d. Central American Art
    - e. Ancient Egypt
    - f. Art Nouveau design
    - g. The Bauhaus design
    - h. The International style
    - i. The Fine Arts
    - j. Popular culture; iconography of transportation, movies, jazz
  - 4. New materials used: tubular steel, plastic, sharkskin, tinted glass
  - 5. Aesthetic evaluation
  - 6. Identification and interpretation of designers' contributions
  - 7. Impact upon contemporary design
- J. Scandinavian Design (1930-present) (3 hours)
- 1. Cultural and geographical relationship to design
  - 2. Development of design in various cultural centers/countries
  - 3. Identification and interpretation of stylistic characteristics
  - 4. Influences
    - a. Traditional design
    - b. The Bauhaus
  - 5. Influenced the USA design market
  - 6. Technological advancement and usage
  - 7. Aesthetic evaluation
  - 8. Identification and interpretation of designers' contributions
  - 9. Impact upon contemporary design
- K. Postmodern Movement (3 hours)
- a. Identification and interpretation of stylistic characteristics
  - b. Cultural influences upon design
  - c. Technological development and usage
  - d. Aesthetic evaluation
  - e. Identification and interpretation of designers' contributions

f. Impact on contemporary design

L. New Technologies – America (1980-present) (6 hours)

1. Sustainability
2. Cultural influence
3. Identification and interpretation of stylistic characteristics
4. Aesthetics
5. Manufacturing companies
6. Technological developments and usage
7. Aesthetic evaluation
8. Identification and interpretation designers' contributions
9. Impact upon contemporary design

Final Exam – During Final Exam Week

#### IV. Evaluation Methods

Final grade calculations will be based on the following:

Six Quizzes @ 50 points each	300 points
Final Exam	100 points
Design Photo Journal	100 points
Design of Wallcovering/Fabric	50 points
Period Movie Analysis	100 points
Field Trip	25 points
Historical Model	100 points
Historical Concept Board	25 points
<b>TOTAL POINTS</b>	<b>800 points</b>

There will be an occasional, random in-class activity for which additional points may be earned. Any project submitted past the due date will be considered late and suffer a 10% reduction of the total project score.

All projects must be submitted in the format stated on the individual project assignment sheets. Neatness, craftsmanship, and professionalism are always factors in the evaluation.

#### V. Grading Scale

- 90-100% = A
- 80-89% = B
- 70-79% = C
- 60-69% = D
- Below 60% = F

## **VI. Attendance Policy**

Attendance is required. To do well in this course, students must be present and on time, with the required supplies. The attendance policy for this class will follow the Undergraduate Course Attendance Policy. This can be reviewed in the Undergraduate Catalog. Faculty can define a limited level of allowable absence.

## **VII. Required textbooks, supplemental books and readings**

Hinchman, M. (2009). *History of furniture: A global view*. New York, NY: Fairchild Books.

Ireland, J. (2009). *History of interior design*. New York, NY: Fairchild Books.

## **VIII. Special resource requirements**

N/A

## **IX. Bibliography**

Abercrombie, S., & Whiton, S. (2006). *Interior design and decoration*. Upper Saddle River, NJ: Pearson Prentice Hall.

Boger, L. A. (1997). *The complete guide to furniture styles*. Prospect Heights, IL: Waveland Press, Inc.

Byars, M. (1994). *The design encyclopedia*. New York, NY: John Wiley & Sons, Inc.

Crochet, T. (2004). *Designer's guide to furniture styles*. (2<sup>nd</sup> ed.). Upper Saddle River, NJ: Pearson Prentice Hall.

Fazio, M., Moffett, M., & Wodehouse, L. (2008). *A world history of architecture*. (2<sup>nd</sup> ed.). New York, NY: McGraw-Hill.

Gossel, P., & Leuthauser, G. (2001). *Architecture in the twentieth century*. New York, NY: Taschen.

Harwood, B. (2011). *Architecture and interior design: An integrated history to the present*. Upper Saddle River, NJ: Pearson Prentice Hall.

Jani, V. (2011). *Diversity in design: Perspective from the non-western world*. New York, NY: Fairchild Publications.

Pile, J. (2009). *A history of interior design*. (3<sup>rd</sup> ed.). New York, NY: John Wiley & Sons, Inc.

Stimpson, M. (1997). *Modern furniture classics*. New York, NY: Watson-Guption Publications.

Winchip, S. M. (2010). *Visual culture in the built environment: A global perspective*.

New York, NY: Fairchild Publications.



**Part II. 2. Summary of proposed revisions**

INDS 380 was revised in the following ways:

- The course title was changed;
- The (W) Writing Intensive designation was removed;
- The course outcomes were modified slightly;
- The course outline was changed; and
- The bibliography was updated.

**Part II. 3. Justification for the revisions**

The course title was changed to reflect the catalog description and course objectives.

The (W) designation was dropped to reflect the catalog description. Additionally, another

INDS course (INDS 405 Professional Practice), is being modified to include the (W) component as it relates to the current Interior Design industry.

The course outcomes were modified in order to better align with accreditation standards for the Council for Interior Design Accreditation (CIDA).

The course outline was slightly changed to align with the new outcomes.

The bibliography was updated to reflect new research and publications in the field.

In all, the changes to INDS 380 reflect new research findings and changes in the field of Interior Design. These changes ensure the course meets requirements for CIDA.

**Part II. 4. Old Syllabus of Record**

See attached page.

**Part II. 5. Letter of Support of Acknowledgement**

Not needed.

ESC Use Only  
Number \_\_\_\_\_  
Submission Date \_\_\_\_\_  
Action-Date \_\_\_\_\_

RECEIVED

DEC 23 1997

UWUCC USE Only  
Number 97-261  
Submission Date App. 2/17/98  
Action-Date Senate app. 3/3/98

**CURRICULAR PROPOSALS COVER SHEET**  
University, Vice Undergraduate Curriculum Committee

I. CONTACT  
Contact Person Donna Streifthau Phone 357-2336

Department Human Development and Environmental Studies

II. PROPOSAL TYPE (Check All Appropriate Lines)

ID 380 COURSE Devel. of Design II  
Suggested 20 character title

\_\_\_\_ New Course\* \_\_\_\_\_  
Course Number and Full Title

Course Revision CS 463 Modern Interiors  
Course Number and Full Title

\_\_\_\_ Liberal Studies Approval + \_\_\_\_\_  
for new or existing course Course Number and Full Title

\_\_\_\_ Course Deletion \_\_\_\_\_  
Course Number and Full Title

Number and/or Title Change CS 463 Modern Interiors  
Old Number and/or Full Old Title

ID 380 Development of Design II  
New Number and/or Full New Title

\_\_\_\_ Course or Catalog Description Change \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_ PROGRAM: \_\_\_\_\_ Major \_\_\_\_\_ Minor \_\_\_\_\_ Track

\_\_\_\_ New Program\* \_\_\_\_\_  
Program Name

\_\_\_\_ Program Revision\* \_\_\_\_\_  
Program Name

\_\_\_\_ Program Deletion\* \_\_\_\_\_  
Program Name

\_\_\_\_ Title Change \_\_\_\_\_  
Old Program Name

New Program Name

III. Approvals (signatures and date)

Mary E. Summers 4/8/96  
Department Curriculum Committee

Donna Streifthau 4.8.96  
Department Chair

Mia Moore Barker 3/7/97  
College Curriculum Committee

Harold E. Wenzel 17 MAR 97  
College Dean

+ Director of Liberal Studies (where applicable)

[Signature] 3/19/97  
\*Provost (where applicable)

**Catalog Description****ID 380 Development of Design II****3c-01-3sh****Prerequisite: ID 370**

**Chronological study from mid-19th Century to the present of the dominant influences and characteristics of 20th Century interiors, furniture and ornamental design. Emphasis placed upon stylistic detail and its relationship to social, economic, political, religious and aesthetic influences to the contemporary usage.**

**I. Catalog Description**

**380 Development of Design II**  
**Prerequisite: ID 370**

**3 credits**  
**3 lecture hours**  
**0 lab hours**  
**3c-01-3sh**

**Chronological study from mid-19th Century to the present of the dominant influences and characteristics of 20th Century interiors, furniture and ornamental design. Emphasis placed upon stylistic detail and its relationship to social, economic, political, religious and aesthetic influences; and to the contemporary usage.**

**II. Course Objectives**

**Upon completion of the course, the student will be able to:**

- 1. Demonstrate an understanding of the transition from traditional to modern design and its relationship to the development of modern technology.**
- 2. Identify the chronological development of interior design from mid-19th century to the present.**
- 3. Identify and interpret the contributions of designers to the development of design.**
- 4. Identify and interpret the stylistic characteristics of furniture, decorative arts and interior components in relationship to social, economic, political, religious, and geographical influences.**
- 5. Compare and contrast the stylistic design differences in the various cultural centers of the world in light of the culture and geographical location.**
- 6. Apply the elements and principles of design to the study of historical interior design.**
- 7. Explain and illustrate the influence of historic design on contemporary design.**
- 8. Demonstrate the ability to research and apply knowledge to the solution of interior design problems.**
- 9. Demonstrate competency in a variety of writing skills.**

### III. Detailed course outline

#### Week One

Three Hours

- A. Introduction
- B. Development of interior design as an expression of its culture
- C. Victorian Age 1837-1900.
  - 1. Transition from traditional to machine-made design
  - 2. Identification and interpretation of stylistic characteristics
  - 3. Cultural influences upon design
  - 4. Roots of modern design
  - 5. Technological development and usage
  - 6. Aesthetic evaluation
  - 7. Identification and interpretation of designers' contributions
- D. Impact on contemporary design

#### Week Two

Three Hours

- A. Michael Thonet and Bentwood Furniture (1840's-present)
  - 1. The beginning of modernism
  - 2. Identification and interpretation of stylistic characteristics
  - 3. Form from process
  - 4. Cultural influences upon design
  - 5. Technological development and usage
  - 6. Aesthetic evaluation
  - 7. Identification and interpretation of designers' contributions
- B. Impact on contemporary design

#### Week Three

Three Hours

- A. The Shakers (1787-present; peaked in 1860s)
  - 1. Precursors of the modern movement
  - 2. Identification and interpretation of stylistic characteristics
  - 3. Influenced by
    - a. Historical design
    - b. Tenants of faith
  - 4. Form follows function
  - 5. Technological development and usage
  - 6. Aesthetic evaluation
  - 7. Identification and interpretation of designers' contributions
- B. Impact upon contemporary design

#### Week Four

Three Hours

- A. English Arts and Crafts Movement (1860-1900)
  - 1. Challenge of technological advancement
  - 2. A break between craftsmanship and art
  - 3. Art furniture
  - 4. Influenced by
    - a. Historical design
    - b. Japanese conceptions of form and space

- 6. Cultural influence upon design
- 7. Aesthetic evaluation
- 8. Identification and interpretation of designers' contributions
- B. Impact upon contemporary design
- C. Log due -- present and discuss

**Week Five****Three Hours**

- A. Research consulting writing
- B. Midterm I due -- present and discuss

**Week Six****Three Hours**

- A. Art Nouveau (1890-1910) and Vienna Moderne (1898-1932)
  - 1. The cult of the line
  - 2. Identification and interpretation of stylistic characteristics in various centers
    - a. Abstract and structural symbolism
    - b. Floral and organic
    - c. Constructive and geometric
    - d. Linear
  - 3. Compare and contrast in light of the culture and geographical location
  - 4. Influenced by
    - a. Historical design
    - b. The Arts and Crafts Movements
    - c. The Fine Arts
  - 5. Influence of culture center(s) upon the other(s)
  - 6. Aesthetic evaluation
  - 7. Identification and interpretation of designers' contributions
- B. Impact upon contemporary design

**Week Seven****Three Hours**

- A. Art Nouveau continued
- B. Arts and Crafts Movement in America (1876-1916)
  - 1. Revitalized and raised aesthetic standards of design
  - 2. Identification and interpretation of stylistic characteristics
  - 3. Regional development compared and contrasted
  - 4. Relationship to the Mission style
  - 5. Influenced by
    - a. Historical design
    - b. English Arts and Crafts Movements
    - c. Art Nouveau design
    - d. The Fine Arts
  - 6. Aesthetic evaluation
  - 7. Identification and interpretation of designers' contributions
- C. Impact upon contemporary design
- D. Log due -- present and discuss

**Week Eight**

13

**Three Hours**

- A. Research/consulting/writing

**B. Midterm II due -- present and discuss**

**Week Nine**

**Three Hours**

**A. De Stijl (1917-1931)**

1. Neoplasticism--"abstract-real" sculptural design
2. Identification and interpretation of stylistic characteristics
3. Cultural and geographical location in relationship to the development of the style
4. Construction techniques
5. Spatial principles
6. Influenced by
  - a. The Arts and Crafts Movements
  - b. The Fine Arts
7. Aesthetic evaluation
8. Identification and interpretation of designers' contributions

**B. Impact upon contemporary design**

**C. Bauhaus (1919-1933) and the International Style**

1. Synthesis of art, craftsmanship and industry
  - a. Overcome the separation of arts and craft
  - b. Acceptance of the machine as a modern medium of design
  - c. Distill a new aesthetic for machine-made design
    - (1) Honesty of expression
    - (2) Beauty inherent in the material and construction
    - (3) Form follows function
    - (4) Emphasis of the form; plane
    - (5) Minimalism
  - d. Create an environment that enables cooperative design solutions
  - e. Common citizenship of all forms of creative work
  - f. Designer must have practical manual training in production workshops
2. Identification and interpretation of stylistic characteristics
3. Technological developments and usage
4. Influenced by
  - a. English Arts and Crafts Movements
  - b. Art Nouveau design
  - c. Deutsche Werkstätten
  - d. Werkbund
  - e. De Stijl design
  - f. The Fine Arts
5. International Style
6. Aesthetic evaluation
7. Identification and interpretation of designers' contributions
- D. Impact upon contemporary design

**Week Ten**

**Three Hours**

**A. Bauhaus continued**

14

**B. Art Deco (1910-1933)**

1. Sleekness, Streamlining; and an attention to geometry

3. Cultural influences upon design in the various centers
  4. Influenced by
    - a. Historical design
    - b. West African art
    - c. Oriental designs for Ballet Russe
    - d. Central American Art
    - e. Ancient Egypt
    - f. Art Nouveau design
    - g. The Bauhaus design
    - h. The International style
    - i. The Fine Arts
    - j. Popular culture; iconography of transportation, movies, jazz
  5. New materials used: tubular steel, plastic, sharkskin, tinted glass
  6. Aesthetic evaluation
  7. Identification and interpretation of designers' contributions
- C. Impact upon contemporary design

#### Week Eleven

Three Hours

- A. Scandinavian Design (1930-present)
  1. Cultural and geographical relationship to design
  2. Development of design in various cultural centers/countries
  3. Identification and interpretation of stylistic characteristics
  4. Influenced by
    - a. Traditional design
    - b. The Bauhaus
  5. Influenced the USA design market
  6. Technological advancement and usage
  7. Aesthetic evaluation
  8. Identification and interpretation of designers' contributions
- B. Impact upon contemporary design
- C. Log due -- present and discuss

#### Week Twelve

Three Hours

- A. Research/consulting/writing
- B. Midterm III due -- present and discuss

#### Week Thirteen

Three Hours

- A. New Technologies--USA (1940s-1970s)
  1. Cultural influence
  2. Identification and interpretation of stylistic characteristics
  3. Aesthetics
  4. Manufacturing companies
  5. Technological developments and usage
  6. Aesthetic evaluation
  7. Identification and interpretation of designers' contributions
- B. Impact upon contemporary design



**Week Fourteen****Three Hours**

- A. New Technologies--Europe (1950s-1970s)**
  - 1. Cultural influence
  - 2. Identification and interpretation of stylistic characteristics
  - 3. Technological developments and usage
  - 4. Aesthetic evaluation
  - 5. Identification and interpretation of designers' contributions
- B. Impact upon contemporary design**
- C. Log due**
- D. The New Era (1980-present)**
  - 1. Memphis
  - 2. Studio Craft Movement
  - 3. Aesthetic evaluation
  - 4. Identification and interpretation of designers' contributions

**IV. Evaluation Methods**

Take-home exams may consist of essay questions, critiques of museum exhibits, short professional articles, an analysis of a design, research problem, or a similar requirement. In each exam points are allocated for class participation.

Students keep a log in which they record, compare and analyze contemporary design that echoes or reflects design studied during the semester. The purpose of the log is to stimulate observation and analysis of current design and its relationship to course content. The log is due four times for discussion and evaluation as indicated in the syllabus.

**Exams**

Midterm I 100 pts.-Take Home 75 pts. Slide ID/objective 25 pts.  
 Midterm II 100 pts.-Take Home 75 pts. Slide ID/objective 25 pts.  
 Midterm III 100 pts.-Take Home 75 pts. Slide ID/objective 25 pts.  
 Final 100 pts.-Take Home 50 pts. Slide ID/objective 50 pts.  
 Log 100 pts.

**Grading Scale**

**A = 90 - 100%**  
**B = 80 - 89%**  
**C = 70 - 79%**  
**D = 60 - 69%**  
**F = 59% and below**

## V. Required Textbook(s), Supplemental Books and Readings

### Required Text:

Mang, K. (1979). History of modern furniture. NY: Harry N. Abrams.

### Supplemental Books:

Habegger, J. and Osman, J. H. (1989). Sourcebook of modern furniture. NY: Van Nostrand Reinhold.

Stimpson, M. (1987). Modern furniture classics. NY: Watson-Guptill Publications.

Whiton, S. (1974). Interior design and decoration. Phila: L.B. Lippencot Co.

## VI. Special Resource Requirements

None

## VII. Bibliography

EXHIBIT BOOKS

Glass capturing the dance of light. (1993). National Geographic.  
Washington D.C.

Steuben 1991. (1992). Corning Incorporated. New York.

The language of wood. (1989). The American Craft Museum.

The Vitra Design Museum. (1991). Frank Gehry Architect.  
Rizzolli, New York.

The standing plastic collection. New York.

BOOKS

Adams, S. (1937). The arts and crafts movement. Hong Kong:  
Chartwell Books, Inc.

Arner, K. M. & Bangert, A. (1990). 80's style design of the  
decade. New York: Abbeville Press.

Battie, D. & Cottle, S. (1991). Sotheby's concise encyclopedia of  
glass. Boston: Little, Brown and Company.

Baxter, C. (1991). Charles Rennie Mackintosh. Great Britain:  
Colin Baxter Photography Ltd.

Coleman, S. & O'Sullivan P. (1990). William Morris & News  
from nowhere. Hartland: Green Books.

Cooper, J. (1987). Victorian and edwardian decor. New York:  
Abbeville Press Publishers.

Ferrier, J. (1988). Art of our century The chronicle of western  
art: 1900 to the present. New York: Prentice Hall Editions.

Gaynor, E. (1987). Scandinavia living design. New York: Stewart,  
Tabori & Chang.

Habegger, J. & Osman, J. (1989). Sourcebook of modern furniture.  
New York: Van Nostrand Reinhold.

Heinz, T. (1993). Frank Lloyd Wright east portfolio. Salt Lake  
City: Gibbs-Smith.

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**Part II. Description of the Curriculum Change**

2. **A summary of the proposed revisions.**
  - a. **Change the course prefix, number and name of CS 463 Modern Interiors to ID 380 Development of Design II.**
  - b. **Add the prerequisite of ID 370 Development of Design I (currently CS 462 Historic Interiors).**
  - c. **Change the word "style" to "stylistic" in the course description.**
  - d. **Re-state the objectives.**
  
3. **Justification rationale for the revision.**
  - a. **Course prefix and number change are in line with the revised Interior Design program proposal. The name more specifically reflects the content of the course and the chronological order in which it should be taken.**
  - b. **The course ID 380 Development of Design II is a continuation of ID 370 Development of Design I. The development of design courses should be taken in chronological order. This will enable a better understanding of how traditional design specifically influences modern design. The change from 400 to 300-level is to facilitate better sequencing within the ID program.**
  - c. **Stylistic is a better word to describe the details.**
  - d. **The objectives have been re-stated in line with suggested usage of verbs. The substance has not changed.**

*The Old Syllabus of Record*

SYLLABUS  
CS 463/563 - Modern Interiors

Office: 208 Ackerman

Office Hours:  
M W 10:00 - 12:00  
T R 11:30 - 12:00  
Other times by appointment

Text: Mang, Karl. History of Modern Furniture. N.Y. Harry N. Abrams, Inc., 1978.

Whiton, Sherril. Interior Design and Decoration. Phila: L.B. Lippencott Co.,  
4th ed., 1974.

CATALOG DESCRIPTION:

3 cr. hrs.

Chronological study from mid 19th century to the present of the dominant influences and characteristics of 20th century interiors, furniture and ornamental design. Emphasis placed upon style detail and its relationship to social, economic, political, religious and aesthetic influences; and to contemporary usage.

- R 1/21 Introduction. Design concepts of the Past
- T 1/26 Victorian Age. Philosophy and design concepts-traditional-victorian; modern; contemporary. Ornament in the 20th Century. Whiton - p. 231-32; 264-69; 373; 132, 193, 222-23. Mang. 16-44.
- R 1/28
- T 2/2
- R 2/4 Thonet; Whiten 400, 401-402. Mang, 46-56.
- T 2/9
- R 2/11 Arts and Crafts Movement in England. Whiton, 378. Mang, 62-72.
- T 2/16
- R 2/18 MIDTERM I. Take Home due at beginning of class.
- T 2/23 Art Noveau, Whiton 379, 380, 385. Mang 72-94.
- R 2/25
- T 3/2 Vienna Modern. Mang, 98-102.
- R 3/4

**CS 463/563**

**T 3/9** Art Deco. Arts & Crafts in America. Whiton 382-384.  
**R 3/11**

**SPRING VACATION.** Monday, March 15 to Friday, March 19.

**T 3/23**  
**R 3/25** **MIDTERM II.** Take Home due at beginning of class.

**T 3/30** De Stijl, Whiton 335. Mang 102-106.  
**R 4/1** Bauhaus & Furniture for Housing Projects. Whiton 385-389.  
Mang 106-114, 122-126

**T 4/6**  
**R 4/8** Scandinavian. Mang 126-140.

**T 4/13**  
**R 4/15**

**T 4/20**  
**R 4/22** **MIDTERM III.** Take Home due at beginning of class.

**T 4/27** The 1950's. Mang 146-155.  
**R 4/29** International Style & Beyond. Mang 155-160.

**T 5/4** New Ideas from Italy. Mang, 150-158.  
**R 5/6** 1970's. Mang 158-173.

**DS/kw**

**Appendix A****Relevant FIDER Criteria Addressed in This Course****FIDER Standards and Guidelines, Professional Level Programs, FIDER Form 402R, January 1996****2.14 History.**

- 2.14.1 Interiors, art, and architecture**
- 2.14.2 Furniture, textiles, and accessories**