

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

CURRICULUM PROPOSAL COVER SHEET
University-Wide 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. Swenker 4/8/96
Department Curriculum Committee

Donna Streifthau 4-8-96
Department Chair

Mia Moore Barker 3/7/97
College Curriculum Committee

Harold E. Wingard 17 MAR 97
College Dean

[Signature] 3/19/97
Provost

+ Director of Liberal Studies (where applicable)

*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.

Part II. NEW SYLLABUS OF RECORD**I. Catalog Description****ID 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**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

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 1993. (1992). Corning Incorporated. New York.

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

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Rizzolli, New York.

The standing plastic collection. New York.

BOOKS

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Chartwell Books, Inc.

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Colin Baxter Photography Ltd.

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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.

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Tabori & Chang.

Habegger, J. & Osman, J. (1989). Sourcebook of modern furniture.
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- Smith, P. (1987). Charles Rennie Mackintosh. Scotland: Richard Drew Publishing Ltd.
- Stimpson, M. (1987). Modern furniture classics. New York: Whitney Library of Design.
- Taschen, B. (1993). Eileen Gray designer and architect. Spain: Reprocolor.
- The guild 5. (1990). New York: Kraus Sikes Inc.
- The journal of decorative and propaganda arts. (1987). Miami: The Wolfson Foundation of Decorative and Propaganda Arts.
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- Wilson, R., Pilgram, D. & Tashjian, D. (1986). The machine age. New York: Harry N. Abrams, Inc.

HISTORICAL REFERENCES
(1985 or earlier)

EXHIBIT BOOKS

- Alvar Aalto: furniture and glass. (1984). New York: The Museum of Modern Art.
- American glass now. (1972). The Toledo Museum of Art, Museum of Contemporary Crafts.
- Art deco and the Cincinnati Union Terminal. (1973). Contemporary Arts Center. Cincinnati, Ohio.
- Art nouveau - The Museum of Modern Art. (1959). The Museum of Modern Art. New York.
- Charles Eames furniture. (1973). From the Design Collection, The Museum of Modern Art. New York.
- Danish design Danish furniture. (1984-1985). Danish Manufacturers' Association.
- Eastlake-influenced American furniture 1870-1890. (1973-1974). The Hudson River Museum. New York.
- Fantasy furniture. (1966). The Museum of Contemporary Crafts of the American Craftsman Council. New York.
- Form and function Scandinavia today in USA 82-83. (1982).
- Form and fire- Natzler ceramics 1939-1972. (1973). The Renwick Gallery of the National Collection of Fine Arts. The Smithsonian Institution Press. Washington, D.C.
- Form from process- The Thonet chair. (1967). Carpenter Center for the Visual Arts. Cambridge.
- Glass: From the Corning Museum of Glass. (1965). Corning Glass Center. Corning, NY.
- High styles. (1985). Whitney Museum of American Art. New York.
- Marcel Breuer: Architect and designer. (1949). The Museum of Modern Art. New York.
- Modern art of your life. (1953). The Museum of Modern Art. Doubleday and Company, Inc. New York.

New handmade furniture: American furniture makers working in hardwood. (1979). American Craft Museum. New York.

Out of darkness: A history of lighting. (1969). Rochester Museum and Science Center. New York.

Russel Wright American designer. (1983), Cambridge: The MIT Press.

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The Corning Glass Center. (1953). New York: Western Printing and Lithographing Co.

The Metropolitan Museum of Art. (1979-1980). The Metropolitan Museum of Art. New York.

Traum Und Wirklich Keit Wien 1870-1930. (1985). Germany: Traumbote.

Vienna Modern: 1893-1918. Sarah Campbell Blaffer. Gallery of the University of Houston, Texas. Copper-Hewitt Museum.

BOOKS

Alison, F. (1977), Charles Rennie Mackintosh as a designer of chairs. New York: Barron's.

Ancombe, I. (1984). A woman's touch. Elisabeth Sifton Books.

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- Clark, R.J. (1972). The arts and crafts movement in America 1876-1916. Chicago: The Art Institute of Chicago.
- Dalisi, R. (1979). Gaudi furniture and objects. New York: Barron's.
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- Evans, H.M. (1973). Man the designer. New York: The Macmillan Company.
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- Gaynor, E. (1984). Finland living design. New York: Rizzoli.
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- Gloag, J. (1966). A social history of furniture design from 1300 to A.D. 1960. New York: Crown Publishers Inc.
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- Shadel Spillman, J. (1981). American and European pressed glass in the Corning Museum of Glass. New York: The Corning Museum of Glass.
- Spar, F. (1973). Decoration, tradition et Renouveau. Reclites Hachette.
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- The work of Frank Lloyd Wright. (1965). Bramhall Press.
- Thonet Bentwood & other furniture: The 1904 illustrated catalogue. (1980). New York: Dover Publications, Inc.
- Van Dommelen, D. (1965). Designing and decorating interiors. New York: John Wiley & Sons, Inc.
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- Weber, E. (1985). Art deco in America. New York: Exter Books.
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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; Whiton 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
R 2/25 Art Noveau, Whiton 379, 380, 385. Mang 72-94.
- T 3/2
R 3/4 Vienna Modern. Mang, 98-102.

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