

LSC # 46
Action App
3-21-91

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

*Approved
3-21-91
cae*

- (X) Professor Dr. Donna Streifthau Phone 2336
- (X) Writing Workshop? (If not at IUP, where? when? _____)
- (X) Proposal for one W-course (see instructions below)
- (X) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENTAL COURSE

*Not
approved
cae*

- (X) Department Contact Person Dr. Donna Streifthau Phone 2336
- (X) Course Number/Title CS463/563 Modern Interiors
- (X) Statement concerning departmental responsibility
- (X) Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- () Professor(s) _____ Phone _____
- () Course Number/Title _____
- () Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) *Donna Streifthau*
Department Chairperson *Donna Streifthau*
College Dean *Harold E. Wingard*
Director of Liberal Studies *Chad O. Ash* 3-21-91

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.

II. Copy of the course syllabus.

III. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee.
Please number all pages.

WRITING SUMMARY - CS463/563 Modern InteriorsCharacteristics of the Course

CS463/563 is proposed for identification as a "W" course. The course, taught every Spring, may be elected by Interior Design students as one of the five required courses selected from a listing of courses. There is no pre-requisite. History, art and other majors elect the course. Most students in the class are second semester juniors or seniors. Class size is limited to 30. Writing is an integral part of the learning experience.

Types of Writing Activities

1. WRITING TO STIMULATE THOUGHT, UNDERSTANDING AND DISCUSSION

At the beginning of class, students may be asked to write a summary of the material previously assigned which is then followed by classroom discussion. Or, after listening to a slide lecture students may be asked to write a summary of the presentation, respond to a question or interpret a statement. Sometimes the class is divided into groups of three or four and each group is asked to write down an interpretation or summary of the lecture, or respond to a particular question in preparation for an ensuing discussion. The above activities enable students to better understand the subject matter and stimulate quality discussion. The later activity encourages group cooperation and enhances learning. None are collected or evaluated. However, the instructor often moves about the room, looks over shoulders and may ask a question or two.

2. WRITING TO ENHANCE OBSERVATION, REINFORCE LEARNING AND APPRECIATE ITS APPLICATION TO THE CONTEMPORARY MARKET

Students are required to keep a log of observations using a double entry form. On the left the observation is recorded; and on the right, the relationship explained. Student's progress is checked periodically through informal sharing of their findings. Points are assigned to insure that the students take the assignment seriously. Estimated number of equivalent typed pages, 5. (See attached log directions and check sheet.)

3. WRITING TO ENHANCE READING, INTEGRATE LEARNING, AND FOR EVALUATION

Mid-terms are comprised of a take-home section (75%) and a slide-identification, objective section (25%). (See attached example of take-home section.) Take-home exams enable the students to augment their assignments with research and to gain a better understanding of the development of design. For the take-home section average about eight pages of written text. The objective segment enables the instructor to ascertain if the student has learned

specific information and understands the subject matter. For the objective section students write their responses which may include some short answer questions.

A research or writing day is designated before the take-home section of the mid-term is due. An informal class session takes place in which the instructor shares books and provides an opportunity for students to consult with the instructor and each other. The day the mid-term is due students are divided into groups and are assigned specific aspects of the mid-term to present to the group. One of the groups is designated the panel and charged with the responsibility of reacting to the group presentations. This reinforces learning, enhances cooperation, enables students to become more comfortable with oral presentation, and fosters spontaneous thinking.

The in-class final consists of 50% essay and 50% objective. Students are limited to two pages of writing. They are encouraged to rough draft the question and re-write it for the instructor.

SYLLABUS
 CS 463/563 - MODERN INTERIORS
 DR. DONNA STREIFTHAU
 SPRING 1991

OFFICE: 208 Ackerman TELEPHONE: 357-2336

OFFICE HOURS: T 11:30 - 2:00 Other times available by
 W 10:00 - 12:00 appointment.
 R 11:30 - 12:00

CATALOG DESCRIPTION: 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.

COURSE OBJECTIVES:

Understand the transition from traditional to modern design and its relationship to the development of modern technology.

Trace the chronological development of modern design.

Identify stylistic characteristics of furniture, decorative arts and the interior design components and their relationship to the social, economic, religious, and political aspects of the times.

Compare stylistic differences in the various design centers of the world in relation to the social, economic, religious, and political aspects of the place and times.

Identify and understand the contributions of designers to the development of design.

Apply knowledge gained to the solution of interior design problems.

Relate the development of modern design to the contemporary market.

COURSE OUTLINE:

T 1/22 Introduction. Design Concepts of the past.
 R 1/24 Victorian Age. Philosophy and design concepts-traditional- victorian;
 modern; contemporary. Ornament in the 20th century.
 Whit p. 231-32; 264-69; 373; 132; 222-23. Stimpson 14-15.

T 1/29 Thonet, Whiton 400-402. Mang 46-56. Stimpson 10-12, 24, 64.
 R 1/31

T 2/5
 R 2/7 Shaker, Mang 56-62. Stimpson, 11, 13, 61, 130.

T 2/12 Arts and Crafts Movement in England. Whiton, 378.
 Mang 62-72. Stimpson 16-21, 33.

R 2/14 Research/consulting/writing day

- T 2/19 MIDTERM I. Take Home section due AT BEGINNING of class.
 NONE ACCEPTED LATER. Presentation and discussion of take home and log.
- R 2/21 MID TERM I - Objective section.
 Art Nouveau, Whiton 379, 380, 385. Mang 72-94. Stimpson 30-43.
- T 2/26
 R 2/28 Vienna Modern. Mang 98-102. Stimpson 44-53.
- T 3/5
 R 3/7 Arts and Crafts in America. Whiton 382-384. Stimpson 22-29.
- T 3/19 Research/consulting/writing day.
- R 3/21 MIDTERM II. Take Home section and log due AT BEGINNING of class.
 NONE ACCEPTED LATER. Presentation and discussion of take home and log.
- T 3/26 MIDTERM II - Objective section. Art Deco, Stimpson, 74-83.
- R 3/28 De Stijl, Whiton 385. Mang 102-106. Stimpson 54-59, 60-65.
- T 4/2
 R 4/4 Bauhaus & Furniture for Housing Projects.
 Whiton 385-389. Mang 106-114, 122-126.
Master of Modern Furniture on reserve.
- T 4/9 The 1930's, Stimpson 60-73, 84-95.
- R 4/11 Scandinavian. Mang 126-140. Stimpson 96-111.
- T 4/16 Research/consulting/writing day.
- R 4/18 MIDTERM III. Take Home section and log due AT BEGINNING of class.
 NONE ACCEPTED LATER. Presentation and discussion of take home and log.
- T 4/23 MIDTERM III - Objective Section.
 Post War America, Mang 146-155. Stimpson 112-127.
- R 4/25 International Style and Beyond. Mang 155-160.
- T 4/30 Ideas from Italy. Mang 160-168. Stimpson 128-149.
- R 5/2 The 1970's, Mang 168-173. FINAL LOG DUE
- T 5/7 The 1980's. Stimpson 150-165, 166-187.

FINALS

EVALUATION:

All must be taken on day assigned. In the event of sudden illness I must be informed prior to exam for make-ups to be considered.

You are responsible for the receipt of all handouts the day they are distributed. Ask a friend to collect yours if you are absent. They will not be available to you at another time.

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	70 pts.			
Pop Quiz	Up to 20 pts.			

GRADING:

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

TEXT: Mang, Karl. History of Modern Furniture. NY: Harry N. Abrams, 1979.

SUPPLEMENTAL BOOKS:

Stimpson, Miriam. Modern Furniture Classics. NY: Watson-Guptill Publications, 1987.

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

Habegger, Jerryll and Osman, Joseph H. Sourcebook of Modern Furniture, NY: Van Nostrand Reinhold, 1989.

BIBLIOGRAPHY:

EXHIBIT BOOKS

American Glass Now, The Toledo Museum of Art, Museum of Contemporary Crafts, 1972.

Art Deco and the Cincinnati Union Terminal, Contemporary Arts Center, Cincinnati, Ohio, 1973.

Art Nouveau - The Museum of Modern Art, The Museum of Modern Art, New York, 1959.

Charles Eames Furniture, from the Design Collection, The Museum of Modern Art, New York, 1973.

Form and Fire - Natzler Ceramics 1939-1972, The Renwick Gallery of The National Collection of Fine Arts, The Smithsonian Institution Press, Washington, DC, 1973.

Form from Process - The Thonet Chair, Charpenter Center for Visual Arts, Harvard university, Massachusettes, 1967.

Glass: From the Corning Museum of Glass, Corning Glass Center, Corning, New York, 1965.

High Styles, Whitney Museum of American Art, New York, 1985.

Modern Art of Your Life, The Museum of Modern Art, Doubleday and Company, Inc., New York, 1953.

Out of Darkness: A History of Lighting, Rochester Museum and Science Center, New York, 1969.

Stuben: Severty Years of American Glass Making, The Toledo Museum of Art, Praiger Publishers, Inc., NY, 1974.

The Corning Glass Center, New York, Western Printing and Lithographing Co., 1953.

The Vitra Design Museum, Frank Gehry Architect, Rizzolli, NY, 1991.

Vienna Modern: 1893-1918, Sarch Campbell Blaffer, Gallery of the University of Houston, Texas, Cooper-hewitt Museum.

BOOKS

Ancombe, Isabelle, A Woman's Touch, Elisabeth Sifton Books, 1984.

Bangert, Albrecht, and Armer, Karl Michael, 80's Style Design of the Decade, Abbeville Press, NY, 1990.

Caplan, Ralph, The Design of Herman Miller, Watson-Cuptill Publications, New York 1976.

Clark, Robert Judson, The Arts and Crafts Movement in America 1876-1916, The Art Institute of Chicago, 1972.

Evans, Helen Marie, Man the Designer, The Macmillen Company, NY, 1973.

Feduchi, Luis, A History of World Furniture, Editorial Blume, Barcelona, 1975.

Giedion, Sigfried, Mechanization Takes Command, Oxford University Press, NY, 1943.

Girouard, Mark, The Victorian Country House, Yale University Press, London, 1979.

Habegger, Jerryll, and Osman, Jsoeph H., Sourcebook of Modern Furniture, Van Nostrand Reinhold, NY, 1989.

Harling, Robert, Modern Furniture and Decoration, The Viking Press, NY, 1971.

Harris, Paul, Modern Artists, Harry N. Abrams, Inc., NY, 1975.

- Hayward, Helena, World Furniture, McGraw-Hill, NY, Toronto, 1965.
- Hillier, Bevis, Art Deco, E.P. Dutton and Co., Inc., NY, 1971.
- Hillier, Bevis, The World of Art Deco, E.P. Dutton and Co, Inc., NY, 1971.
- Lesieutre, Alain, The Spirit and Splendor of Art Deco, Paddington Press Ltd., Two Continents Publishing Group, NY, 1974.
- Madsen, S. Tschudi, Art Nouveau, McGraw-Hill Book Co., NY, 1973.
- McQuiston, Liz, Women in Design, Rizzoli, NY, 1988.
- Meadmore, Clement, The Modern Chair, Classics in Production, Van Nostrand Reinhold co., NY, 1975.
- Moody, Ella, Modern Furniture, E.P. Dutton and Co., Inc., NY, 1966.
- Naylor, Gillian, The Bauhaus, E.P. Dutton and Co., Inc., NY, 1963.
- Naylor, Gillian, The Arts and Crafts Movement, The MIT Press, Massachusetts, 1971.
- Nordess, Lee, Objects: USA, The Viking Press, NY, 1970.
- Overy, Paul, De Styl, E.P. Dutton and Co., Inc., NY, 1969.
- Pevsner, Nikolaus, Pioneers of Modern Design, Penguin Books, Middlesex, 1964.
- Richards, J.M., Modern Architecture, J.M. Richards, 1962.
- Robinson, Jeremy, Editor, Ten by Warren Platner, McGraw-Hill Book Co., NY, 1975.
- Segerstad, ulf Hard af, Scandinavian Design, Lyle Stuart, NY, 1961.
- Spar, Francis, Decoration, Tradition et Renouveau, Reclites Hachette, 1973.
- Stickley, Gustar, Stickley Craftman Furniture Catalog, Dover Publication, NY, 1979.
- Stimpson, Miriam, Modern Furniture Classics, Whitney Library of Design, 1987.
- Strong, Roy, The Random House Collector's Encyclopedia, Victorian to Art Deco, Random House, NY, 1974.
- Van Dommelen, David B., Designing and Decorating Interiors, John Wiley & Sons, Inc., 1965.
- Warren, Geoffrey, Art Nouveau, Octopus Books Ltd., London, 1972.
- Zahle, Erik, A Treasury of Scandinavian Design, Golden Press, New York 1961.

Name _____

Date _____

MIDTERM II - MODERN INTERIORS
SPRING 1991
ART NOUVEAU-VIENNA MODERNE-AMERICAN ARTS & CRAFTS

PART I - Slide Identification, Mar. 26, 1991 (25 pts.) _____

Part II- Take-Home (75 pts.) Due: March 21, 1991 _____

GRADE _____ TOTAL _____

1. Explain the "four approaches" to Art Nouveau as they developed in Scotland, England, France, Spain and USA. Illustrate and specifically point out how each illustration reflects the "approaches". Identify and explain the important designers connected with each. (20 pts.)
2. Create a Vienna Moderne Interior for a museum show. Include floor, two walls, ceiling, furniture and decorative art. (10 pts.)
3. Write an explanation for the exhibit catalog. (See item 2) Include a summary of the development of Vienna Modern (state the essential points). State information about the items selected. Explain statement of significance of each item selected. For example: the lamp won 1978 silver award at Versailles, goldsmith category. Or, the item was selected to illustrate a popular pattern. (25 pts.)
4. Explain and illustrate the role of the following during the American Arts and Crafts period, specifically indicating influences from abroad, if any: Gastav Stickley, Frank Lloyd Wright, Charles and Henry Greene, George Grant Elmslie, Elbert Hubbard. (20 pts.)

Use the textbook as the basis for your problems plus other sources. Cite sources.

You may use tracings, sketches or mechanical duplication for illustrative purposes. Exploit your talents; i.e., apply skills learned in other courses.

Be neat and organized. (The take-home projects can become part of your portfolio used for employment purposes.) Up to 10 points will be subtracted for sloppy work.

Due at the beginning of class, March 21, 1991. Please turn in this grading sheet.

GRADING

1. Art Nouveau (20 pts.)

APPROACHES	EXPLANATION	ILLUSTRATIONS	DESIGNER	COUNTRY
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2. Vienna Moderne Interior (10 pts.)

Floor _____

Walls _____

Ceiling _____

Furniture _____

Decorative Art _____

3. Exhibit Catalog (25 pts.)

Summary _____ (15 pts.)

Pertinent Information _____ (5 pts.)

Significance _____ (5 pts.)

4. American Arts and Crafts (20 pts.)

Stickley _____

Wright _____

Greene _____

Elmslie _____

Hubbard _____

LOG
CS 463/563 MODERN INTERIORS

You are to keep a log in which you record current design that echoes styles studied during the semester. The purpose of the log is to stimulate observation and analysis of 1990-91 design and its relationship to course content.

Realize that some of today's design was influenced by the past but reflects today's culture. Examples can be found in current publications, current museum shows, settings for video programs, theater, etc. Any interior design component may be used. Reproductions or adaptations are not acceptable.

Entries, minimum fifteen, should span the scope of the course and reflect the diverse styles. Log all your "sightings" and adjust your analysis as new information is ascertained. This is a "working journal" to keep you thinking and relating information. It should be readable but not a finished project. Use a red pen to adjust entries.

The instructor will look over all entries but will evaluate the five you tag. Number and circle in red your five best entries. 1, 2, etc.; OR the instructor will assume the first five are your best ones.

Although the journal will be due near the end of the course, you must bring it to class the day take-home midterms are due. Your findings will be shared with the class and the instructor will check your progress.

Please use a double entry format:

<u>A</u>	<u>B</u>
_____ OBSERVATION	_____ CONCLUDE RELATIONSHIP TO
_____ SKETCH/DESCRIBE/PHOTOCOPY	_____ <u>SPECIFIC DESIGN</u>
_____ DATE	_____ ANALYSIS
_____ SOURCE	_____ RATIONALE
	_____ RELATE TO TODAY'S CULTURE

PLEASE TURN THIS SHEET IN WITH THE LOG.

NAME _____

DATE _____

POINTS OUT OF 60 _____

GRADING SHEET (70 pts.)

GENERAL (15 pts.)

- _____ Entries reflecting the scope of the course (6 pts.)
- _____ Minimum of 15 entries (6 pts.)
- _____ Presented to class (3 pts.)

ENTRIES (55 pts.)

	1	2	3	4	5
Observation stated or shown (1pt)					
Date of observation (1pt)					
Place of observation (1pt)					
Conclusion (2pts)					
Analysis (2pts)					
Rationale (2pts)					
Relationship to culture (2pts)					