

# APPLICATION FOR NEW COURSE

<b>1. General Information.</b>				
a.	Submitted by the College of: <u>Design</u>	Today's Date: <u>08/16/2010</u>		
b.	Department/Division: <u>School of Interior Design</u>			
c.	Contact person name: <u>Dickson, Ann W</u>	Email: <u>hdsawd@uky.edu</u>	Phone: <u>257-7767</u>	
d.	Requested Effective Date: <input checked="" type="checkbox"/> Semester following approval	OR	<input type="checkbox"/> Specific Term/Year <sup>1</sup> : _____	
<b>2. Designation and Description of Proposed Course.</b>				
a.	Prefix and Number: <u>ID 162</u>			
b.	Full Title: <u>History &amp; Theory of Interior Environments II</u>			
c.	Transcript Title (if full title is more than 40 characters): <u>Hist &amp; Theory of Int Environments II</u>			
d.	To be Cross-Listed <sup>2</sup> with (Prefix and Number): _____			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>3</sup> for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory <sup>1</sup>	_____ Recitation	_____ Discussion
				_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research
				_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____	
f.	Identify a grading system: <input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail		
g.	Number of credits: <u>3</u>			
h.	Is this course repeatable for additional credit?			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
	If YES:	Maximum number of credit hours: _____		
	If YES:	Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/> NO <input type="checkbox"/>	
i.	Course Description for Bulletin:	<u>An historical survey of the development of interior design and the decorative arts from the 19th century to the present. Emphasis is on the principles of aesthetic philosophy and design theory and the socio-economic, political, and environmental influences affecting the design of the built environment. Lectures, visuals, readings, discussions, historical analysis, research and field trips.</u>		
j.	Prerequisites, if any: <u>NO</u>			
k.	Will this course also be offered through Distance Learning?			YES <sup>4</sup> <input type="checkbox"/> NO <input checked="" type="checkbox"/>
l.	Supplementary teaching component, if any:	<input type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both
3.	Will this course be taught off campus?			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from *SR 5.2.1*)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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<b>4.</b>	<b>Frequency of Course Offering.</b>			
a.	Course will be offered (check all that apply):	<input type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring	<input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
<b>5.</b>	<b>Are facilities and personnel necessary for the proposed new course available?</b>			
		YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
<b>6.</b>	<b>What enrollment (per section per semester) may reasonably be expected?</b>	<u>100</u>		
<b>7.</b>	<b>Anticipated Student Demand.</b>			
a.	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES, explain:	<u>Will fulfill Gen Ed for Humanities</u>		
<b>8.</b>	<b>Check the category most applicable to this course:</b>			
	<input checked="" type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input type="checkbox"/> Relatively New – Now Being Widely Established			
	<input type="checkbox"/> Not Yet Found in Many (or Any) Other Universities			
<b>9.</b>	<b>Course Relationship to Program(s).</b>			
a.	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program:	_____		
b.	Will this course be a new requirement <sup>5</sup> for ANY program?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES <sup>5</sup> , list affected programs:	<u>Interior Design</u>		
<b>10.</b>	<b>Information to be Placed on Syllabus.</b>			
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in <b>10.b</b> . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)			
b.	<input checked="" type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from <b>10.a</b> above) are attached.			

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# APPLICATION FOR NEW COURSE

## Signature Routing Log

**General Information:**

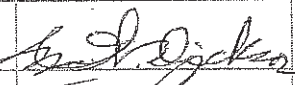


Course Prefix and Number: ID 162

Proposal Contact Person Name: Ann Dickson Phone: 7-7767 Email: hdsawd@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
School of Interior Design	8/16/2010	Ann Dickson / 7-7767 / hdsawd@uky.edu	
CoD Curriculum Committee	8/26/2010	Terry Rothgeb / 77762 / hdstdr@uky.edu	
CoD Assembly Meeting	9/10/2010	Mark O'Bryan / 77617 / mark.obryan@uky.edu	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	1/18/2011	Sharon Gill <small>Digitally signed by Sharon Gill DN: cn=Sharon Gill, o=Undergraduate Education, ou=Undergraduate Council email=Sgill@uky.edu, c=US Date: 2011.02.07 13:06:45 -0500</small>	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**ID 162**

3 Credit hours

**History and Theory of Interior Environments II**

TR – 12:30-1:45 CB 102

**INSTRUCTOR**

Joe Rey-Barreau

Office: 109 Funkhouser Building

Office hours: TR 2-3 (also by appointment)

Email: hedcarll@uky.edu

859-312-5557

**COURSE DESCRIPTION**

A historical survey of the development of interior design and the decorative arts from the 19th century to the present. Emphasis is on the principles of aesthetic philosophy and design theory and the socio-economic, political, and environmental influences affecting the design of interior environments. Lectures, visuals, readings, discussions, historical analysis, research and field trips.

**COURSE REQUIREMENTS**

Students will be required to attend all class sessions, perform successfully on 3-exams, 2- Research Projects & 1- Creative Design Project, and follow all course policies as defined.

**STUDENT LEARNING OUTCOMES**

Upon satisfactory completion of this course, students will be able to:

- Write a critical analysis of any of a variety of interior spaces and decorative arts in Western civilization from the 19th century to the present.
- Identify interior and furniture styles and decorative arts from the 19th century to the present from a cross-section of global cultures.
- Construct, with a group, a timeline that includes the development of the major manmade forms of all the periods studied in the class and the major events that have helped to shape the historical and cultural contexts of those forms.
- Explain and interpret the evolution of design and design theories and their impact on human societies and cultures in the context of interior environments in a global context.
- Demonstrate an awareness of and the ability to explain the influence of social, economic, political, and cultural factors upon the development of aesthetic traditions of interior environments in a global context.
- Compare and contrast the influence of past styles and backgrounds upon the interiors, furnishings and decorative arts being created today.
- Work with others to research and present material via written, visual and oral media.
- Apply design thinking strategies in the process of defining and solving a problem related to the design of a specific type of built environment or artifact.

**EVALUATION INSTRUMENTS FOR ASSESSING COURSE LEARNING OUTCOMES**

Students should be able to:

1. Write a critical essay of how architectural spaces have influenced societies and human interactions in different cultures, and in turn, how those societies have affected the development of specific human environments.

2. Write a meaningful comparison of two different spaces from different periods and/or different cultures; a comparison that relies on one or more features of the two environments.
3. Write a critique of a man-made artifact with a group and present this critique to the class using images in a powerpoint presentation.
4. Write two in-depth research projects focusing on a comparative analysis of two architectural spaces from separate cultural and historical periods, and provide an analysis of the factors that influenced those environments (geographic, environmental, technological, social, cultural, political, and/or religious) and how these environments have shaped the human condition of their cultures,
5. Construct, with a group, a timeline that includes the development of the major periods of man's built environment and the major events that have helped to shape the historical and cultural contexts of those periods.
6. Apply design thinking strategies and design a prototype of a human environment and a human artifact that solves a problem and/or improves upon the requirements of a specific human function; and reflects upon a stated set or compositional, behavioral and symbolic requirements.
7. Write an evaluation of the human environment and human artifact designed by another student in the class.
8. Revise their prototype of a human environment and human artifact based upon critical analyses of the work carried out by fellow students.
8. Write a critical analysis of a variety of architectural spaces on the U. of K. campus and in the city of Lexington.
9. Attain a passing grade on a series of examinations covering the material covered in class.

#### **COURSE SCHEDULE**

Week 1	America Comes of Age The Arts and Crafts Movement
Week 2	Art Nouveau Frank Lloyd Wright and the Chicago School Critical Essay Due
Week 3	Design: 1900-1925 The Bauhaus and Early Modernism
Week 4	American Urbanism Research Project 1 Due Art Deco
Week 5	EXAM 1 Design: 1925-1950 (Roots of Industrial Design)
Week 6	Modern Materials and Industrial Designers Essay of Man-made Artifact Due The International Style
Week 7	The International Style
Week 8	The Roots of Modern Expressionism The Rejection of Classicism Research Project 2 Due
Week 9	Charles and Ray Eames
Week 10	Post-War Urbanism and the Suburbs
Week 11	EXAM 2 Design: 1950-1975
Week 12	The Heights of Corporate Modernism Timeline Due The Roots of Commercial Interior Design
Week 13	Design: 1975-2000 Design Analysis Due
Week 14	Post-Modernism and the Rise of Design
Week 15	Modern Furniture Survey

Week 16            Research Project 3 Due  
                      Technology and the 21<sup>st</sup> Century  
                      Summary And Review  
                      Design Analysis Revision  
                      Summary And Review  
FINAL EXAM

## COURSE POLICIES

### Grading

All research or creative projects shall receive letter grade based on specific criteria defined with each project assignment. Letter grades will be recorded as ‘A,’ ‘B,’ ‘C,’ ‘D,’ or ‘E.’ Letter grades may include ‘plus’ or ‘minus’ designations at the instructors’ discretion.

Exams will be graded on a percentile of a possible 100 points with total numerical value on any exam having the following letter grade equivalent:

12 A+	9 B+	6 C+	3 D+
11 A	8 B	5 C	2 D
10 A-	7 B-	4 C-	1 D- 0 E

When calculating *final* grades the *sum total of the parts* with a fraction greater than .5 will be automatically rounded up to the higher letter grade and final grades will not reflect plus and minus.

Letter grades shall be understood to represent:

A – Assigned to work completed substantially above the final expectation for the studio level. Work represents **exceptional** integration of design issues in relation to the design problem. Work relies upon both consideration of relevant analysis and original design ideas to jointly support design decisions. (U.S.R. 5.1.1: “Represents an exceptionally high achievement as a result of aptitude, effort and intellectual initiative.”)

B – Assigned to work completed above the final expectation for the studio level. Work demonstrates **strong** integration of design issues in relation to the design problem. Work shows consideration of relevant analysis to support design decisions. (U.S.R. 5.1.1: “Represents a high achievement as a result of ability and effort.”)

C – Assigned to work completed at the **average** expectation for the studio level. Work represents **good** (or basic) integration of design issues. Work does not exhibit significant or strong solutions to design criteria or analysis. (U.S.R. 5.1.1: “Represents satisfactory achievement for undergraduates.”)

D – Assigned to work completed **below average** expectations for the studio level. Work demonstrates potential to improve at least one grade level in regards to integration of design issues. While one aspect of the work may be average, strong, or exceptional, the overall work does not illustrate a comprehensive understanding of design issues. Work may rely solely upon student talent or preferences without consideration of academic design issues. (U.S.R. 5.1.1: “Represents unsatisfactory achievement and is the minimum grade for which credit is given.”)

*E – Assigned to work that fails to demonstrate understanding or recognition of design issues. Work does not exhibit the potential to improve to average expectations. (U.S.R. 5.1.1: “Represents unsatisfactory performance and indicates failure in the course.”)*

### Submission of Assignments

Projects and exercises are due at the beginning of class on the due dates shown in the class schedule. Projects and exercises submitted after the due date will be reduced one letter grade for each calendar day that the assignment is late.

### In-class Exercises

Each week there will be a series of in-class exercises where students will work in small groups and answer questions posed in the context of the subject matter being discussed in that class.

### **Mid-Term Grade**

Students will be provided with a mid-term grade as per university requirements.

### **Attendance**

It is to your advantage to attend all classes, and attendance will be taken at each lecture. If you do miss a class, it is your responsibility to get the notes from another class member. You are responsible for any information given in the classroom.

### **Excused Absences**

University Senate Rule 5.2.4.2 defines acceptable excused absences as:

- Serious illness;
- Illness or death of family member;
- University-related trips;
- Major religious holidays;
- Other circumstances [that the instructor] finds to be “reasonable cause for nonattendance.”

Three unexcused absences will result in a one letter-grade reduction of the student’s final grade (i.e.: An ‘A’ reduced to ‘B’). Per University Senate Rule 5.2.4.1, any student missing more than one-fifth (1/5) of the scheduled course sessions (excused and unexcused) will be asked to withdraw from the course.

### **Make-Up Opportunities**

Tests may be made up only in the case of an excused absence, otherwise a "0" will be given.

The instructor must be notified prior to missing an exam, and exams must be made up within 1 week --barring exceptional circumstances.

### **Academic Integrity, Cheating, & Plagiarism**

The University defines plagiarism and other academic offenses in Sections 6.3.0 to 6.3.2 of the Student Rights and Responsibilities handbook. Possible penalties for academic offenses such as plagiarism or cheating on exams range from an "E" for the assignment (the minimum penalty!) to expulsion from the University.

Here is a summary of the University definitions of plagiarism and cheating. For the complete text of these sections see the Student Rights and Responsibilities handbook.

*6.3.1 PLAGIARISM* : All academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are

so generally and freely circulated as to be a part of the public domain.

6.3.2 *CHEATING* : Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade. Any question of definition shall be referred to the University Appeals Board.

### **Classroom Behavior Decorum and Civility**

Phones must be turned off and placed out of sight during the time period of the class. Laptops are only allowed to be used for taking notes during the class. Use of a laptop during class for any other purpose than taking notes will result in removal of laptop privileges.

### **Group Work and Student Collaboration**

All students working on a group project will receive the same grade as assigned by the instructor.

### **Accommodation**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257• J2754, email address [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

### **FINAL GRADES**

	% of Final Grade
Exam 1	20%
Exam 2	20%
Exam 3/Final Exam	20%

All exams will be 80 questions. A minimum of 65 questions will always be multiple-choice. Some of the multiple choice questions will be slide identification. The remaining questions will be either fill-in-the-blank, define a concept, or name a concept being described.

6 Design Analysis and Creative Exercises 10%

These are exercises to assess your ability to write, explain, critique, and apply design concepts related to the built environment (human environments and human artifacts).

Research Project 10%

Research Project 10%

*Creative Design Project* 10%

### **TEXTS**

*A History of Interior Design*, John Pile, John Wiley and Sons

*The Poetics of Space*, Gaston Bachelard, Beacon Press

### **SUPPLEMENTARY READINGS**

Suggested Readings from the text and supplementary readings from the internet will be defined in the Outline of Supplementary Readings.