

| | |
|---|---|
| 1.) DATE: 11/30/17 | 2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District |
| 3.) COURSE PROPOSED: Prefix: INT Number: 120 Title: Modern Architecture and Furniture Credits: 3 | |
| CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; | |
| Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; | |
| 4.) COMMUNITY COLLEGE INITIATOR: CYNTHIA PARKER PHONE: 602-285-7608 FAX: Email: cynthia.parker@phoenixcollege.edu | |
| ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program. | |
| MANDATORY REVIEW: <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves. | |
| AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study. | |
| 5.) <u>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</u> <u>Core Areas:</u> Humanities, Arts and Design (HU) <u>Awareness Areas:</u> Select awareness area... | |
| 6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed. | |
| 7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6. | |
| 8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective Current General Studies designation(s): HU, H Effective date: 2017 Spring Course Equivalency Guide Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no | |
| Chair/Director: CHERISE ROBB, IC CHAIR | Chair/Director Signature: _____ |

AGSC Action: Date action taken: Approved Disapproved

Effective Date:

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

SUBSTANTIAL PORTION of the course content.

| YES | NO | | Identify Documentation Submitted |
|-------------------------------------|--------------------------|--|---|
| <input type="checkbox"/> | <input type="checkbox"/> | 1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. | |
| <input type="checkbox"/> | <input type="checkbox"/> | 2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | 3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development. | Course Description; Course Competencies; Course Outline; Syllabus & Course Schedule, Units I-IV handouts; Research-Paper handout; Textbook TOC; Supplemental-Reading handouts |
| <input type="checkbox"/> | <input type="checkbox"/> | 4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements: | |
| <input type="checkbox"/> | <input type="checkbox"/> | a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. | |
| <input type="checkbox"/> | <input type="checkbox"/> | b. Concerns aesthetic systems and values, literary and visual arts. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. | Course Competencies; Course Outline; Units I-IV handouts; Research-Paper handout; Textbook TOC; Supplemental-Reading handouts |

| Course Prefix | Number | Title | General Studies Designation |
|---------------|--------|-----------------------------------|-----------------------------|
| INT | 120 | Modern Architecture and Furniture | HU |

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

| Criteria (from checksheet) | How course meets spirit (contextualize specific examples in next column) | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus) |
|--|---|---|
| 3. The course focuses on the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development | The course focuses on comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development through the evolution of design in architecture and furniture from the mid-nineteenth century to the present. The progression is set against philosophical movements fundamental to their development such as: Arts and Crafts (late 19th century), Art Nouveau (turn of the century), Frank Lloyd Wright (late 19th - Mid-20th Century) Art Deco (post WWI), Bauhaus (Post WWII), Mid-Century Modernism, Post Modernism (mid-to late 20th Century), Deconstructionism (late 20th Century) and current trends. Ways in which new materials and advances in technology over this time period influenced the work of architects and designers is also examined. | <p>Course Competencies: 1, 2, 3, 4, 5, 6, 7, 8</p> <p>Syllabus and Course Schedule: quizzes, tests, research paper, extra credit projects</p> <p>Readings: Textbook Chapters 1-6, 9-15 and Online/ Canvas.</p> <p>Canvas Readings: Each style listed in the Syllabus and Course Schedule has a module in Canvas that includes a web presentation developed using Softchalk LessonBuilder and a pdf Powerpoint presentation.</p> <p>Additional Readings: Modules have links to further information and/or videos.</p> <p>Compare and Contrast Project: In order to challenge students to draw upon their understanding of historic styles and think about them analytically, they are required to complete a compare and contrast project. For this project they choose two styles and describe their similarities and differences, adding images to illustrate their explanation. The paper must include the historical context of when and where the styles evolved, plus important social and/or economic influences or the time.</p> <p>Extra Credit Museum Project: Phoenix Art Museum Thorn Rooms Critique.</p> |
| 4.c. The course emphasizes aesthetic experience in ... the applied arts, including architecture and design. | In order to appreciate the significance of the varied styles of architecture and furniture that have evolved over time, it is vital to understand what its designers believed to be the core determinants of aesthetic experience. The major philosophical movements discussed in this course arose from beliefs prevalent during each era regarding qualities seen as essential to architecture and furniture for them to be aesthetically pleasing. For example, critics of the social and environmental ills brought about by the industrial Revolution campaigned for a return to handcrafting, which resulted in the Arts and Crafts Movement. From this came new architecture, interior design, furniture, and a myriad of accessories. | <p>Course Competencies: 2, 3, 4, 5, 6, 7, 8</p> <p>Syllabus and Course Schedule: quizzes, tests, research paper, extra credit projects</p> <p>Readings: Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas</p> <p>Canvas Readings: Each style listed in the Syllabus and Course Schedule has a module in Canvas that includes a web presentation developed using Softchalk LessonBuilder and a pdf Powerpoint presentation.</p> <p>Additional Readings: Modules have links to further information and/or videos.</p> |

| | | |
|--|--|--|
| | As the aesthetic experience of architectural and furniture design depends upon ever-changing social and cultural circumstances, this course examines the evolution of design in terms of these ideals. | |
|--|--|--|

Course Competencies: Upon completion of this course the student will be able to:

1. In written oral, and visual presentation, analyze the stylistic influences on modern furniture, interiors, and architecture. (I, II, III, IV, V, VI, VII, VIII)
2. Explain the cultural, social, and technological influences on the evolution of modern design. (I, II, III, IV, V, VI, VII, VIII)
3. Identify and describe architecture, furniture pieces, materials, and construction methods of modern design. (I, II, III, IV, V, VI, VII, VIII)
4. Trace the chronological development of modern furniture, interiors, and architecture. (I, II, III, IV, V, VI, VII, VIII)

Course Outline:

Section 1 (I.) Late 19th Century: A. Mechanization, B. Victorian period, C. Shaker influences, D. Bent and laminated wood, E. Iron and glass construction, F. Beaux Arts style, (II.) Aesthetic Movement: A. English Arts and Crafts and B. American Craftsman (Mission)

Section 2 (III.) Early Modernism: A. Prairie School, B. Glasgow School, C. Weiner Werkstatte, D. DeStijl, (IV.) Art Nouveau: A. Europe and B. United States, Art Deco, (VI.) Modernism, A. Bauhaus and B. International style

Section 3 (VII.) Postwar Modernism: A. Materials and production innovation, B. Scandinavian design, C. Office planning and furniture. (VIII.) Late 20th Century: A. Postmodernism, B. Memphis, C. Deconstructivism

Textbook - Mark Hinchman: History of Furniture: A Global View, 2009

Mark Hinchman, PhD, RA, AIA, IDEC, is an Associate Professor of Interior Design in the College of Architecture at the University of Nebraska, Lincoln. He teaches design history, architectural history, and interior design studio classes. His education includes studying urban design with Colin Rowe, and culminated with a PhD in Art History from the University of Chicago. <https://bloomsbury.com/author/mark-hinchman-40564/>

SYLLABUS

PHOENIX COLLEGE INTERIOR DESIGN PROGRAM
INT 120 MODERN and FURNITURE SYLLABUS - Fall 2017 – Course Credits: 3
 Text: **Mark Hinchman: History of Furniture: A Global View**

Instructor: **Cynthia Parker, Ph.D.**
 Phone: **602-285-7608**

Office: **Dalby Building, Room DB 306**
 E-mail: cynthia.parker@phoenixcollege.edu

Office Hours: Monday 9-10 am, Tuesday online 11:30 - 12:30 pm, Wednesday 3-4 pm, Thursday Online noon-1 pm, Friday online or by appointment.

Communication Policy: I can be contacted through Phoenix College g-mail, Canvas, or by phone. I check my E-mails frequently and will usually respond within 24 hours on weekdays and 48 hours on weekends.

MCCCD Course Description: Survey of the development of furniture, interiors, and architecture from the 19th Century to the present. Emphasis is on modern architects and designers.

Course Competencies: Upon completion of this course the student will be able to:

1. In written oral, and visual presentation, analyze the stylistic influences on modern furniture, interiors, and architecture. (I, II, III, IV, V, VI, VII, VIII)
2. Explain the cultural, social, and technological influences on the evolution of modern design. (I, II, III, IV, V, VI, VII, VIII)
3. Identify and describe architecture, furniture pieces, materials, and construction methods of modern design. (I, II, III, IV, V, VI, VII, VIII)
4. Trace the chronological development of modern furniture, interiors, and architecture. (I, II, III, IV, V, VI, VII, VIII)

Course Outline:

Section 1 (I.) Late 19th Century: A. Mechanization, B. Victorian period, C. Shaker influences, D. Bent and laminated wood, E. Iron and glass construction, F. Beaux Arts style, (II.) Aesthetic Movement: A. English Arts and Crafts and B. American Craftsman (Mission)

Section 2 (III.) Early Modernism: A. Prairie School, B. Glasgow School, C. Weiner Werkstatte, D. DeStijl, (IV.) Art Nouveau: A. Europe and B. United States, Art Deco, (VI.) Modernism, A. Bauhaus and B. International style

Section 3 (VII.) Postwar Modernism: A. Materials and production innovation, B. Scandinavian design, C. Office planning and furniture. (VIII.) Late 20th Century: A. Postmodernism, B. Memphis, C. Deconstructivism

Course Structure:

1. Course includes classroom and online lectures, videos, quizzes, activities, and discussions.
2. The material in this course is presented in **3 Sections** as shown above.

Required Materials and Technologies:

1. Students must have access to a **computer with internet connection and web browser**.
2. **MS Word** or other word processor software to complete assignments
3. The **Flash Player** is required for this course; view the Course Getting Started area for information about this plug-in.

Recommended Materials: None

Grading Standards & Practices: Grades are based on weekly quizzes, 3 exams, and Style Overview assignments based on course content.

Canvas Grade Center: Here you will find all of your points, and current grades. All quizzes are computer graded. Other work, such as the Style Analysis or extra credit work, must be submitted through Canvas for the instructor to review. **Grading Criteria** is as follows:

| | | | |
|---------------|--------------|---|---|
| Excellent | 90 % to 100% | = | A |
| Very Good | 80 % to 89 % | = | B |
| Average | 70% to 79% | = | C |
| Below Average | 60% to 69% | = | D |
| Failing | 0 to 59% | = | F |

Weekly Assignments:

1. Read the **Online Presentations and chapters** assigned in your textbook.
2. Complete a short **online quiz**. Note: **Quizzes will not be re-opened after the due date but extra credit work will be available.**
3. When applicable, participate in the **Discussion** topic.

Section Assignments:

Upon completion of each Section there will be an exam. There may also be a period style Review with appropriate images. Section 3 includes a **Compare and Contrast** assignment.

Assignment Submission & Format: Quizzes are posted on Canvas. All quizzes, Discussions, and assignments will be submitted online.

Weekly Time Commitment: **This three (3) credit-hour course requires the following:**

- At least **three hours in the classroom and six hours on homework**.
- This is a total of **9 hours per week**.

Late Work: After the due date, the quiz or exam will not be available. If you miss a quiz and need to make up the points, an extra credit project can be provided.

Plagiarism: Submitting work of another for any assignment will result in a failing grade. For further information, please refer to the MCC catalog under Disciplinary Standards for the college's policy concerning cheating and plagiarism.

College Policies and Student Responsibilities

- **Syllabus Information:** Students are responsible for understanding and adhering to the material presented in this syllabus.
- **College Policies:** Students are responsible for understanding and adhering to the policies in the [Student Catalog and Handbook](http://www.phoenixcollege.edu/academics/course-catalog) (<http://www.phoenixcollege.edu/academics/course-catalog>).

Special Accommodation Services

It is college policy to provide reasonable accommodations to students with disabilities. Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Disability Resources & Services (DRS) office, Hannelly Center (HC) Building, 602-285-7477.

[Disability Resources & Services \(http://www.phoenixcollege.edu/student-resources/disability\)](http://www.phoenixcollege.edu/student-resources/disability)

Notice of Changes to Syllabus: This syllabus is subject to change to meet the needs of the class. Students will be notified by instructor of changes in course requirements or policies.

Attendance Requirements: After **three unexcused absences**, a student may be **dropped** from the class. **"Students who do not meet the attendance requirement as determined by the course instructor may be withdrawn."** [Administrative Regulation 2.3.2](#)

Withdrawals - [Administrative Regulation 2.3.6](#) and [Appendix S-7](#)

There are two kinds of withdrawal: **student initiated** and **instructor initiated** withdrawals. After the last day for student initiated withdrawal, students may ask instructors to withdraw them. For **withdrawal dates** go to: my.maricopa.edu >StudentCenter >My Class Schedule >(Course Prefix/Number) >Calendar under Deadlines. Students seeking to withdraw from this course should **first meet with a Financial Aid advisor** in the Hannelly Center to discuss the impact on current and future financial aid awards. Students who do not complete 67% of their attempted courses, or fall below a 2.0 cgpa, may be ineligible for future financial aid. Also, students who choose to withdraw from this course may have to return financial aid funds to the college. Please meet with a Financial Aid advisor and before requesting to be withdrawn.

Nonpayment of Fees: Students may be dropped from a course for non-payment of fees. Note that paying your fees will not automatically reinstate you in your classes. Reinstatement requires permission from your instructor and the Department Chair and is not guaranteed.

Complete Withdrawal from College: Students electing to withdraw from the college must contact the Admissions and Records Office/Office of Enrollment Services no later than two weeks* before the end of the last class meeting and may be required to file a written request.

Withdrawal of Financial Aid Students: Be sure to check with your financial aid officer.

According to federal regulations (34CFR 668.22), a student may be required to repay federal financial aid if they completely withdraw, are withdrawn, or fail to earn a passing grade from all classes during a semester. Further information is available at the Office of Student Financial Aid. This could affect a student's ability to receive Financial Aid in the future at any school.

Student Conduct - [Administrative Regulation 2.5.2](#) Submitting work of another for any assignment will result in a failing grade. For further information, refer to the MCC catalog under Disciplinary Standards for the college's policy concerning cheating and plagiarism.

Classroom Etiquette and online "Netiquette" - [Administrative Regulation 2.5.2](#)

Be professional, courteous, and respectful of others. Use care in what you say in class or post online. Express your thoughts concisely using correct grammar and capitalization.

Safe Classroom Environment Statement: You are encouraged to have different points of view, opinions and values but it is required that students monitor their language within discussions. Racist, sexist, or homophobic language will not be tolerated. Consult the student handbook for college policies regarding these types of behavior.

Academic Misconduct - See: [Administrative Regulation 2.3.11](#)

Instructional Grievance Process - [Administrative Regulation 2.3.5](#) & [Appendix S-6](#)

General Education - *The faculty and staff at Phoenix College believe your college education should not only include learning content, but life-long skills as well including:*

- 1. Writing - develop effective writing skills to communicate.**
- 2. Numeracy - learn to use numerical concepts and data effectively.**
- 3. Critical Thinking - learn to apply critical thinking skills to solve problems, make informed decisions, and interpret events.**
- 4. Oral Presentation - plan and deliver an oral presentation to a target audience.**
- 5. Information Literacy - learn to locate, evaluate, and use information effectively, ethically, and legally.**

This course will focus on **information literacy, critical thinking, and writing skills** as you learn to identify and describe design elements essential to each historical style.

Phoenix College Resources & Information

CARE Early Alert Program: The CARE (Early Alert) program may increase student success through coordination among instructors, students, and college support services. Since the CARE program provides essential notices by email, please check your email account frequently. If you receive a notice from the CARE program, follow the instructions as quickly as possible.

Student and Academic Services: Phoenix College wants you to be successful in meeting your educational goals. The campus provides a variety of services from reduced cost bus passes to counseling services, food assistance, tutoring and more. [This resource referral guide can help you find out about the services at the college.](#)

Learning College Statement: The Learning College concept engages students as full partners in the learning process. Students are responsible for their learning and are guided by faculty and staff through four learning college principles: **Evaluation, Communication, Collaboration, and Responsibility.**

History of Furniture: A Global View - Textbook Table of Contents:

| | | | |
|--|------------|---|------------|
| Preface | ix | Aztecs | 143 |
| Chronology | ix | Central America | 147 |
| Objects of Scrutiny | x | Peru | 148 |
| Styles | xiii | Conquest | 152 |
| Meanings | xiv | | |
| Acknowledgments | xvi | Chapter 8 From Stupa to Pagoda and from Mat to Chair: China, India, and Cambodia | 159 |
| Chapter 1 Prehistory | 1 | Architecture and Sculpture | 159 |
| Lascaux | 2 | From Stupa to Pagoda | 160 |
| Neolithic | 4 | Chinese Classical Furniture | 174 |
| The Bronze Age | 8 | Chapter 9 Renaissance | 187 |
| Chapter 2 Ancient Civilizations | 13 | Architecture | 189 |
| Mesopotamia | 13 | Interiors | 195 |
| Egypt | 19 | Furniture | 199 |
| Nubia | 28 | Chapter 10 Baroque | 213 |
| Chapter 3 Classical Civilizations | 35 | Italy | 214 |
| Greece: Minoan and Mycenaean | 35 | Central and Northern Europe | 219 |
| Classical Greece | 39 | France | 224 |
| Rome | 50 | Chapter 11 Rococo | 241 |
| Chapter 4 Early Christian and Byzantine | 63 | From Baroque to Rococo: | |
| Early Christian | 64 | Regency | 242 |
| Early Christian and Byzantine Churches | 64 | Rococo | 244 |
| Vikings | 78 | Chapter 12 England | 265 |
| Chapter 5 Romanesque and Islamic | 81 | Tudor | 265 |
| Romanesque | 82 | Elizabethan | 267 |
| Islam | 93 | Jacobean | 272 |
| Chapter 6 Gothic | 109 | Georgian | 280 |
| Civic Infrastructure | 110 | Chapter 13 In the Colonies | 289 |
| Interiors and Furniture | 122 | English Colonial | 290 |
| Chapter 7 The Americas | 131 | India | 305 |
| Early History | 131 | Spanish Colonial | 309 |
| Mexico | 133 | French Colonial | 311 |
| Zapotecs | 136 | German Colonial | 312 |
| Maya | 139 | Chapter 14 Neoclassical | 317 |
| | | France | 317 |

| | | | |
|---|------------|---|------------|
| United States | 323 | Chapter 20 Protomodernism | 453 |
| England | 328 | Vienna Secession | 453 |
| Germany | 332 | De Stijl | 465 |
| Sweden | 334 | Russian Constructivism | 465 |
| Neoclassicism and Romanticism | 335 | Mackintosh | 466 |
| | | Thailand | 468 |
| | | Frank Lloyd Wright | 469 |
| Chapter 15 Victorian and Historical Revivals | 339 | Chapter 21 Heroic Modernism: Myths and Realities | 479 |
| Queen Victoria | 340 | Early Modernism | 479 |
| Historic Revivals | 340 | Franco Modernism | 492 |
| The Industrial Revolution | 353 | Nordic Modernism | 503 |
| Furniture | 357 | British Modernism | 508 |
| | | The Lighter Side of Modernism | 509 |
| Chapter 16 Reform Movements: Arts and Crafts | 367 | Chapter 22 Art Deco, Traditional Design, and the Rise of the Decorator | 515 |
| Arts and Crafts | 367 | Art Deco | 515 |
| Germany | 382 | Traditional Design—A Popular Continuity with the Past | 529 |
| United States | 382 | The Rise of the Decorator | 535 |
| New Zealand | 383 | Chapter 23 Other Modernisms | 543 |
| Chapter 17 Africa | 387 | Latin America | 544 |
| The Classic African House | 388 | Africa | 555 |
| Designed Objects Before Industrialization | 391 | Asia and the Pacific | 565 |
| Industrialization in Africa | 392 | Chapter 24 After Modernism: Modernism Continued, Postmodernism, and Deconstruction | 581 |
| Furniture | 394 | Modernism Continued | 581 |
| Chapter 18 Japan and Japanism | 409 | Revolution: The 1960s | 588 |
| Architecture | 409 | Experimentation: The 1970s | 590 |
| Foreigners | 413 | Postmodernism | 593 |
| Urban and Urbane Living—Furnishings in Prints | 416 | Deconstruction | 597 |
| Furniture | 417 | 1990s | 598 |
| The Opening of Old Japan | 421 | Glossary | 606 |
| Chapter 19 Art Nouveau | 431 | Index | 618 |
| English Beginnings | 432 | Illustration Credits | 621 |
| Belgium | 433 | | |
| France | 437 | | |
| Spain | 441 | | |
| United States | 443 | | |
| Global | 446 | | |

COMPARE AND CONTRAST ASSIGNMENT

INT 120 Modern Architecture and Furniture Style Comparison Assignment - 75 points

ASSIGNMENT: Write a paper comparing two designers/styles from the era before World War II (Section 2) and the era right after World War II (Section 3). For this project: [Describe the similarities they share, differences between them, and add images to illustrate your explanation.](#)

OBJECTIVE: Examine the architecture, interiors, and furniture from two different "modern" time periods to expand your understanding of how each style evolved and how they compare. The designers listed below all made contributions to both architecture and interiors, including furniture.

PROCEDURE:

Compare and Contrast the work of one the following designers/styles from Section 2:

- Bauhaus Modernism – Mies van der Rohe
- Independent Modernist – Le Corbusier
- Independent Modernist – Eileen Gray

With one of the following designers/styles from the era we refer to as Mid-century Modern in Section 3:

- Alvar Aalto
- Eero Saarinen
- Charles and Ray Eames

Follow these steps to write your paper:

1. Name the style. When and where did it take place? Include a short biography of a key designer.
2. Describe the most important social and/or economic influences. What was happening in the world at the time that would have influenced architecture and design?
3. Describe the key elements of the first style. (Consider how you would describe the style to someone who was not familiar with it.)
4. Describe the key elements of the second style.
5. Then, explain the ways in which two styles/designers are similar.
6. Finally, explain the ways in which the two styles/designers are different.

- Use good quality images to illustrate your explanation. Include the following examples:

(a) **architecture** (b) **interior** (c) **furniture (chair)**

- Refer to the descriptions in your online presentations and your textbook for information.
- Use **museum or “edu” websites** for information but do NOT copy word for word
- **Always include the full website** as a citation for reference - the reader must be able to easily find it (listing "google" is not adequate!)

FORMAT:

- You may use either Word or PowerPoint
- Length: Approximately 4 pages – NOT including images.
- Do not copy from or share your work with another student. For any two papers that show too much similarity, both will receive zero points


Papers will be graded on completeness, grammar, spelling, punctuation, adherence to MLA or Chicago style format, quality of photos and thoroughness.

| INT 120 Modern Architecture and Furniture Style Comparison - Grading Criteria | | |
|--|------------------------|----------------------|
| Designers/styles from Section 2 | Points Possible | Points Earned |
| Style and ruling monarch are identified by the correct name and era | 2 | |
| Concise biography of an important designer is included | 5 | |
| Era/style is described so that it is clearly identifiable | 5 | |
| Key elements/ details of the style are correctly and adequately described | 5 | |
| Designers/styles from Section 3 | | |
| Style and monarch are identified by the correct name and era | 2 | |
| Concise biography of a designer is included | 5 | |
| Era/style is described so that it is clearly identifiable | 5 | |
| Key elements of the style are correctly and adequately described | 5 | |
| Key similarities of the two styles are correctly and adequately described | 10 | |
| Key differences of the two styles are correctly and adequately described | 10 | |
| Good quality image of architecture | 2 | |
| Good quality image of interior | 2 | |
| Good quality image of furniture | 2 | |
| Length is approximately 4 pages (not counting photographs) | 5 | |
| Correct grammar, spelling, and syntax | 5 | |
| Correct capitalization | 3 | |
| Sources are properly cited - MLA format or Chicago Style rules | 2 | |
| Total | 75 | |

EXAMPLE EXTRA CREDIT ASSIGNMENT

Extra Credit Tovrea Castle 30 points

As an extension of your studies during the 1920s and 1930s, the Phoenix **Tovrea Castle** is an very interesting and unique example of architecture from the era.

For this extra credit project, you will visit the **Tovrea Castle** and make notes during the tour. Click here for [tour information](#)  and then follow the steps listed below.

- **Tour the Tovrea Castle**
- **Take a “selfie” photo showing you with the tour guide and/or the building**
- **Answer the questions shown below in a Word document**
- **Add the “selfie” photo to your document**
- **Submit your work to Canvas using the link provided**

3 points each - Brief History of the Tovrea Castle - Include:

1. When and why was the house built?
2. Who built it?
3. Why was it built?
4. What happened to the building and the owners over time?
5. What is the current status of the building?

3 points each - Observations on the Architectural Style and House Construction

1. What do think about the architectural style?
2. Comment on the most interesting or unusual features you observe?
3. What do like most and least about the house?
4. What had to be done to preserve the building?
5. Add your "selfie" to your submission

Other Extra Credit Tours/ Site Visits

Taliesin West, Arizona Biltmore, Orpheum Theater, Tovrea Castle, Copenhagen Imports, Design Within Reach, and the Phoenix Art Museum.