Course Description

This course traces major historical developments in the decorative and applied arts, landscape design, and material culture of Western society from the Renaissance to the present. Individual lectures familiarize students with significant forms, materials, sites, styles, designers, and craftspeople, while introducing a variety of scholarly approaches to recovering meaning from material artifacts through a study of function, technology, iconography, patronage and cultural and social history. At the end of the course, students will have a working visual and historical vocabulary of significant designed and manufactured objects and spaces from a wide range of periods. In addition, students will be expected to begin to develop research skills through an original investigation into a particular aspect of modern decorative arts.

Recommended Text


The text is available at Student Stores and on reserve in the Sloane Art Library, Hanes Art Center. Additional required readings (some to be assigned in class) are on the course Sakai site accessible with your onyen and password at [http://sakai.unc.edu](http://sakai.unc.edu).
Course Grade

Your course grade will be calculated in the following manner:

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>Paper Outline</td>
<td>10%</td>
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<tr>
<td>Paper Bibliography</td>
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<tr>
<td>Paper Draft</td>
<td>15%</td>
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<tr>
<td>Class Presentation</td>
<td>20%</td>
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<tr>
<td>Class Participation</td>
<td>10%</td>
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<tr>
<td>Final Paper</td>
<td>25%</td>
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<td>Final Exam</td>
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The final exam will test your ability to identify decorative objects as well as discuss, in an essay format, the historical context and significance of the objects, as well as the broader themes of the course. For the exam, you will be asked to identify unknown objects and write short essays explaining your identifications. Graduate students are exempted from the final exam and their additional participation (outlined below) will be worth 10% of their grade.

See below for more details about student responsibilities and the term paper assignment.

Course Calendar

8/24 (W) Introduction to Course
8/26 (F) Venice and the Islamic World
Reading assignment: Richard Goldthwaite, “The Empire of Things: Consumer Demand in Renaissance Italy,” *Patronage, Art and Society in Renaissance Italy*, eds. F. W. Kent and Patricia Simons, Oxford University Press (Oxford), 1987, pp.153-175

8/29 (M) Arts of Love and Marriage in the Renaissance

8/31 (W) Ephemeral Design: Pageanting for Status among Renaissance Courts

9/2 (F) Handing out of presentation allotments
9/5 (M) Labor Day Holiday, no class
9/7 (W) Northern European Interiors, 1550-1680

9/9 (F) Discussion
9/12 (M) Library Resource Instruction Day
9/14 (W) Origins of Commercial Society in 17th Century Holland and 18th Century Britain (Asian Import Porcelain)

9/16 (F) Discussion

9/19 (M) Collecting and Collections in the Early Modern Era

9/21 (W) Mode and Manners in the 18th Century

9/23 (F) Discussion

9/26 (M) Mode and Manners in the 18th Century II

9/28 (W) **American and English Silver**

9/30 (F) Discussion

10/3 (M) Wedgwood and Chippendale

10/5 (W) Orientalism: Meeting of East and West in the Colonial Period

10/7 (F) Presentations/Discussion

10/10 (M) **Revivalism in the 18th and 19th Centuries**

10/12(W) Domesticy, House and Home in 19th Century America

10/14 (F) Presentations/Discussion

10/17 (M) No class

10/19 (W) No class

10/21 (F) Fall Break Holiday, no class

10/24 (M) The Material Culture of Childhood

10/26 (W) The Arts and Crafts Movement in Europe and America

10/28 (F) Presentations/Discussion

10/31 (M) Politics, Industry and the Design of World’s Fairs
11/2 (W) The Aesthetic Movement and Art Nouveau
11/4 (F) Presentations/Discussion
11/7 (M) Gender, Primitivism and the Idea of Ornament
11/9 (W) Bauhaus
11/11 (F) Presentations/Discussion
11/14 (M) The Frankfurt Kitchen
11/16 (W) Swedish Modernism
11/18 (F) Presentations/Discussion
11/21 (M) The Automobile
11/23 (W) Thanksgiving Recess, no class, Term Paper Due
11/25 (F) Thanksgiving Recess, no class
11/28 (M) 20th Century Fashion
11/30 (W) Charles and Ray Eames and Mid-Century Modern Design
12/2 (F) Presentations/Discussion
12/5 (M) Plastic
12/7 (W) Exam Review, Discussion of Green Design
12/16 (F) Final Exam, 8:00 a.m.

Student Responsibilities

Regular class attendance is expected and is a necessity for a proper understanding of the course material. Should it be necessary to miss class for a compelling reason, it is your responsibility to borrow notes for that day from a fellow student in the class. Students arriving late to class or
leaving early are disruptive. Common courtesy is expected. Cell phones must be turned off during class.

Along with writing the term paper and taking the exam, you should keep up with the assigned readings as the material is covered in class. The class participation portion of your grade is based on class attendance as well as active discussion of presentations. Object lists and lecture powerpoints will be posted to Sakai for each lecture session.

A term paper assignment portion may be handed in late without penalty for a legitimate personal reason. Dr. Bauer will be the judge of what is legitimate, such as a serious illness or a family emergency. If your final exam is scheduled with 2 other exams in a 24-hour period, you may schedule an alternative exam time with Dr. Bauer. A missed exam that is not made up will be given a zero. An unexcused late term paper will be penalized one full letter grade.

**Graduate Student Responsibilities**

In addition to the aforementioned student responsibilities, graduate students will meet with the instructor as a group every other week to discuss additional assigned readings. At each meeting the student will hand in a one-page synopsis of the reading that states the author’s major argument and succinctly evaluates it. What does the reading tell you about material culture and how does it relate to the lectures or other reading assignments? These synopses will be applied to the final exam portion of your grade.

As part of their term paper assignment, Graduate students will also write an annotated bibliography on a particular area or period within the decorative arts. This bibliography should be written in coordination with the chosen term paper topic: for example, if the paper topic is on the Utensilo plastic organizer then the bibliography can cover plastic in mid-century modern design or concepts of efficiency and organization in the home and office, i.e. a broader look at the historical context within which the object appeared. All bibliography due dates are the same as for the term paper assignment. The annotated bibliography should be five to ten pages in length, formatted as specified for the term paper below.

**Term Paper Assignment**

You will write a critical essay along the lines of a designed/manufactured object of personal significance to you. One specific type of object—cell phones/computers—is verboten, because you need to think a little harder about the object you are going to choose and I don’t want to read a dozen papers on the wonders of the iPhone, even though I have an iPhone and can go on forever about its wonders myself. The object can be something from fashion/jewelry, a household object, a childhood toy, a form of transportation, a piece of furniture, or the like, that has been a part of your own life. So it cannot be 1) a painting/photograph/film/sculpture/building because those are outside the realm of the subject of this class or 2) an object you saw in a magazine/museum/on TV that you admire/desire but have not personally owned or used. You must have your choice of topic approved by Dr. Bauer before 9/2/11. An outline of the paper is due on or before 9/30/11. A draft of the paper and bibliography is due on or before 10/31/11. The
final term paper is due on or before 11/30/11 and can be submitted either electronically through Sakai or in hard copy to Dr. Bauer’s office.

The paper should be conceived in three parts:

1) What is your personal history of the object? How did it come into your life? How have you used it and how did it become important to your life, to your identity and sense of yourself? This part should include a thorough description of the object and can also include interviews/oral histories related to the object, especially if it is something that has been handed down in your family over time.

2) What is the design/manufacture history of the object? Does it have a known designer and what is their (brief) biography as a designer, and specific design concept for this object? If there is no known designer, what is the manufacturing company and how did they go about designing and then marketing this object? What do you perceive to be the most important concerns of the designer in creating this object? What other objects can be compared to this object in its shape and form? How effective is the object at serving its function? This part should include a more detailed formal analysis of the object.

3) What is the cultural history of the object? What styles, ideas, movements, and/or trends influenced the design? How did your designer handle the following concerns in designing the object: materials, patronage, technology, aesthetics, ornament, and symbolism? How does your object relate to its historical context? Does your object reflect any aspirations, ideals, or dreams of the designer and/or client or consumer? This part should place the object into the broader context of design history.

Depending on your object, relevant sources for research might include books on the designer or period, museum collection and auction house catalogs, and articles in periodicals, newspapers, and on the internet. The point of this paper is not to produce a digest of what others have written, but to write a critical analysis of your own from an informed perspective.

The length of the paper should be 10-15 pages of text (15-20 for graduate students), double-spaced, size 12 Times New Roman font with one-inch margins all around. Neither images nor bibliography should be included in the 10-15 pages of text total (i.e., you must actually write 10-15 pages worth of text for your essay). Pages must all be numbered. Images must be numbered, captioned and referred to in the text. You must acknowledge the sources of your images (in the captions). Any information derived from research must be properly documented with footnotes or endnotes and a bibliography in a standard format. Internet research must also be documented and should constitute less than 1/3 of your source materials. One highly recommended manual is Kate L. Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations*. Plagiarism will not be tolerated, per the UNC Honor Code: *It shall be the responsibility of every student at the University of North Carolina at Chapel Hill to obey and support the enforcement of the Honor Code, which prohibits lying, cheating, or stealing when these actions involve academic processes or University students or academic personnel acting in an official capacity. An especially serious Honor Code violation is plagiarism. If you are uncertain about this, please talk to the course instructor and T.A. See also the UNC-CH student guide titled "Plagiarism."