

ern Illinois University Bulletin

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School of Fine Arts

Carbondale Campus

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- 444-3. ART OF THE TWENTIETH CENTURY. The principal movements and styles of twentieth-century art are studied and evaluated with special emphasis upon change in modern society.
- 449-3. RENAISSANCE ART. An understanding and appreciation of fifteenth- and sixteenth-century European art is aimed at with consideration of the significance of Renaissance art to the growth of Humanism.
- 471-3. BAROQUE PAINTING IN ITALY. A study of major developments in style and expression in Italian painting from the late Mannerist period until the early eighteenth century.
- 473-3. ROMANTIC ART OF THE 19th CENTURY. A study of the sources and characteristics of Romantic Art approached through the works of such masters as Gros, Delacroix, Blake, Friedrich, Goya, and certain Americans.
- 475-3. IMPRESSIONIST AND POST-IMPRESSIONIST PAINTING. The late nineteenth century in France: Impressionism, Neo-Impressionism, Pointillism, and early Expressionism. The styles of Manet, Monet, Degas, Renoir, Seurat, Van Gogh, and Cezanne receive emphasis.
- 482A-3, 482B-3, 482C-3. ART HISTORY SEMINAR. Lectures, readings, and reports on artists, styles, subjects of special interest which will be announced periodically by the Department of Art.
- 483-3 to 12. RESEARCH IN ART HISTORY.

Courses on the 500 level are for graduate students only.

- 571-2 to 5. READINGS IN ART HISTORY.
- 573-3 to 12. PROBLEMS IN ART HISTORY.
- 599-5 to 9. THESIS.

DESIGN

Research Professor R. Buckminster Fuller	1959
Associate Professor Harold L. Cohen, B.A. (Illinois Institute of Technology), Chairman	1955
Instructor Robert Hunter, B.A. (Southern Illinois)	1959
Lecturer-Instructor Davis J. Pratt	1957
Lecturer-Instructor Herbert Roan	1957
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Lecturer Elsa Kula Pratt	1957-61
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Assistant Professor John F. H. Lonergan, B.A. (Illinois)	1950
Assistant Professor Charles M. Pulley, B.S. (Illinois)	1951
Instructor Carl E. Bretscher, B.S. (Illinois)	1957

Each year a number of the country's leading designers are brought to the campus for lectures and seminars.

The educational efforts of the Department of Design are directed toward fulfillment of men's needs in an industrial-based society, by developing the designers who will be responsible for creating the contemporary environment.

Developing the designer, with the background and orientation to perform effectively in this capacity, has been the aim of advanced design education since the birth of the design profession at the Bauhaus in pre-Hitler Germany. L. Moholy-Nagy stated with reference to design in general, "Design is not a profession but an attitude." He was referring to the importance of sound conceptual thinking as the basis for creative activity in the design field.

SUGGESTED CURRICULUM IN DESIGN

This curriculum leads to the Bachelor of Arts degree with a major in design.

<i>General Degree Requirements</i> (See page 9.)	71
<i>Required Design Courses for the Major</i>	119
Design 100-15, 215-12, 275-12	39
Design 200-6, 300-6, 400-6	18
Design 366-15, 375-15, 390-2, 465F-15, 465G-15	62
	<hr/> 119
<i>Related Requirements for the Major</i>	55-56
Art history	9
Art electives	8
Music appreciation	3
Industrial Education 101	4
Mathematics 111, 112, 113, or equivalent	14-15
Psychology and/or philosophy and/or anthropology (courses selected after consultation with the department chairman)	14
Semantics or literature	3
	<hr/> 55-56
<i>Electives</i>	0
<i>Total</i>	<hr/> 245-246

NOTE: All students transferring from other departments and other schools will be placed at the proper curricular stage after a personal interview and the showing of examples of their previous work.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students.
Those on the 400 level may be taken by undergraduate and graduate students.
Those on the 500 level are for graduate students only.

100-5 to 15. DESIGN FUNDAMENTALS. Three-quarter sequence. Comprehensive workshop and lecture course in design fundamentals. Exploration of two- and three-dimensional design principles using various media and materials.

200-2 to 6. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. Exploration of materials both two- and three-dimensional. Elements within prescribed picture plane, including light as a creative medium. Construction in various materials of differing properties employing basic techniques and hand and power tools. Prerequisite: 100 (15 hours).

215-4 to 12. BASIC PRODUCT-SHELTER DESIGN. Three-quarter sequence. Development of an analytical approach to the solutions of product and shelter problems, using lecture, text, and laboratory methods. Prerequisite: 100 (15 hours).

250-2. SURVEY OF PRODUCT-SHELTER DESIGN. Presents basic material offered in 215 but adapted to interests of those not majoring in design. One hour lecture and two hours laboratory.

260-2. SURVEY OF VISUAL DESIGN. Presents basic material offered in 275 but adapted to interests of those not majoring in design. One hour lecture and two hours laboratory.

275-4 to 12. BASIC VISUAL DESIGN. Three-quarter sequence. Development of an analytical approach to the solution of visual problems, using lecture, text, and laboratory methods. Prerequisite: 100 (15 hours).

300-2 to 6. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. A continuation of 200. Prerequisite: 200 (6 hours).

345-4 to 12. DESIGN STUDIO. Three-quarter sequence. Deals with all forms

*Mr. Fuller's home,
a prefabricated geodesic
dome, was constructed in
Carbondale during 1960.*



- of experimental structures, including two and three dimensional. (R. Buckminster Fuller's dymaxion theories).
- 366-5 to 15. **PRODUCT-SHELTER DESIGN.** Three-quarter sequence. Advanced study of design problems dealing with personal and family needs. An introduction to tools, jigs, and fixtures, materials applicable to problems of mass fabrication. Nomenclature; field trips; industrial communication. Prerequisites: 200 (6 hours), 215 (12 hours), 275 (12 hours).
- 375-5 to 15. **VISUAL DESIGN.** Three-quarter sequence. Advanced study of design problems of hand-to-eye scale communication, i.e., cards, brochures, booklets, packaging, and general advertising. Full nomenclature of the field, and introduction to the graphics industry. Prerequisites: 200 (6 hours), 215 (12 hours), 275 (12 hours).
- 390-2. **PRINCIPLES OF DESIGN.** Comparative studies of European and Asiatic influences on contemporary American approaches to design education and practice. Readings from Sullivan, Wright, Le Corbusier, Moholy-Nagy, Kepes, and others.
- 400-2 to 6. **MATERIALS AND BASIC TECHNIQUES.** Three-quarter sequence. A continuation of 300. Prerequisite: 300 (6 hours).
- 465F-5 to 15. **RESEARCH IN PRODUCT-SHELTER DESIGN.** Three-quarter sequence. Problems dealing with large groups; all problems carried from conception to actual full-scale construction. Development of prototype for mass-production techniques. Small research projects developed under grants given to the department. Prerequisite: 366 (15 hours).
- 465G-5 to 15. **RESEARCH IN VISUAL DESIGN.** Three-quarter sequence. Problems dealing with room-to-eye scale and larger; i.e., posters, car cards, strip film, film, exhibition, etc. Advanced graphic and photo technology, development of prototype for mass-production techniques. Small research projects developed under grants given to the department. Prerequisite: 375 (15 hours).
- 490F-2 to 12. **STUDIO IN PRODUCT-SHELTER DESIGN.** Special seminars developed with adjunct and visiting professors. Prerequisite: 345 (8 hours), 366 (15 hours).
- 490G-2 to 12. **STUDIO IN VISUAL DESIGN.** Special seminars developed with adjunct and visiting professors. Prerequisite: 345 (8 hours), 375 (15 hours).

Courses on the 500 level are for graduate students only.

- 500F-2 to 12. **SEMINAR IN PRODUCT-SHELTER DESIGN.** The development of one problem given individually in preparation for the student's thesis. Prerequisite: 465F (8 hours).
- 500G-2 to 12. **SEMINAR IN VISUAL DESIGN.** The development of one problem given individually in preparation for the student's thesis. Prerequisite: 465G (8 hours).
- 510F-2 to 12. **RESEARCH IN PRODUCT-SHELTER DESIGN.** The development of research projects with direct supervision by the staff. Prerequisite: 465F (8 hours).
- 510G-2 to 12. **RESEARCH IN VISUAL DESIGN.** The development of research projects with direct supervision by the staff. Prerequisite: 465G (8 hours).
- 599-2 to 9. **THESIS.**