

UNIVERSITY OF FLORIDA
COLLEGE OF DESIGN, CONSTRUCTION AND PLANNING
INTERIOR DESIGN DEPARTMENT

IND 2130 HISTORY OF INTERIOR DESIGN II

SPRING TERM, 2020

Instructor: Erin Cunningham

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Office hours: 11:45-12:35 pm Monday & Wednesday or by appointment

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COURSE DESCRIPTION

This course provides an historical and analytical review of interior design, and its integral relationship with architecture and decorative arts, from the early 19th century through the 20th century. Alongside investigating the major stylistic movements of the period, such as the Aesthetic Movement, Art Nouveau, Modernism and Post Modernism, interior environments will be explored in relation to their social, political and cultural contexts. These contexts include, among others, the Industrial Revolution, the World Wars, urbanization, and the Cold War. In discussion classes, students will explore a variety of specific interest topics including: class and housing; gender and modernism; professionalization and interior design; feminine taste and postmodernism. While the geographical emphasis is Europe and America, the course also includes design practices and traditions of non-Western cultures.

COURSE OBJECTIVES

Students completing the course will be able to:

- identify significant approaches to the creation of interior spaces from the 19th century through the 20th century
- recognize connections between significant developments in the histories of art, decorative arts, architecture, technologies and materials relevant to specific time periods
- utilize a basic descriptive design vocabulary, including key historic terminology
- demonstrate an understanding of the complex cultural and social forces that have influenced the development of interiors at different times

GENERAL EDUCATION PURPOSE OF THE COURSE

This course fulfills a “Humanities” and “International” general education requirement. General Education Student Learning Outcomes include:

General Education Student Learning Outcomes

- Attain a global perspective of human achievements in architecture, interior

design, and decorative arts and their relevance and impact on contemporary life.

- Associate key examples of architecture, interiors, furnishings and decorative arts and their character-defining features with influential developments in history, including changes in social, cultural, economic, political, and other values and norms; aesthetic preferences; and/or geography, building resources, and technologies.
- Compare and contrast past and present values of different cultures through time and how these changing values have informed the design of today's built environment.
- Require an understanding of the theory and methodologies associated with design, specifically interior design, and the determinants that helped shape the discipline over time.

COURSE STANDARDS

The learning outcomes of this course adhere to the Council for Interior Design Accreditation's 2014 Professional Standards including, but not limited to, the following:

Standard 4. Global Context.

Interior designers have a global view and consider social, cultural, economic and ecological contexts in all aspects of their work.

Student Leading Expectations:

- a) Students are **aware** that building technology, materials, and construction vary according to geographic location.

Student work demonstrates *understanding of*:

- b) how social, economic, and cultural contexts inform interior design

The interior design program provides:

- e) exposure to a variety of cultural norms
- f) opportunities for developing multi-cultural awareness

Standard 10. History and Theory

Interior designers apply knowledge of history and theory of interiors, architecture, decorative arts, and art when solving design problems.

Student Learning Expectations

- a) Students **understand** the social, political, and physical influences affecting historical changes in the design of the built environment

Students understand significant movements, traditions, and theories in:

- b) Interior design
- c) Furniture, decorative arts, and material culture.
- d) Architecture
- e) Art

ASSIGNMENTS & GRADING

Quizzes	45%
Assignments	35%
Class Discussion Blog	16%
General Participation	5%

100%

Grading Scale

A	93-100	4.0
A-	90-92.9	3.67
B+	87-89.9	3.33
B	83-86.9	3.0
B-	80-82.9	2.67
C+	77-79.9	2.33
C	73-76.9	2.0
C-	70-72.9	1.67
D+	67-69.9	1.33
D	63-66.9	1.0
D-	60-62.9	0.67
E	0-59	0.0

Information in regard to UF's grading policy can be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Quizzes

There will be three quizzes administered over the course of the term. Each quiz will last one class and are comprised of a series of multiple choice and short answer questions.

Group Discussion

Throughout the term there will be a series of special thematic discussions. Students will be required to do readings and to participate in the group discussions of assigned readings.

Course Discussion Blog

Prior to the discussion classes, students are expected to critically read the discussion articles, and take notes. As part of this discussion work there will be a mandatory online forum for students. You will be expected to respond to questions posted by the instructor. Students will receive handouts in class further outlining assignment requirements.

Course Assignments

These projects ask students to critically evaluate their own environment and identify and describe examples of buildings, interiors, furnishings, and fine and decorative arts that have been influenced by a historic design style and/or movement. Students will receive handouts in class further outlining assignment requirements.

COURSE POLICIES

Attendance and Participation

Class attendance is an important part of your learning experience. Attendance of all lectures and discussions is necessary for the successful completion of this course, and you will be expected to stay for the entire class period.

All assignments are due at the beginning of class. Late assignments will be deducted one full letter grade per day and students will not be able to make up missed in-class exams. However, if you miss an exam because of a documented medical reason, you must notify me prior to the exam date in order to take a substitute exam. In cases of medical emergency, or other emergency where documented proof is provided, late assignments will be accepted but, depending on the situation, there may be a grade reduction. I do not accept emailed assignments, unless previous arrangements have been made. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Classroom Climate

Equitable participation in this class requires the use of inclusive language, methods, and materials. Students are expected to use inclusive language in written and oral work, and to respect diversity in viewpoints expressed by others. Students are also encouraged to identify language, methods, and materials used in this course that do not contribute to an inclusive classroom climate.

Academic Integrity and the UF Honor Code

All students at the University of Florida are expected to adhere fully to University of Florida Student Honor Code, view at: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>. The Honor Code outlines the expectations for student conduct in regard to academic honesty. All students should review this policy to understand the range and scope of the standards and the seriousness of any infractions of the code. The policy places full responsibility on students to know and adhere to these standards for academic integrity. All examinations, quizzes, design projects, and assignments in the Department of Interior Design are subject to this policy. Maintaining strict academic integrity is a priority of the Department of Interior Design and all instructors will fully enforce the UF Honor Code in their studios and classes. A strict adherence to the Honor Code is expected by the University of Florida and reflects the ethical standards of the interior design profession.

Incomplete Grades

An incomplete grade is described in the Undergraduate Catalog. It is the instructors' discretion as to what extenuating circumstances warrant adequate excuse for not completing required course work.

Special Accommodations

Students requesting classroom accommodation must first register with the Disability Resource Center at University of Florida Dean of Students Office, see <http://www.dso.ufl.edu/drc/getstarted.php>. The Dean of Students Office will review the case and, if appropriate, provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>

TEXTS

Recommended

Harwood, Buie, Bridget May, and Curt Sherman. *Architecture and Interior Design: An Integrated History to the Present*. Saddle River, New Jersey: Prentice Hall, Pearson Education, Inc. 2012.
ISBN: 0-13-509357-0

Hinchman, Mark. *History of Furniture: A Global View*. New York: Fairchild Books, Inc., 2009. (ISBN: 978-1-56367-544-7)

Massey, Anne. *Interior Design of the 20th Century*. New York: Thames & Hudson, 2001.

Supplemental

Supplemental readings are posted on Canvas.

COURSE SCHEDULE & READING ASSIGNMENTS

Discussion readings, and/or links to the readings, are posted on this course's Canvas site. These readings are important in preparing for class discussions and for understanding course lectures. Class PowerPoint presentations with illustrations will also be made available on the Canvas site. This information is intended to supplement your readings and to act as a study guide for exams.

Week One

Background Reading: "Critical Reading Guide"; "Leading Class Discussions" (Canvas); Harwood, May & Sherman, Chapter 26: Industrial Revolution.

M 1/6 Introduction to the Course
W 1/8 Lecture: Industrial Revolution & the Modern Interior

Week Two

Background Reading: Harwood, May & Sherman, Chapter 27: French Empire; Chapter 29: English Regency.

M 1/13 Lecture: Late Neoclassical
W 1/15 Lecture: Late Neoclassical

Week Three

Background Readings: Harwood, May & Sherman, Chapter 31: Gothic Revival; Chapter 34: Exoticism; Chapter 37: Classical Eclecticism.

M 1/20 MLK DAY
W 1/22 Lecture: Victorian Design

Week Four

Background Reading: Harwood, May & Sherman, Chapter 41: Aesthetic Movement; Chapter 42: English Arts and Crafts

M 1/27 Lecture: Victorian Design
Thematic Discussion #1: Fashioning Bodies and Interior Environments
Discussion Readings: Gordon, Beverly. "Woman's Domestic Body: The Conceptual Conflation of Women and Interiors in the Industrial Age." *Winterur Portfolio*, 31 (Winter, 1996): 281-301.
W 1/29 Lecture: Reform

Week Five

M 2/3 Lecture: Reform & Utopian Communities

Thematic Discussion #2: Design & Regulation

Discussion Reading: Nicoletta, Julia. "The Architecture of Control: Shaker Dwelling Houses and the Reform Movement in Early-Nineteenth-Century America," *JSAH* 62:3 (September, 2003): 352-387.

W 2/5

Quiz Review

Week Six

Background Reading: Harwood, May & Sherman, Chapter 44: Art Nouveau.

M 2/10

Quiz #1

W 2/12

Lecture: Innovation & Art Nouveau

Week Seven

Background Reading: Harwood, May & Sherman, Chapter 45: Vienna Secession; Chapter 48: De Stijl.

M 2/17

Lecture: Art Nouveau

W 2/19

Lecture: Proto-Modernism

Week Eight

Background Reading: Harwood, May & Sherman, Chapter 49: The Bauhaus; Chapter 50: International Style; Chapter 52: Scandinavian Modern.

M 2/24

Lecture: Proto Modernism

Thematic Discussion #3: Early Modernism: Skin & Structure

Discussion Readings: Adolf Loos, "Ornament and Crime," in Ulrich Conrads, *Programs and Manifestoes on 20th Century Architecture* (Cambridge: MIT Press, 1994): 19-24. Adolf Loos "The Principle of Cladding" & David Batchelor "Chromophobia," *Toward A New Interior: An Anthology of Interior Design Theory*, ed. Lois Weinthal (New York: Princeton Architectural Press, 2011): 240-245, 225-239.

W 2/26

Lecture: Early Modernism

Week Nine

M 3/2

Spring Break: no class

W 3/4

Spring Break: no class

Week Ten

M 3/9

Lecture: Modernism

Thematic Discussion #4: Modernism, Livability & the Domestic Environment

Discussion Readings: Friedman, Alice T. "Domestic Differences: Edith

Farnsworth, Mies van der Rohe, and the Gendered Body," *Not at Home*, ed. Christopher Reed (London: Thames and Hudson Ltd., 1996), 179-192; Melchionne, Kevin. "Living in Glass Houses: Domesticity, Interior Decoration, and Environmental Aesthetics." *The Journal of Aesthetics and Art Criticism* 56 (Spring 1998): 191-200.

W 3/11

Lecture: Modernism Abroad

Week Eleven

Background Reading: Harwood, May & Sherman, Chapter 51: Art Deco, Art Moderne.

M 3/16 Lecture: Art Deco

W 3/18 Quiz Review

Week Twelve

Background Readings: Penny Sparke. "Elsie de Wolfe and her Female Clients, 1905-15: Gender, Class and the Professional Interior Decorator," 47-68; Bridget May, "Nancy McClelland (1877-1959): Professionalizing Interior Decoration in the Early Twentieth Century," 59- 72.

M 3/23 **Quiz #2**

W 3/25 Lecture: Rise of the Interior Decorator/ Designer

Week Thirteen

Background Reading: Harwood, May & Sherman, Chapter 53: Geometric Modern; Chapter 54: Organic & Sculptural Modernism

M 3/30 Lecture: Postwar Housing

Thematic Discussion #5: Gender, Space & Postwar Housing
Read: Fraterrigo, Elizabeth. "The Answer to Suburbia: Playboy's Urban Lifestyle," *Journal of Urban History* (April 2008): 748-770; Adams, Annmarie, "The Eichler Home: Intention and Experience in Postwar Suburbia," *Vernacular Architecture* 5 (1995): 164-175.

W 4/1 Lecture: Postwar Modernism

Week Fourteen

Background Reading: Harwood, May & Sherman, Chapter 56: Late Modern.

M 4/6 Lecture: Postwar Modernism

Thematic Discussion #6: Humanizing Modernism
Discussion Readings: Tigerman, Bobbye. "'I am not a decorator': Florence Knoll, the Knoll Planning Unit and the Making of the Modern Office." *Journal of Design History* 20 (1): 61-74; Havenhand, Lucinda. "American Abstract Art and the Interior Design of Ray and Charles Eames," *Journal of Interior Design* 31 (2): 29-42

W 4/8 Lecture: Late Modern

Week Fifteen

Background Readings: Harwood, May & Sherman, Chapter 60: Neo-Modern.

- M 4/13 Lecture: Late Modern
Thematic Discussion #7: Postmodernism, Individualism & the Interior
Discussion Readings: Venturi, Robert "Complexity and Contradiction in Architecture." *The Post-Modern Reader*. ed. Charles Jencks. W. (Sussex England: Wiley 2011); Friedman, Alice T., "It's a Wise Child: The Vanna Venturi House by Robert Venturi," *Women and the Making of the Modern House* (Connecticut: Yale University Press, 2006): 188-213
- W 4/15 Lecture: After Modernism

Week Sixteen

- M 4/20 Lecture: Late Modern
Thematic Discussion #8: Philippe Starck: People, Product & the Designer
Starck, Philippe. "Starck Speaks: Politics, Pleasure, and Play." *The New Architectural Pragmatism: A Harvard Design Magazine*. ed. William S. Saunders (Minneapolis: University of Minnesota Press, 2007), 34-48; P. Lloyd and D. Snelders, "What was Philippe Starck Thinking of?" *Design Studies* 24 (3) (2003): 237-53
- W 4/22 **Quiz #3**

Note: This document is a general outline of the course. Faculty reserves the right to alter the course in response to academic conditions and opportunities.