

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

## **IND 2130 HISTORY OF INTERIOR DESIGN II**

SPRING TERM, 2025

Instructor: Erin Cunningham

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Office hours: TBD or by appointment

### **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 19<sup>th</sup> century through the 20<sup>th</sup> 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 19<sup>th</sup> century through the 20<sup>th</sup> 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 (see: <https://undergrad.a.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>). A minimum grade of C is required for general education credit.

Humanities courses must afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon.

General Education Student Learning Outcomes include:

#### *Content*

- Require an understanding of the theory and methodologies associated with design, specifically interior design, and the determinants that helped shape the discipline over time (see Quizzes, Discussion Readings, Class Discussion Blog & Presentation, and Reaction Paper).

#### *Critical Thinking*

- Attain a global perspective of human achievements in architecture, interior design, and decorative arts and their relevance and impact on contemporary life (see Quizzes, Discussion Readings, Class Discussion Blog & Presentation).
- 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 (see Quizzes, Discussion Readings, Class Discussion Blog & Presentation).
- 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.

#### *Communication*

- Communicate knowledge, thoughts, and reasoning clearly and effectively (see Course Discussion Blog, Class Discussion Presentation, & Reaction Paper).

### **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	<b>45%</b>
Reaction Paper	<b>27%</b>
Class Discussion Blog	<b>16%</b>
Leading Group Discussion	<b>8%</b>
Participation	<b>4%</b>

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**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/UGRD/academic-regulations/grades-grading-policies/>

### Quizzes

There will be a series of quizzes administered over the course of the term. Each quiz will last one hour and twenty minutes and is comprised of a series of multiple choice and written 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. Once during the term, each student will be expected to guide a small group of classmates in class discussion. Preparation will involve analyzing an additional reading and developing a short presentation that connects your additional reading with the discussion article/s. **This presentation is due on Canvas at 11:59pm the night before your presentation.** After your initial presentation, there is a fair amount of latitude in how you guide the class discussion. You may generate discussion using a variety of techniques (question & answer format, simulation, role play, small group exercises, etc.). I am available to meet with you during my office hours, or by appointment, to discuss the content and format of your assigned discussion class.

## **Course Discussion Blog**

Prior to the discussion classes, all 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. **Each discussion response is worth 2 points, and is due at 11:59pm the night before the discussion.** Students will receive handouts outlining assignment requirements.

## **Reaction Paper**

Each student will develop a class reaction paper. The paper should be a critical response to the readings from the thematic discussion class that you lead. **I encourage students who are having difficulty formulating an argument to schedule an appointment with me during my office hours.** The paper should be approximately **6 pages long**, double-spaced and in 12 point Arial font. You should use direct references (quotes or paraphrasing with documentation) to substantiate your claims. Use Chicago style referencing when citing your sources. **This paper is due two weeks after the class discussion that you lead. All papers must be submitted by 11:59pm on the due date.** Students will receive handouts 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. I expect consistent, high-quality participation. "High-quality" in this case means: Informed (i.e., shows evidence of having done assigned work); Thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions); Considerate (i.e., takes the perspectives of others into account). If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

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. 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 professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). [Summaries of course evaluation results are available to students here](#).

### **Online Sessions**

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your

voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

### **Syllabus**

This syllabus conforms to UF syllabus policy: <http://syllabus.ufl.edu/syllabus-policy/>

## **STUDENT RESOURCES**

### **Health and Wellness**

*U Matter, We Care*: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

*Counseling and Wellness Center*: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

*Sexual Assault Recovery Services (SARS)*: Student Health Care Center, 392-1161. *University Police Department*: 392-1111 (or 9-1-1 for emergencies).  
<http://www.police.ufl.edu/>

### **Office of Academic Support Services**

Phone: (352) 392-0788

Fax: (352) 846-2706

Email OAS & UF Promise: [oas!aa.ufl.edu](mailto:oas!aa.ufl.edu) Email UF SSS: [sss@aa.ufl.edu](mailto:sss@aa.ufl.edu)

Academic Support Services: <https://oas.aa.ufl.edu/uf-sss/>

Student Life Success Services: <https://www.ufl.edu/student-life/success-services/> Academic

Advisors: <http://www.ufadvising.ufl.edu/college-remote-advising-contacts/>

### **Computing Help Desk**

Available 24 hours a day, 7 days a week Phone: (352) 392-HELP (4357)

Email: [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu)

Web: <https://helpdesk.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 20<sup>th</sup> Century*. New York: Thames & Hudson, 2001.

### **Required**

Required readings are posted on Canvas.

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.

## 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.

### Module #1: Revivals & Revolutions

#### Week One

Background Reading: "Critical Reading Guide"; "Leading Class Discussions" (Canvas);

M 1/13 Introduction to the Course  
W 1/15 Lecture: Early Neoclassical

#### Week Two

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

M 1/20 **MLK**  
W 1/22 Lecture: Early Neoclassical

#### Week Three

Background Readings: Harwood, May & Sherman, Chapter 26: Industrial Revolution, Chapter 31: Gothic Revival; Chapter 34: Exoticism

M 1/27 Lecture: Late Neoclassical  
W 1/29 Lecture: Victorian

#### Week Four

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

M 2/3 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 2/5 Lecture: Reform

#### Week Five

M 2/10 Lecture: Utopian Communities  
**Thematic Discussion #2:** Design as a Social Tool  
**Discussion Reading:** Nicoletta, Julia. "The Architecture of Control: Shaker Dwelling Houses and the Reform Movement in Early-Nineteenth-Century

W 2/12            America," *JSAH* 62:3 (September, 2003): 352-387.  
Quiz Review

## **Module #2: Reform & Innovation**

### Week Six

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

M 2/17            **Quiz #1**  
W 2/19            Lecture: Innovation & Art Nouveau

### Week Seven

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

M 2/24            Lecture: Art Nouveau  
W 2/26            Lecture: Proto Modernism

### Week Eight

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

M 3/3            Lecture: Proto Modernism  
**Thematic Discussion #3:** Early Modernism: Skin & Structure  
**Discussion Readings:** Adolf Loos, "Ornament and Crime," in Ulrich Conrads, *Programs and Manifestoes on 20<sup>th</sup> 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 3/5            Lecture: Early Modernism (Germany, France)

### Week Nine

M 3/10            Lecture: Modernism (Scandinavia, United States, Canada)  
**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 3/12            Lecture: Modernism (Mexico, Brazil, Japan)

### Week Ten

M 3/17            Spring Break

W 3/19 Spring Break

### Week Eleven

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

M 3/24 Lecture: Art Deco

W 3/26 Quiz Review

### **Module #3:**

### Week Twelve

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

M 3/31

#### **Quiz #2**

W 4/2

#### **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.

### Week Thirteen

M 4/7 Lecture: Postwar Modernism

W 4/9

#### **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

### Week Fourteen

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

M 4/14 Lecture: Late Modern

W 4/16

#### **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

## Week Fifteen

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

M 4/21           Lecture: After Modernism

W 4/23           **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

## Week Sixteen

4/30 @ 10:00am       **Quiz #3**

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