

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

**IND 2130 HISTORY OF INTERIOR DESIGN II**

SPRING TERM, 2026

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Office hours: TBD or by appointment

**COURSE DESCRIPTION**

Continuation of History of Interior Design 1. Evolution of contemporary design philosophy. Foundation for contemporary design and interior preservation practice. Nineteenth century revivals through current developments, including work from the Western canon. Slide lecture, discussion, outside research.

**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.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>). A minimum grade of C is required for general education credit. General Education Student Learning Outcomes include:

**General Education Student Learning Outcomes**

*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 **45%**

Reaction Paper **27%**

Class Discussion Blog **16%**

Leading Group Discussion **8%**

Participation **4%**

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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/ugrad/current/regulations/info/grades.aspx>

**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>.

Academic Policies and Resources: <https://go.ufl.edu/syllabuspolicies>

## 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 01/12 Introduction to the Course

W 01/14 Lecture: Late Neoclassical

#### Week Two

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

M 01/18 **MLK**

W 01/21 Lecture: Late Neoclassical

#### Week Three

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

M 01/25 Lecture: Industrial Revolution

W 01/28 Lecture: Victorian

#### Week Four

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

M 02/02 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." *Winterthur Portfolio*, 31 (Winter, 1996): 281-301.

W 02/04 Lecture: Reform

## Week Five

M 02/09 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 America," *JSAH* 62:3 (September, 2003): 352-387.

W 02/11 Quiz Review

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

## Week Six

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

M 02/16 **Quiz #1**

W 02/18 Lecture: Innovation & Art Nouveau

## Week Seven

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

M 02/23 Lecture: Art Nouveau

W 02/25 Lecture: Proto Modernism

## Week Eight

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

M 03/02 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 03/04 Lecture: Early Modernism (Germany, France)

## Week Nine

M 03/09 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 3/11 Lecture: Modernism (Mexico, Brazil, Japan)

## Week Ten

M 3/16 Spring Break  
W 3/18 Spring Break

## Week Eleven

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

M 3/23 Lecture: Art Deco  
W 3/25 Quiz Review

## **Module #3:**

## Week Twelve

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

M 3/30 **Quiz #2**  
W 4/1 **Thematic Discussion #5:** Domesticity & 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 4/6 Lecture: Postwar Modernism

W 4/8 **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 4/13 Lecture: Late Modern  
W 4/15 **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): 188-21

## Week Fifteen

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

M 4/20 Lecture: After Modernism  
W 4/22 **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

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