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IARC 4/575 HISTORY OF INTERIOR ARCHITECTURE II

Winter 2019 Instructor: Solmaz Kive

M/W 8:30 - 9:50 email: skive@uoregon.edu

Lawrence 166 office: 178 Onyx Bridge, M/W 10:00-11:00

CONTENT History of Interior Architecture II deals with traditions from the sixteenth to the nineteenth centuries. Focusing on the Eighteenth and Nineteenth centuries, we will explore some impacts of the experience of modernity on the interior space and the ideas ascribed to it. While mainly focusing on the major European powers of the time, our narrative also includes America. To underline the role of the interior space in shaping and reflecting the everyday experience, we explore a variety of building types. This includes the changes to the traditional domestic and religious building types as well as some institutions of modernity, such as the museum, and the school.

OBJECTIVES & OUTCOMES The main goal of this course is to develop knowledge, critical understanding and analytical skills in order to improve your ability to critically explore the complex dialectic between the built environment and its broader cultural, political, philosophical and theoretical contexts.

Students who successfully finish this class will:

- appreciate the historical roots of interior architecture as a profession and the ideas ascribed to interiority.
- develop a critical understanding of the multidisciplinary nature of interior architecture and the relation between architectural meaning and the broader cultural philosophical, social, political, psychological and anthropological ideas.
- appreciate the contingency of design ideas and forms.
- develop their awareness of the wide range of issues that affect interior architecture.
- establish a chronological and thematic framework for exploring architectural traditions in the world.
- develop reading, research and writing skills.
- be able to utilize a basic descriptive design vocabulary.

CIDA STANDARDS The outcomes of this course adhere to the Council for Interior Design Accreditation's 2016 Professional Standards including, but not limited to:

Standard 4. Global Context

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

Intent: This standard ensures that graduates are prepared to work in a variety of contexts as well as across geographic, political, social, environmental, cultural, and economic conditions.

Student Learning 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.

c) how environmental responsibility informs the practice of interior design.

Program Expectations

The interior design program provides:

d) exposure to the current and relevant events that are shaping contemporary society and the world.

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.

Intent: This standard ensures graduates have the knowledge base of design history and theory to inform design solutions.

Student Learning Expectations

Students understand the social, political, and physical influences affecting historical changes in 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.

f) Students apply precedents to inform design solutions.

READINGS In order to better understand the content of the lecture, you are encouraged to complete the readings before the class.

Textbook

- Harwood, Buie, May, Bridget, and Sherman, Curt. *Architecture and Interior Design from the 19th Century: An Integrated History, Volume 2*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2009.

Note: Only some chapters of the textbook are provided in digital format. For most (but not all) of the other chapters, alternative readings are provided. One copy is on reserve at Design Library.

Additional lecture readings

The readings of the subject that are not covered at the textbook are posted to Canvas.

NOTE: The digital copies will be available one week before the lectures. If you wish to study far in advance, please use the books on reserve at Design Library.

Lecture readings come from the following sources:

- Ireland, Jeannie. *History of Interior Design*. New York: Oxford: Fairchild, 2018.
- Hinchman, Mark. *History of Furniture: A Global View*. 1st edition. New York: Fairchild Books, 2009.
- Pile, John F. *A History of Interior Design*. Laurence King Publishing, 2014. eBook is available through UO Library.
- Parissien, Steven. *Interiors: The Home since 1700*. London: Laurence King, 2009.
- Trachtenberg, Marvin., and Hyman, Isabelle. *Architecture, from Prehistory to Postmodernity*. 2nd ed. New York: Harry N. Abrams, 2002.
- Ingersoll, Richard., and Kostof, Spiro. *World Architecture : A Cross-cultural History*. New York: Oxford University Press, 2013
- Abercrombie, Stanley., and Whiton, Augustus Sherrill. *Interior Design & Decoration*. 6th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2002.
- Vlach, John Michael. *Back of the Big House: The Architecture of Plantation Slavery*. Chapel Hill: University of North Carolina Press, 1993.
- Benjamin, Andrew. "Surface Effects: Borromini, Semper, Loos." *The Journal of Architecture* 11, no. 1 (2006): 1–36.

Discussion readings

Discussion readings are listed under the schedule. Digital copies are provided to Canvas.

REQUIREMENTS & GRADING

iClicker Quizzes

Every class has 3-7 questions from the assigned readings and the current lecture. Quiz starts at the beginning of each class. There is no make-up for missed questions. If a question is not clear, you must ask for clarification during the quiz. We will use **i-clicker**. For more information (also for questions about Canvas) refer to [CMET](#).

iClicker quizzes are also used for attendance record. If you attend the class but did not have your iClicker, I will correct your attendance record manually if you let me know before the class AND email me same day.

Undergraduate Exams (35 pt.)

Exams are taken in class. They cover the lecture material.

Midterm (15pt.)

Midterm exam is optional. However, if you choose to take the midterm exam, it will remain as part of your grade.

Final (20pt.)

Final exam is accumulative. if you choose not to take the midterm exam, the final exam will weigh 35 pt.

Discussion Note/Participation (10 pt.)

Starting the second week, there will be in-class discussions of assigned readings. Everyone is expected to complete the readings and prepare notes to share with the group.

Group Discussion

Undergraduate students sign up for 2 readings to perform as experts. You are expected to be prepared to clearly explain the main points of the text. You will then submit reaction papers based on your readings and the discussion. See below.

Graduate students are expected to critically read the text and be prepared to guide the group discussion. You should prepare questions that will explore the main ideas of the reading, develop them further, challenge them, etc. For detail, refer to Canvas.

Notes must be submitted to Canvas by 12am of the discussion day (Wednesday). Bring a digital or print out copy that you can easily use throughout the discussion. No late submission will be accepted.

Undergraduate Reaction Papers (15pt.)

Undergraduate students sign up for 2 readings (one before, and one after, the midterm exam). Students are responsible to prepare a summary of these reading and perform as experts during the discussion.

After the discussion, you will prepare a reaction paper. You are asked to identify the main theme in the discussion, explain it in the historical context. Then, relate it to the contemporary situation and propose 3 questions/issues to be explored later. See Canvas for details.

All the submissions are via Canvas as typed **pdf** files, due **Saturday** of the same week. Late assignment results in a 10% score deduction per day. No submission will be accepted after a week.

Undergraduate Final paper (20 pt.)

Throughout the reading discussions, you will develop 6 questions and theses. You will pick one question and use scholarly sources to explore it. See Canvas for details.

Graduate Reaction Papers (35pt.)

In lieu of exams, graduate students are expected to demonstrate their understanding of the course material through writing weekly reaction papers. These papers are expected to connect the discussion reading to your choice of a time period or style that has been discussed in that week. See Canvas for details.

Graduate Term Paper (35 pt.)

Graduate students are expected to produce a research paper on a building or a theme related to the content of this class. The paper will be completed in 4 phases:

- 1) **Topic** - you may choose from the provided list of topics or propose yours.
- 2) **Proposal** – At this point you must have consulted one scholarly source. The proposal includes a general description of the subject, the main question /thesis and a bibliography.
- 3) **Detailed Outline** – This is the first draft of the paper in the format of. It includes a description of the subject and an outline that also identifies the gaps in your current research.
- 4) **Final paper.**

Details and instructions are posted to Canvas.

Grading

	U	G
iClicker Quizzes	20%	20%
Exams	35%	-
Midterm (optional)	15	
Final	20	
Discussion Note/Participation	10%	10%
Reaction Papers	15%	35%
Final Paper	20%	35%
Topic		
Proposal	-	5
Outline	-	10
Final	20	20

The minimum passing score for undergraduate pass/no pass option is 70/100.

The minimum passing score for undergraduate pass/no pass option is 80/100.

POLICIES Class attendance is an important part of your learning experience. You are expected to be in class on time and stay for the entire class period. It is required to participate in group discussions. There is no attendance grade. However, to answer the quizzes and participate in group discussion /submission you must attend the class. More than 2 unexcused absence will each deduce a third of letter from final grade. (For example, B+ will be turned into B.) **4 or more absences will result in an F grade.**

iClicker quizzes are used for attendance record. If you attend the class but do not have your iClicker, I will correct your attendance record manually if you **let me know after the class AND email me the same day.**

Late submission

Note submissions are due the night before the class. Please plan accordingly and leave enough time for potential technical problems. No submission after 8:00 am of the day of discussion is accepted.

For other parts, late assignment results in a 10% score deduction per day. No submission will be accepted after a week.

Equality and Inclusion

The University of Oregon is working to create an inclusive learning environment. If there are aspects of the instruction or design of this course that result in disability related barriers to your participation, please notify me as soon as possible. I am happy to do what is necessary to provide an optimum learning environment for all students.

For more assistance, you may also contact the [Accessible Education Center](#).

Academic Integrity

At the University of Oregon, students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism.

other University policies

Refer to: <http://dos.uoregon.edu/conduct>.

SCHEDULE

Week 1

M. 1/7 **Introduction**

W. 1/9 **Spanish Renaissance INTEGRATION**

BACKGROUND READING: Whiton 312-320 + Harwood 137-146

Week 2

Graduate Paper Topic Due 1/13

M. 1/14 **English Renaissance APPROPRIATION
French Rococo**

BACKGROUND READING: Harwood 156-168 (ALT: Pile 195-200) + Parissien 49-65

W. 1/16 **Restoration to Georgian OBJECTS**

BACKGROUND READING: Harwood 232-47 (ALT: Pile 200-211)

DISCUSSION READING: Hellman, Mimi. "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France." *Eighteenth-Century Studies* 32, no. 4 (1999): 415–45.

Week 3

M. 1/21 **MLK – No Class**

W. 1/23 **American Colonial NEW HORIZON**

BACKGROUND READING : Ireland 343-358 (ALT: Harwood 175-181)

DISCUSSION READING: Jarzombek, Mark. "Corridor Spaces." *Critical Inquiry* 36 (June 1, 2010): 728–759.

Week 4

Graduate Paper Proposal Due 1/27

M. 1/28 **American Colonial con.**

BACKGROUND READING: Harwood 169-175; 248-60

W. 1/30 **Early Neoclassicism RATIONALIZATION**

BACKGROUND READING: Harwood 261-271

DISCUSSION READING: Lilley, Ed. "The Name of the Boudoir." *Journal of the Society of Architectural Historians* 53, no. 2 (1994): 193–98.

+ Urbach, Henry. "Closets, Clothes, Disclosure." *Assemblage*, no. 30 (1996): 63–73.

Week 5

M. 2/4 **Early Neoclassicism Con. HISTORY**

BACKGROUND READING: Trachtenberg 380-386 (ALT: Harwood 275-283) + Harwood 287-294

W. 2/6 **Visionary Neoclassicism Con. EXPRESSION**

BACKGROUND READING: Trachtenberg 399-413

DISCUSSION READING: Evans, Robin. "The Developed Surface: An Enquiry into the Brief Life of an Eighteenth-Century Drawing Technique." In *Toward a New Interior an Anthology of Interior Design Theory*, edited by Lois Weinthal, 1st ed. New York: Princeton Architectural Press, 2011.

Week 6M. 2/11 **MIDTERM EXAM (Undergraduate)****Industrial Revolution TECHNOLOGY**

BACKGROUND READING: Harwood 302-314 (ALT: Pile 243-249) + Markus 213-228

W. 2/13 **Industrial Revolution con.**

BACKGROUND READING: Trachtenberg 451-63

DISCUSSION READING: Benjamin, Walter. "The Work of Art in the Age of Its Technological Reproducibility [First Version]." *Grey Room*, no. 39 (2010): 11–38.

Week 7**Graduate Paper Outline Due 2/17**M. 2/18 **Eclecticism ASSOCIATION**

BACKGROUND READING: Trachtenberg 418-422, 427-429 + Harwood 411-423

W. 2/20 **Greek Revival MODERN INSTITUTIONS**

BACKGROUND READING: Harwood 328-334

DISCUSSION READING: Hamlett, Jane. "Schools for Boys." In *At Home in the Institution: Material Life in Asylums, Lodging Houses and Schools in Victorian and Edwardian England*, 62–87. Palgrave Macmillan UK, 2015.

Week 8M. 2/25 **Plantations; Shakers SURVEILLANCE**

BACKGROUND READING: Harwood 502-512 + Vlach 142-182

W. 2/27 **Victorian Interior CAPITALISM**BACKGROUND READING: Parissien 86–113DISCUSSION READING: Kuhlmann, Dörte. "Gendered Spaces." In *Gender Studies in Architecture: Space, Power and Difference*, 133–48. New York: Routledge, 2014.

Week 9M. 3/4 **Gothic Revival; Design Reform SURFACE**

BACKGROUND READING: Harwood 365-377+ Andrew Benjamin

W. 3/6 **Arts and Crafts THE LESSER ART**

BACKGROUND READING: Hinchman 367-377 (ALT: Harwood, 530-543)

DISCUSSION READING: MacDonald, Juliette. "Concepts of Craft." In *Exploring Visual Culture: Definitions, Concepts, Contexts*, 33–49. Edinburgh University Press, 2005.**Final Papers Due 3/10 – Extended deadline: 3/23**

Week 10**REVIEW WEEK – No Class****FINAL EXAM (Undergraduate): Th. 3/21 @ 10:15**