

### Current Information:

**I. A.) DEPARTMENT NAME:** Interior Design

**B.) COURSE NUMBER, and TITLE:** IND 2130 History of Interior Design 2

**C.) CREDIT HOURS:** 3    **D.) PREREQUISITES:** none

**E.) CURRENT CLASSIFICATION**

1. General Education Code:  B  C  D  H  M  N  P  S  None
2. Writing Requirement:     E2     E4     E6     None
3. Math Requirement:         M     None

### Requests:

**II. GENERAL EDUCATION**

A.) Requested Classification:  B     C     D     H     M     N     P     S

B.) Effective Date:     Fall     Spring     Summer    2013 (year)

Or

1-time Approval     Fall     Spring     Summer    \_\_\_\_\_(year)

**III. WRITING REQUIREMENT**

**MATH REQUIREMENT**

A.) Requested Classification     E2     E4     E6

B.) Effective Date:     Fall     Spring     Summer    \_\_\_\_\_(year)

Or

1-time Approval     Fall     Spring     Summer    \_\_\_\_\_(year)

C.) Assessment:

1.) What type of feedback will be provided to the student (in reference to writing skill)?

\_\_\_\_\_ Grade    \_\_\_\_\_ Corrections    \_\_\_\_\_ Drafts    \_\_\_\_\_ Other

2.) Will a published rubric be used?

## IV. ATTACH A DETAILED SYLLABUS

### V. SYLLABUS CHECKLIST

Courses that offer students General Education and/or Writing Requirement credit must provide clear and explicit information for the students about the classification and requirements.

A.) For courses with a **General Education** classification, the syllabus should include:

- Statement of the General Education Purpose of the Course with attention to the General Education Classification requested
- List of assigned General Education Student Learning Outcomes
- List of any other relevant Student Learning Outcomes
- List of required and optional texts
- Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with **Writing Requirement (WR)** classification, the syllabus should include:

- "The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning."
- "Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course."
- A statement or statements indicating that the instructor will evaluate and provide feedback on the student's written assignments with respect to grammar, punctuation, usage of standard written English, clarity, coherence, and organization
- Assignment word counts, page lengths, submission deadlines and feedback dates

Additionally, the syllabus must clearly show that the course meets the WR to

- Evaluate [2,000/4,000/6,000] written words in assignments during the semester
- Provide all feedback on assignments prior to the last class meeting

**Important note:** The following types of writing assignments **CANNOT** be used to meet the WR: teamwork, exam essay questions, take-home exams, and informal, ungraded writing assignments.

## **VI. SUBMISSION AND APPROVALS**

Department Contact:

Contact Name: Professor Margaret Portillo

Phone 392-0252 x333 Email mportill@ufl.edu

College Contact:

College Name: Design, Construction and Planning

College Contact Name: Professor Peggy Carr

Phone 392-4836 Email mcarr@ufl.edu

## **IND2130 HISTORY OF INTERIOR DESIGN 2**

University of Florida College of Design, Construction and Planning, Department of Interior Design

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# **HISTORY OF INTERIOR DESIGN 2 SYLLABUS**

**Course No: IND 2130, Section: 3288 (undergraduate) and IND 5136, Section: 1179 (graduate)**

**Days: M-W-F**

**Period 6 (12:50 am–1:40 pm)**

**Location: TBD**

**Instructor: Morris Hylton III, Assistant Professor of Interior Design**

**Teaching Assistant: TBD**

### **COURSE DESCRIPTION**

Design is a product of the period and culture in which it is created. It is a physical representation of political, religious, aesthetic, socioeconomic, or other values shared by a society. Conversely, design can be deliberately used to represent specific ideals, encourage certain activities, and thus influence society and culture. Studying the history of design is a way of exploring, comparing, and contrasting past and present cultures. Studying the history of design also provides insight into the origins and meanings of today's built environment. For professionals, knowledge of interior design history can help inform contemporary practice.

This course offers a critical overview of interior design in the nineteenth and twentieth centuries, its expression in different places and cultures, and its integral relationship with architecture and decorative arts. The course covers a period of some 200 years, spanning from ca.1800 to the present day. While the geographical emphasis is Europe and America, the course also includes design practices and traditions of non-Western cultures, such as Asia and South America.

Example interiors covered in the course include: icons, like the Modernist Bauhaus (1914) in Dessau, Germany by Walter Gropius; those that most embody their time and place, such as the Gilded-Age New York Yacht Club (1900) in New York City by Warren & Wetmore; and well-preserved case studies of specific styles including the Red House (1859) in London, England, by Philip Webb for William Morris, an example of the Arts and Crafts aesthetic.

### **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 nineteenth- and twentieth-century 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.

#### **OTHER STUDENT LEARNING OUTCOMES**

- Develop a vocabulary to describe and differentiate architecture, interiors, furnishings, and decorative arts from different time periods, cultures, and geographic locations.
- Recognize and describe associative periods and movements in art.
- Acquire basic skills for analyzing and describing interiors.
- Gain an appreciation for the built environment, its history, its development over time, and its conservation and interpretation.

#### **COURSE STANDARDS**

The learning outcomes of this course adhere to the 2009 Professional Standards established by the Council for Interior Design Accreditation including, but not limited to, the following:

##### **Standard 8. History**

**Entry-level interior designers apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context.**

##### **Student Learning Expectations**

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

Students are *able* to identify:

- b) Movements and periods in interior design and furniture.
- c) Movements and traditions in architecture.
- d) Stylistic movements and periods of art.

#### **COURSE ORGANIZATION**

Lectures, readings, supplemental materials, assignments, and exams are interrelated, learning opportunities to help students achieve course objectives. Class lectures are supported by digital images and other multi-media presentations and reinforced by readings and supplemental materials. The end of each class is reserved for questions. Students can also arrange an individual meeting to discuss questions about course content. Architectural and design terms are explained as part of class lectures.

Assignments provide students the chance to apply knowledge and skills gained in the classroom by visually describing and assessing architecture and interiors or other cultural resources. Multiple choice exams with questions based upon digital images projected during the test and assignments evaluate student progress toward meeting course objectives.

## **COURSE POLICIES**

### **Attendance**

Students are permitted a maximum of three, unexcused absences. Each additional, unexcused absence results in a student's final grade being lowered one letter-grade. (For example, a student who has an overall grade of B, but has four unexcused absences, receives a C for the course.) An attendance sheet is made available at each class. It is each student's responsibility to sign the sheet. Students are expected to be on time for class and stay the entire period. Three unexcused late arrivals (more than 10 minutes) count as an unexcused absence. Three unexcused early departures count as an unexcused absence.

### **Lectures**

During lectures and other class activities, students are asked to turn off all cell phones and to refrain from talking. Students are expected to take written notes during lectures. Laptops should only be used for taking notes. Select images and lectures will be posted on eLearning. If a student misses class, it is her or his responsibility to obtain class notes from a class member.

### **Examinations**

There will be four examinations, including a cumulative final. Exam dates are listed in a separate *Course Schedule*. Exams consist of 40 multiple choice questions relating to digital images projected during the exam. The final exam includes 60 multiple choice questions, of which 20 questions are cumulative. Questions are taken from course lectures, readings, and supplemental materials, including the list of vocabulary terms. Example questions are made available on eLearning and discussed in class prior to the exam. The instructor or a proctor and teaching assistant administer tests. Exams will have 40 questions with each worth half a point, for a total of 20 points per exam. The final exam is worth 30 points. Make-up exams will be considered only through written documentation of excusable absences.

### **Assignments**

There are two assignments to be completed by students outside the classroom. Assignment due dates are included in the *Course Schedule*. Assignment descriptions will be discussed in class and made available on eLearning one week prior to their due date. Each assignment is worth 5 points, for a total of 10 points. Make-up assignments will be considered only through written documentation of excusable absences. 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>

### **Grades**

Course grades are based on a total possible score of 100 points. The scale for letter grades is as follows:

A	92-100	4.0
A-	90-91	3.67
B+	88-89	3.33
B	82-88	3.0
B-	80-81	2.67
C+	78-79	2.33
C	72-77	2.0
C-	70-71	1.67
D+	68-69	1.33
D	58-67	1.0

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D- 55-56 0.67  
F 55 and Below 0.0

Information in regard to UF's grading policy can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**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.

**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.

**READINGS**

**Required**

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

**Recommended**

Hinchman, Mark. *History of Furniture: A Global View*. New York: Fairchild Books, Inc., 2009.

ISBN: 978-1-56367-544-7

**Supplemental**

Supplemental readings materials and additional references, including websites, will be announced in class and posted on eLearning.

Curtis, William, J.R. *Modern Architecture since 1900* (Third Edition). London: Phaidon Press, 1996.

Downing, Antoinette, F. and Scully, Vincent, Jr., J. *The Architectural Heritage of Newport Rhode Island, 1640-1915*. New York: C.N. Potter, 1967.

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

Hinchman, Mark. *History of Furniture: A Global View*. New York: Fairchild Books, Inc., 2009.

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Hitchcock, Henry-Russell and Philip Johnson. *The International Style* (Third Edition). New York: W.W. Norton & Company, 1995.

Ireland, Jeannie. *History of Interior Design*. New York: Fairchild Books, Inc., 2009.

LeCorbusier. *Towards a New Architecture*. New York: Dover Publications, Inc., 1986 (originally published in 1931).

Massey, Anne. *Interior Design since 1900* (Third Edition). London: Thames & Hudson World of Art, 2008.

Scully, Jr., Vincent J. *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright* (Sixth Edition). New Haven and London: Yale University Press, 1978.

Sparke, Penny. *The Modern Interior*. London: Reaktion Books Ltd., 2008.

Turpin, John. "A History of Women in Interior Design: A Review of Literature," *Journal of Interior Design*, 2008.

Venturi, Robert. *Complexity and Contradiction in Architecture* (Second Edition). New York: The Museum of Modern Art, 1992.

**INSTRUCTOR / TEACHING ASSISTANT CONTACT INFORMATION**

Morris Hylton III, Assistant Professor

Office: ARCH, Room 356 (third floor)

Email: [mhylton@ufl.edu](mailto:mhylton@ufl.edu) | Telephone: 392.0252, x457

Office Hours: Wednesday 2:00-4:00 pm or by appointment

**WORK PRODUCT**

All work produced in class is property of the University of Florida Department of Interior Design. Instructors will keep samples of student work.





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HISTORY OF INTERIOR DESIGN 2  
SAMPLE SCHEDULE**

Week	Date	Day	Lecture Topic, Assignment or Exam	Readings
1	January 9	M	Course Introduction	Syllabus and Schedule
	January 11	W	Late Neoclassicism	Ireland, Chapter 17, pp.429-452
	January 13	F	Late Neoclassicism, continued	Hinchman, Chapter 14, pp.317-338
2	January 16	M	No Class - Martin Luther King, Jr. Day	
	January 18	W	Victorian Period and Industrial Revolution	Sparke, Chapter 1, pp. 21-36 Hinchman, Chapter 15, pp.339-366
	January 20	F	Special Topic: St. George's Bloomsbury	World Monuments Fund <i>Icon</i> Article
3	January 23	M	Gothic Revival and Collegiate Gothic	Harwood, Chapter 31, pp.363-381
	January 25	W	Stick Style and Queen Anne	Harwood, Chapter 35, pp.425-439
	January 27	F	Renaissance Revival and Exoticism	Harwood, Chapter 32, pp.381-395; Chapter 34, pp.411-425
4	January 30	M	Beaux Arts Classical Eclecticism	Harwood, Chapter 37, pp.452-469
	February 1	W	Special Topic: Strawberry Hill	World Monuments Fund <i>Icon</i> Article
	<b>February 3</b>	<b>F</b>	<b>Exam No. 1</b>	
5	February 6	M	New and Mass Consumed Interior	Spark, Chapters 2-3, pp.37-72
	February 8	W	Arts and Crafts	Massey, Chapter 1, pp. 7-30 Hinchman, Chapter 16, pp.367-386 Harwood, Chapter 42, pp. 530-544
	February 10	F	No Class	
6	February 13	M	Aesthetic Movement and Vienna Secession	Massey, Chapter 2, pp.31-62; Harwood, Chapter 41, pp.513-530
	February 15	W	Art Nouveau	Harwood, Chapter 44, pp.559-577 Hinchman, Chapter 19, 431-452
	February 17	F	Shingle Style and Chicago School	Scully, Chapters 5-8, pp.71-154 Harwood, Chapter 43, pp.544-559
7	February 20	M	Modern Forerunners	Harwood, Chapter 47, pp.603-614
	February 22	W	Deutsche Werkbund and Bauhaus	Curtis, Chapter 11, pp. 183-199
	February 24	F	Interior Design Profession, Part 1 <u>Assignment No. 1 Due</u>	Massey, Chapter 5, pp. 123-145
8	February 27	M	Special Topic: Villa Tugendhat	World Monuments Fund <i>Icon</i> Article
	<b>February 29</b>	<b>W</b>	<b>Exam No. 2</b>	
	March 2	F	No Class - Spring Break	
9	March 5	M	No Class - Spring Break	
	March 7	W	No Class - Spring Break	
	March 9	F	No Class - Spring Break	
10	March 12	M	International Style	Curtis, Chapter 15, pp.257-273 Selection from <i>The International Style</i> MoMA catalog
	March 14	W	Art Deco and Moderne	Massey, Chapter 4, pp.91-122; Hinchman, Chapter 22, pp.515-542
	March 16	F	Frank Lloyd Wright	Curtis, Chapter 7, pp.113-123
11	March 19	M	FLW Documentary, Part 1	
	March 21	W	FLW Documentary, Part 2	
	March 23	F	Fallingwater Documentary	
12	March 26	M	Franco Modernism: Le Corbusier	Curtis, Chapter 10, pp.163-182 Le Corbusier's <i>Toward a New Architecture</i>
	March 28	W	Scandinavian Modern	To Be Announced
	March 30	F	Mid-Century Modernism in U.S.	Harwood, Chapters 53 and 54, pp.684-718

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SAMPLE SCHEDULE**

<b>Week</b>	<b>Date</b>	<b>Day</b>	<b>Lecture Topic, Assignment or Exam</b>	<b>Readings</b>
13	April 2	M	Mid-Century Modern Furniture and Modernism Abroad	Curtis, Chapter 22, pp.395-415; Ireland, Chapter 22, pp.531-541 Curtis, Chapter 27, pp.491-513
	April 4	W	No Class - Interior Design Selective Admissions	
	April 6	F	Special Topic: Riverview High School	Hylton, Riverview High School essay from <i>Modernism at Risk</i>
14	<b>April 9</b>	<b>M</b>	<b>Exam No. 3</b>	
	April 11	W	Special Topic: Louis Kahn - <i>My Architect</i>	
	April 13	F	Special Topic: Louis Kahn - <i>My Architect</i>	
15	April 16	M	1960s Pop and Op Design	To Be Announced
	April 18	W	Italian Modern and Deconstructivism	To Be Announced
	April 20	F	Special Topic: A. Conger Goodyear House <u>Assignment No. 2 Due</u>	World Monuments Fund <i>Icon</i> Article
16	April 23	M	Sustainable Interiors	Massey, Chapter 9, pp.219-250
	April 25	W	Final Exam Review	
	<b>May 3</b>	<b>Th</b>	<b>Final Exam</b>	