

Pratt Institute – Department of Art History (718) 636-3598

History of the Interior — H 609

Fall 2004

Mondays: 10:00-11:50 AM

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Office Hours: by Appointment

OUTLINE

This course explores periods and modes in the history and theory of interior design in the western world. Focusing on the changing notions of comfort, style, forms, and social significations, the course examines concrete accoutrements of living, while looking into furniture and furnishings, interiors, metalwork, ceramics, glass, and the other decorative features and accessories of domestic life, as well as in architectural forms as they developed over these periods. The main objective of the course is to provide students with tools to develop a critical thinking and to be able to analyze of the way in which physical environments were set within broader social, political, and economic frameworks of the societies that produced them.

REQUIREMENTS

Final Exam 15%

Preceptorials 25%

Research papers and Oral Presentations 60%

PRECEPTORIAL

Preceptorials typically focus on the material studied in class. For each Preceptorial, students have to prepare reading assignments. The texts are all theoretical and primary writings, focus on various issues related to design history and theory. Students must read the assigned material thoroughly, and are required to participate in the discussions, while expected to demonstrate knowledge, understanding, and critical thinking of the material.

PRESENTATIONS AND RESEARCH PAPERS

The most important piece that each student is required to produce for this course is a research paper, which will be orally presented in class. Each student is assigned an architect/designer, who was active during the nineteenth and twentieth centuries. All of these figures have left their marks on the development of design history. The first stem consists of conducting a thorough research, and producing a preliminary bibliography, which will be handed on September 20th. This bibliography would typically include all secondary sources and relevant primary sources, which you plan to consult when researching for the final paper. The list includes also all libraries and archives, where the research will be conducted.

In the second step, following a thorough study of the architect/designer you have assigned, you will select a single interior produced by her/him as the topic of your paper. This space you will be selecting is the one you believe to be the best produced by that artist. It is not necessarily the most well-known or publicized, but simply the greatest of all. Your mission is to place the selected interiors against other work produced by the same artist as well as others of her/his period and to explain what makes this work great and valuable. Typically, the work

you select would be valuable not only in visual and aesthetic terms, but also as a commodity of nationalistic production, historical, and social value.

The final paper consists of a short introduction of the discussed interior, but the main objective is to defend your selection, identifying the historical and design significance of the space. Your work on this project must be conducted throughout the ENTIRE course of the semester, and in the relevant libraries and archives. It is your responsibility to give me an update on your progress on a REGULAR BASIS. The research paper is consisted of no longer than 10 pages of double-spaced text (excluding footnotes, bibliography, and figures), must conform to style guidelines established by a standard resource such as the Chicago Manual of Style. Papers must include full citations and bibliography, as well as illustrations, and will be handed in two copies. The oral presentations, of about 15-20 minutes long, must be accompanied by visual images in the form of slides or digital presentations. This is your most substantial work in this course and must be handled as such.

ATTENDANCE

Pratt's policy regarding attendance applies to this course: three or more unexcused absences per term will result in a full letter grade reduction in the final mark for that class (e.g. from a "B" to a "C"); four or more unexcused absences will result in an "F" for the class; two late arrivals or early departures from class will count as a single absence; Attendance will be taken promptly by the instructors at the beginning of the class. All students arriving after attendance has been taken will be considered "late."

LIST OF ARCHITECTS/DESIGNERS FOR RESEARCH PAPERS

1. Henry van de Velde
2. Bruno Paul
3. [Richard Riemerschmid](#)
4. Eileen Gray
5. Josef Hoffmann
6. Verner Pantón
7. Herter Brothers
8. Jacques-Emile Ruhlmann
9. André Mare
10. Charles Rennie Mackintosh
11. Greene & Greene
12. Charles-Edouard Jeanneret
13. Lily Reich
14. Ogden Codman
15. Louis C. Tiffany and Associated Artists
16. Maurice Dufrené

SYLLABUS

1. August 30th

Introduction to Course

Classicism – Neoclassicism

The arts of Greece and Rome, known as Classical Art have left an aesthetic legacy that have shaped the entire course of Western art. This is true not only with painting and sculpture, but with design concepts as well. The lecture explores classicism as being formulated by the Greeks, and then moves to the classical revivals, with a focus on the emergence of the classical ideal in form and style. An emphasis on the functional and decorative objects, which were so highly valued in ancient times and their legacy in later eras.

A Session at the Pratt Library

2. September 13th

The Middle Ages and their Revival

The decorative arts of the Middle Ages (sixth through the fourteenth centuries) are the subject of this lecture, and they are discussed within cultural and historical contexts. The lecture focuses particularly on furniture, tiles, and portable objects of ivory and metals, all of which were created as integral visual experience of the religious and domestic spaces. It concludes with the Gothic Revival as a style that grew in Great Britain and extended throughout Europe and the United states.

Bibliography

Megan Aldrich and Paul Attenbury, eds., *A. W. N. Pugin: Master of Gothic Revival* (New York, New Haven: The Bard Graduate Center for Studies in the Decorative Arts, Yale University Press, 1995); Michael J. Lewis, *The Gothic Revival* (New York: Thames and Hudson, 2002); Susan B. Matheson, *Modern Gothic: the Revival of Medieval Art* (New Haven: Yale University Art Gallery, 2000)

Reading:

Giles Worsley, “The Origins of the Gothic Revival: A Reappraisal,” in *transactions of the Royal Historical Society* 6th se., 3 (1993): 105-151.

3. September 20th

The Age of the Rococo

French design and decorative arts during the reign of Louis XV, when France produced the most innovative, luxurious, and original style, becoming the leading taste-maker in the Western world. The Rococo style, which was born in Paris became highly influential in other countries, such as England, Germany, and the America. English Rococo in the age of Thomas Chippendale and its American adaptation are presented against the origins of the rococo.

Bibliography

Katie Scott, *The Rococo Interior: Decoration and Social Spaces in early Eighteenth-Century Paris* (New Haven: Yale University Press, 1995); John Whitehead, *The French Interior in the Eighteenth Century* (London: Laurence King Publishing, 1992); Morrison H. Heckscher, and Leslie Greene Bowman, *American Rococo, 1750-1775: Elegance in Ornament* (New York: The Metropolitan Museum of Art, 1992).

Preliminary Bibliography for Research Paper DUE.

4. September 27th

Germany and the Creation of National Design

The age of Biedermeier in the German-speaking world, the creation of the ideal “everyday home,” and the work of Karl Friedrich Schinkel in Berlin are the subject of this lecture. Central to this period is the first creation of German nationalistic design during the first two decades of the nineteenth century.

Bibliography

Katell le Bourhis, ed., *The Age of Napoleon: Costume from Revolution to Empire, 1798-1815* (New York: The Metropolitan Museum of Art, H.N. Abrams, 1989); *Vienna in the Age of Schubert: the Biedermeier Interior 1815-1848* (London: Elron Press Ltd., 1979); Michael Snodin, *Karl Friedrich Schinkel* (London: The Victoria and Albert Museum, 1992); Georg Himmelheber, *Biedermeier Furniture* (London: Faber and Faber, 1974).

5. October 4th

PRECEPTORIAL READING

Heinrich Hübsch, “In What Style Should We Build?” (1828)

Session: Research Papers

6. October 11th

Domestic Interiors of the Nineteenth Century

Domestic interiors of the nineteenth century are analyzed in the context of industrialization, historicism, eclecticism, change in style and fashions in the decorative art, and the social and emotional associations of the designed interior. The “battle of styles,” the issue of revivalism and the discourse of the copy, the tension between industrialization and craftsmanship are discussed as well as the concept of the home as women’s sphere, the emergence of the middle class domestic ideal.

Bibliography

Jane Hunter, *How Young Ladies became Girls: the Victorian Origins of American girlhood* (New Haven: Yale University Press, 2002); Inga Bryden and Janet Floyd, eds., *Domestic Space: Reading the Nineteenth-Century Interior* (Manchester, New York: Manchester University Press, 1999); Berry B. Tracy, *19th-century America: Furniture and other Decorative Arts* exh. Catalogue (New York: the Metropolitan Museum of Art, 1970); Kenneth L. Ames, *Death of the Dining Room and Other Tales of Victorian Culture* (Philadelphia: Temple University Press, 1992); V. Dickerson, *Keeping the Victorian House* (New York: Garland, 1995); M. Girouard, *The Victorian Country House* (New Haven: Yale University Press, 1979); K. Grier, *Culture and Comfort: Parlor Making and Middle-Class Identity* (Washington: Smithsonian Institute Press, 1988)

Reading:

Emma Ferry, “‘Decorators May be Compared to Doctors’: An Analysis of Rhoda and Agnes Garrett’s Suggestions for House Decoration in Painting, Woodwork, and Furniture,” *Journal of Design History* 16 (1) (2003): 15-33.

7. October 18th

The Reformers

John Ruskin, the Pre-Raphaelites Brotherhood, and William Morris are the figures that revolutionized the concepts of interior design, challenging the domestic sphere for the modern society. This lecture examines the revolutionary ideology formulated by these figures and traces the way in which those ideas succeeded in transforming the appearance of the modern home in the entire western world.

Bibliography

Timothy Hilton, *The Pre-Raphaelites* (London: Thames and Hudson, 1970); Stephen Wildman and John Christian, *Edward Burne-Jones Victorian Artist-Dreamer* (New York: The Metropolitan Museum of Art, Abrams, 1999); Linda Parry, ed., *William Morris* (London: The Victoria and Albert Museum, 1996).

8. October 25th

The Arts and Crafts Movement

The creation of British national conceptions and styles in domestic and public architecture and interiors. The utopia and design, the adoption of the vernacular into the main stream of design, and the spread of this ideology in Britain and the United States.

Bibliography

Peter J. Davey, *Arts and Crafts Architecture* (London: Phaidon, 1995); Mark A. Hewitt, *Gustav Stickley's Craftsman Farms: the quest for an arts and crafts utopia* (New York: Syracuse University Press, 2001).

9. November 1st

Midterm

10. November 8th

International Exposition Paris: Art Nouveau

The style in French design at turn of the twentieth century is known as Art Nouveau. This lecture traces the origins of the style, with the revival of the crafts, the creation of the "Moderne," and the emergence of visual culture as an expression of French national identity. French design is put in the context of Belgium and British contemporary sources.

Bibliography

Amy Ogata, *Art Nouveau and the Social Vision of Modern Living: Belgian Artists in a European Context* (New York: Cambridge University Press, 2001); Lanier F. Graham, *Hector Guimard* (New York: the Museum of Modern Art, 1970); Clair Frèches-Thory, *The Nabis: Bonnard, Vuillard, and their circle* (New York: Abrams, 1991); Nancy J. Troy, *Modernism and the Decorative Arts in France* (New Haven: Yale University Press, 1991)

11. November 23rd

Vienna: Early Modernism

Early modernism in Vienna as being formulated in the architecture of Otto Wagner, who was working during the last decades of the nineteenth century. The work of Josef Hoffmann and Adolf Loos are both examined in the light of the contributions of these architects to the emergence of modernism.

Bibliography

Eduard F. Sekler, *Josef Hoffmann: the Architectural Work* (Princeton, NJ: Princeton University Press, 1985); Werner Oechslin, tras. By Lynette Widder, *Otto Wagner, Adolf Loos, and the Road to Modern Architecture* (New York, Cambridge: Cambridge University Press, 2002); Roberto Schezen, introduction by Kenneth Frampton, building descriptions by Joseph Rosa, *Adolf Loos: Architecture 1903-1932* (New York: Monacelli Press, 1996); Leslie van Duzer, Kent Kleinman, foreword b y John Hejduk, *villa Müller: a work of Adolf Loos* (New York: Princeton Architectural Press, 1994);

STUDENTS PRESENTATIONS

12. November 30th

German Modernism

The lecture explores the variety of expressions and ideologies that had shaped German Modernism during the early part o the twentieth century, from the vernacular-neoclassical revival, through Expressionism, and the *Neue Sachlichkeit* and *Neue Bauen*.

Bibliography

Barbara Miller Lane, *Architecture and Politics in Germany, 1918-1945* (Cambridge, Massachusetts, London: Harvard University Press: 1968); Barbara Miller Lane, "National Romanticism in Modern German Architecture," in Richard A. Etlin, ed., *Nationalism in Visual Arts* (Washington: National Gallery of Art, 1991): 111-148; Kathleen James, *Erich Mendelsohn and the Architecture of German Modernism* (Cambridge: Cambridge University Press, 1997); Paul Scheerbart, *The Gray Cloth* with introduction by John S. Stuart (Cambridge: MIT Press, 2001); Winfried Nerdinger, Manfred Speidelcon Kristiana Hartmann, Matthias Schiren, *Bruno Taut: 1880-1938* (Milano: Electra, 2001); Peter Lasko, *The Expressionist Root of Modernism* (Manchester, New York: Manchester University Press, 2003); Terence Riley, *Mies in Berlin* (New York: The Museum of Modern Art, 2001); Ullrich Schwarz, ed., *New German Architecture: A Reflexive Modernism* (Ostfildern-Ruit: Hatje Cantz, 2002); Stanford Anderson, *Peter Behrens and a New Architecture for the Twentieth Century* (Cambridge, Massachusetts: MIT Press, 2000).

STUDENTS PRESENTATIONS

13. November 22nd

STUDENTS PRESENTATIONS

14. November 29th

STUDENTS PRESENTATIONS

15. December 13th

STUDENTS PRESENTATIONS

FINAL EXAM