



Interieurgeschiedschrijving en de opvatting van het begrip 'interieurontwerp'.

sam vanhee

ingenieur-architect
doctor-assistent interieurarchitectuur

[Home](#) > [Kalender](#) > Studiedag: Interieurgeschiedenis van woonhuizen

Studiedag: Interieurgeschiedenis van woonhuizen

Zaterdag 13 december 2025 | 10:30 tot 14:30 uur | Documentatiecentrum Vlaams-Brabant in Leuven

Wat gebeurde achter de muren van historische huizen? Hoe richtten bewoners hun leefruimte in? Wat vertellen interieurs over wooncultuur door de eeuwen heen? Ontdek het tijdens onze studiedag.

Je krijgt inzicht in de **interieurgeschiedenis van woonhuizen van de 16de tot de 20ste eeuw**. Tijdens deze studiedag krijg je toegang tot de bronnen, concepten en methodes die je helpen historische interieurs te begrijpen. Deze kennis is onmisbaar voor wie erfgoed beheert, restaureert of herbestemt.

screenshot webpagina studiedag 'interieurgeschiedenis van woonhuizen'. (bron: www.vlaamsbrabant.be/nl/activiteiten/studiedag-interieurgeschiedenis-van-woonhuizen, laatst geraadpleegd op 4/12/2025)

The Emergence of the Interior

Architecture, Modernity, Domesticity

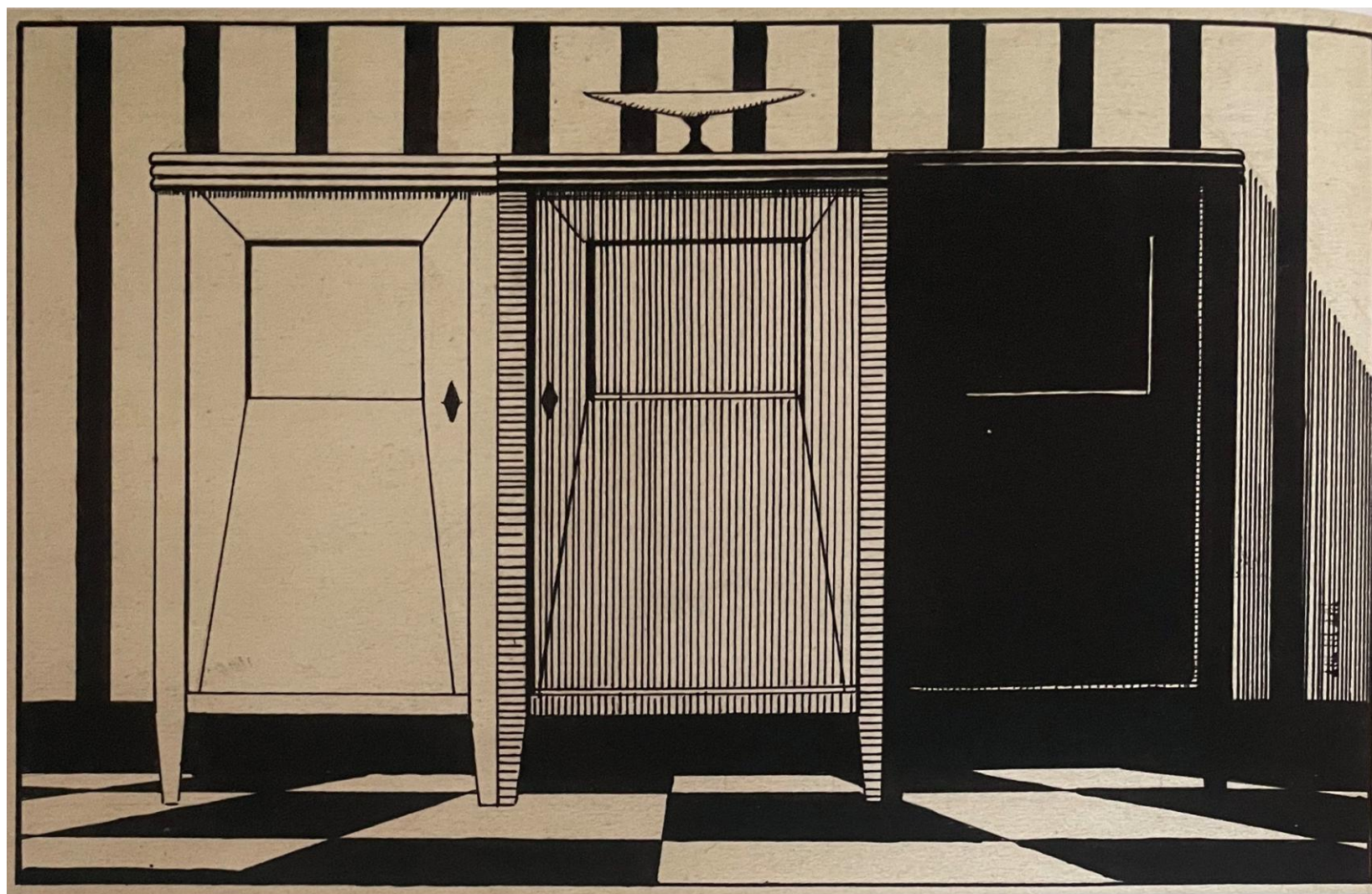


Charles Rice

“*The Emergence of the Interior* considers how the concept and experience of the domestic interior have been formed from the beginning of the nineteenth century. It considers the interior’s emergence in relation to the thinking of Walter Benjamin and Sigmund Freud, and, through case studies, in architecture’s trajectories toward modernism.

(...) It was only from the beginning of the nineteenth century, however, that the interior came to mean ‘The inside of a building or room, esp. in reference to the artistic effect; also, a picture or representation of the inside of a building or room.’”

- Charles Rice in *The Emergence of the Interior. Architecture, Modernity, Domesticity* (2007).



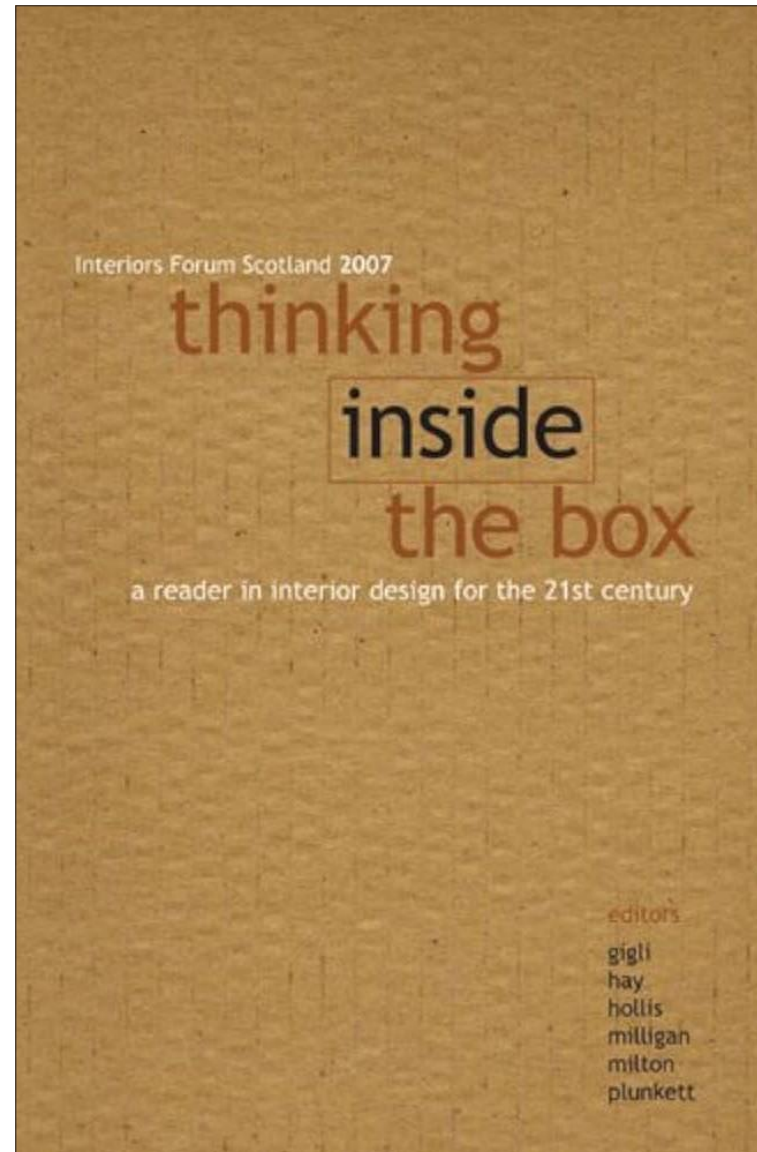
ontwerp voor buffetkast door marcel-louis bagniet, 1923. (collectie civa)



modelappartement ontworpen door jules de roover voor de tentoonstelling 'goed wonen', 1953.
(collectie vai)



links: portretfoto van edith farnsworth. rechts: portretfoto van truus schröder.



“Interiors is an evolving yet slippery discipline. Whilst the interior is everywhere, it is nevertheless ephemeral and difficult to define. The interior domain is itself saturated with the everyday artefacts of consumption; it’s a platform in which to project lifestyle; a place to benchmark fashionable social mores, to test patterns of behaviour and ritual; and the place of dwelling, sanctuary, memory and association. Interiors is becoming an increasingly diverse field of spatial design enquiry which – through education at least – operates without that familiar artefact framework so common to partner disciplines of arts, product and fashion.”

- Gigli et al. in *Thinking Inside the Box: A Reader in Interior Design for the 21st Century*. (2007)

Introduction: Professionalization as a Focus in Interior Design History

Grace Lees-Maffei

In the industrialized West, the design of the interior has been conceptualized as a domestic and amateur phenomenon, and the domestic interior has been conceptualized as a feminine realm. This introductory article aims to overcome the tendency to conflate the interior, the domestic, the amateur and the feminine in three ways. Firstly, it engages with a broad definition of the interior, encompassing professional and amateur spaces in both domestic and extra-domestic contexts. Secondly, it examines processes of professionalization which, from 1870 to 1970, moved the practice and product of interior design beyond its amateur origins. Thirdly, the association of femininity and domesticity so fundamental to Western patriarchal society is here replaced with a concern for the professional practice of women, and men, as gendered subjects. These points are addressed in turn in the three parts of the article. This article argues for analysis of the historical processes by which professional status is conferred upon the act of designing. Professionalization is an extremely useful and revealing focus for understanding the genesis, characteristics and significance of interior design and design and its histories more broadly.

Keywords: design history—gender—historiography—interior design—professionalization

I. Contexts and Definitions: Professional/Domestic/Amateur/Feminine

‘Professionalizing Interior Design 1870–1970’ goes beyond analysis of designers, whether professional or amateur, and their work; it holds up for examination the processes of professionalization in order better to understand design, its objects, processes and histories.

A number of factors make interiors particularly difficult to analyse. They are rarely designed by one person for one person. They are composed of a wide variety of objects. Both interiors and the objects they contain are subject to continual use and modification (with a few exceptions). Historical records for interiors are difficult to retrieve, especially for the period prior to the invention of photography (and the interior is difficult to capture photographically). Interiors are not mobile, so they present particular problems of display. Above all, many interiors are private, posing additional challenges to the scholar. Notwithstanding these difficulties, the history of interior design has

proved to be an enduring concern for design reformers, interior decorators, connoisseurs, curators, design historians and scholars in a range of related disciplines.

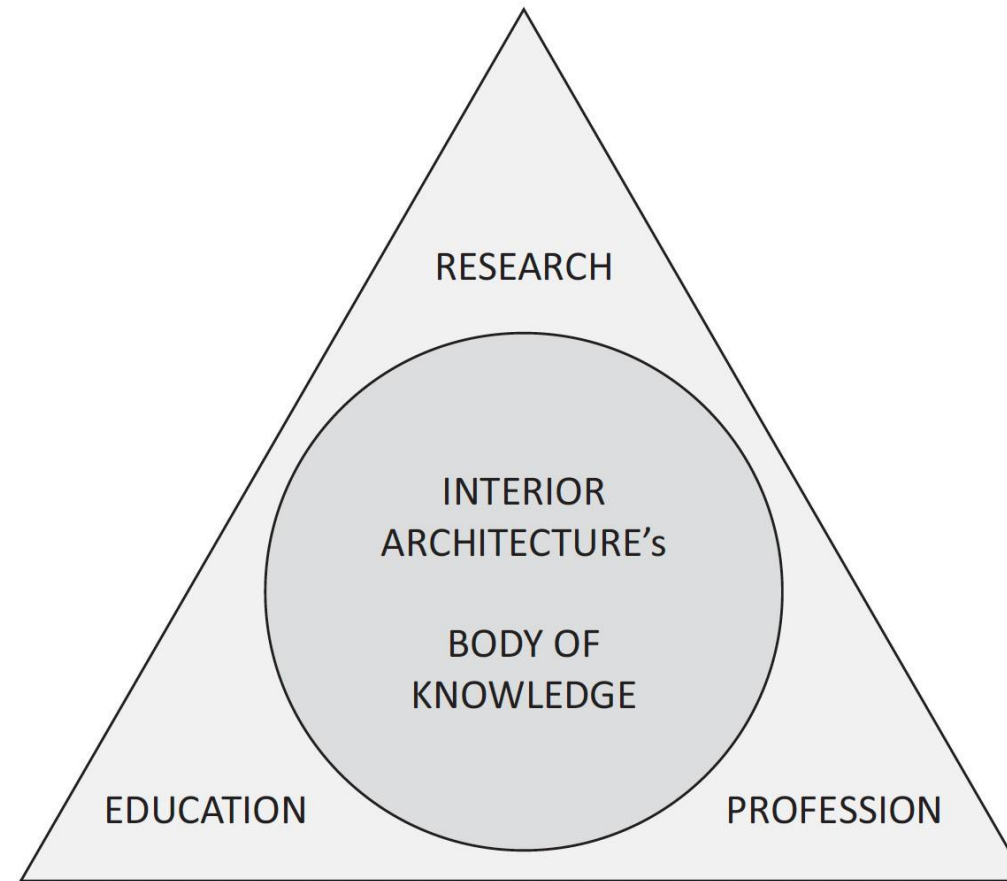
‘Professionalization’ here refers to the process of developing an activity into a generally recognized profession, through the setting up of professional organizations, the articulation and monitoring of standards and codes of conduct, the institution of clear educational routes and means of assessment, networking and gate keeping. There exist more general senses of professionalism as the opposite of amateur, and as a paid activity, neither of which is sufficient to indicate a professionalized field. To professionalize, interior design has needed to shift its emphasis from taste to skill, and interior designers have necessarily asserted their expertise and authority, often working as advisers and practitioners.

Polemics on contemporary design by designers and design reformers, from Gottfried Semper and Christopher Dresser onwards, provide much valuable information about the history of the interior, as do advice

“A number of factors make interiors particularly difficult to analyse. They are rarely designed by one person for one person. They are composed of a wide variety of objects. Both interiors and the objects they contain are subject to continual use and modification (with a few exceptions). Historical records for interiors are difficult to retrieve, especially for the period prior to the invention of photography (and the interior is difficult to capture photographically). Interiors are not mobile, so they present particular problems of display. Above all, many interiors are private, posing additional challenges to the scholar”

- Grace Lees-Maffei in ‘Introduction: Professionalization as a Focus in Interior Design History.’ (2008)

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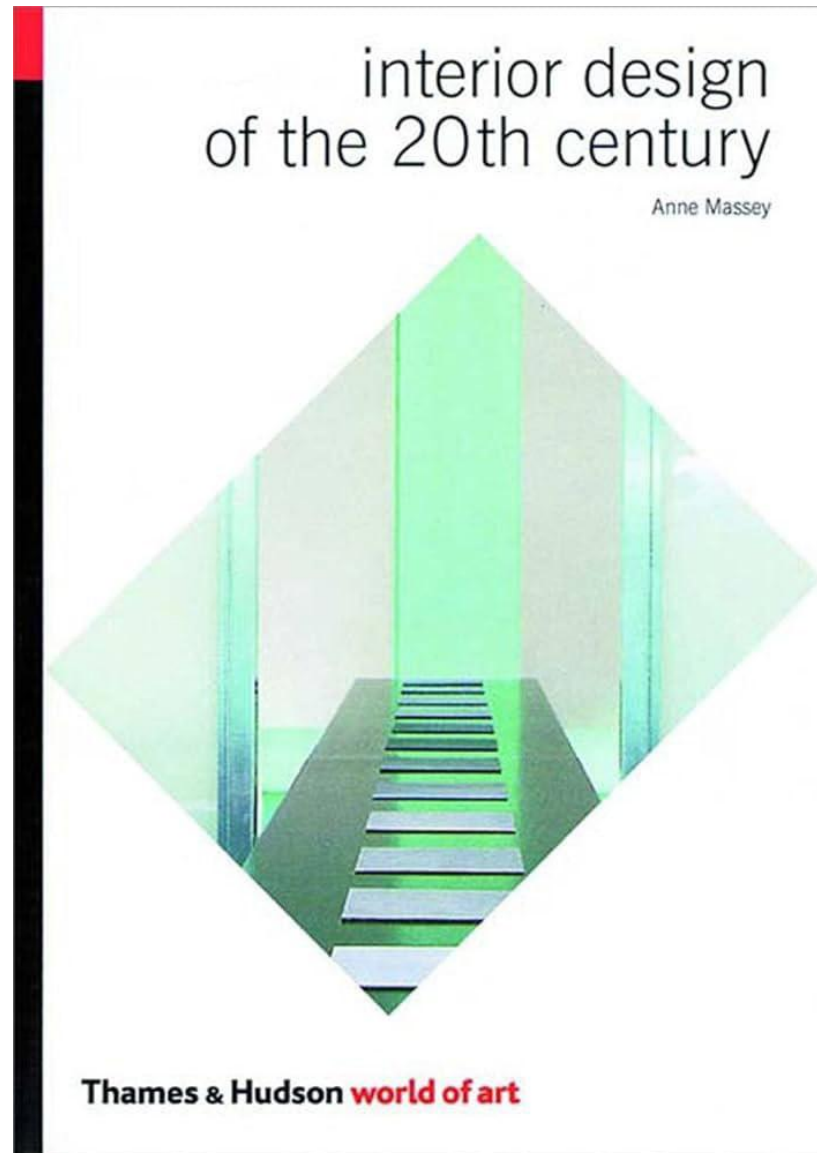


de vier dimensies van interieurarchitectuur volgens ellen klingenberg,
2005. (bron: 'interspace')

interieurontwerpgeschiedenis

geschiedenis van interieurontwerp





“From the nineteenth-century Arts and Crafts movement to the present day - including discussions about Art Nouveau, Bauhaus, the Modern Mouvement and Art Deco through Hi-Tech and green design - every style of interior design is charted in this concise, wide-ranging and indispensable critical survey. Interior design in the twentieth century saw many changes in direction, all documented and discussed here, with the emergence of professional ‘interior decoration’ and its evolution into interior design.”

- Anne Massey in *Interior Design of the 20th Century* (2001).

To Peter, Louise and Amy

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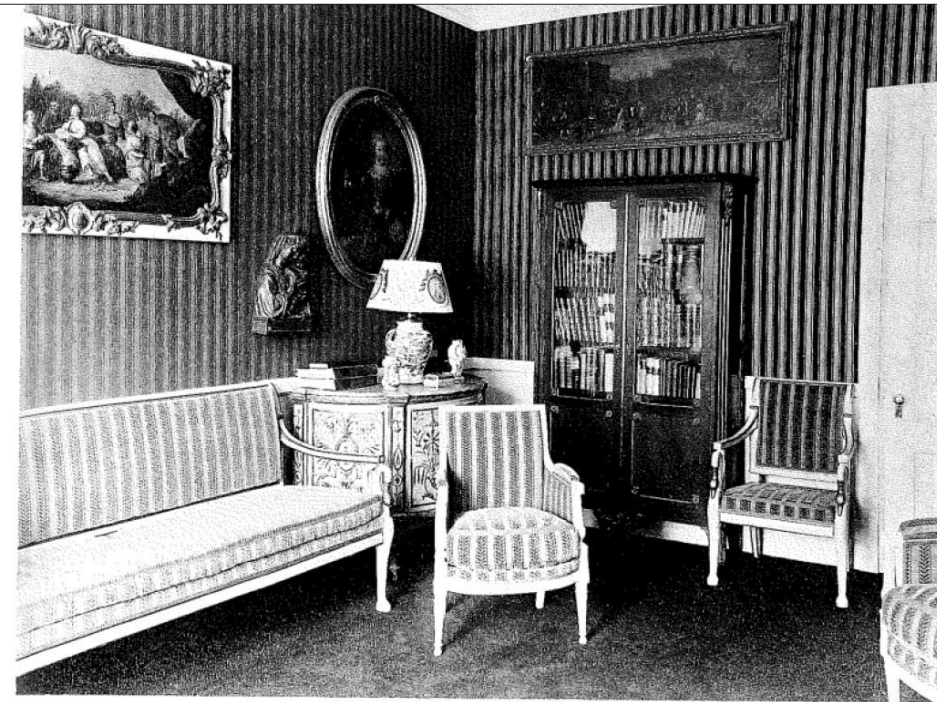
Contents

Foreword	6
1 Reforming Victorian taste	7
2 The search for a new style	31
3 The Modern Movement	63
4 Art Deco and the Moderne	91
5 The emergence of interior decoration as a profession	123
6 Post-war Modernism	145
7 Consumer culture	163
8 The Post-Modern era	195
Select Bibliography	219
Acknowledgments	221
Sources of Illustrations	221
Index	222

Inspired by the suffragette movement in America, women strove to establish economic independence from husbands or fathers, and one of the means open to them was the orchestration of the overall appearance of pre-existing rooms. This rôle has changed little since the 1900s. Decorators are chiefly responsible for selecting suitable textiles, floor- and wall-coverings, furniture, lighting and an overall colour-scheme for rooms which may already contain some of these elements. The interior decorator is rarely responsible for structural alterations which are the preserve of the architect.

Interior decoration never enjoyed the status of architecture or even interior design, being regarded as a branch of fashion. This could be explained by its ephemeral nature, for few schemes remain intact for any length of time. The lack of seriousness associated with interior decoration could also be explained by the dominance of women in the profession's early days. The Victorian middle-class woman was expected to stay at home and manage the household and servants. The decoration of the domestic interior was a respectable pastime which allowed women some control over their environment. Periodicals such as *Home Chat* (1895–1968) as well as various home manuals advised on the selection of furniture and furnishings and the application of decorating techniques such as stencilling. As Jacob von Falke, vice-director of the Austrian Museum of Art and Industry, described the position in the popular American edition of *Art in the House* (1879): 'taste in woman may be said to be natural to her sex. She is the mistress of the house in which she orders like a queen.'

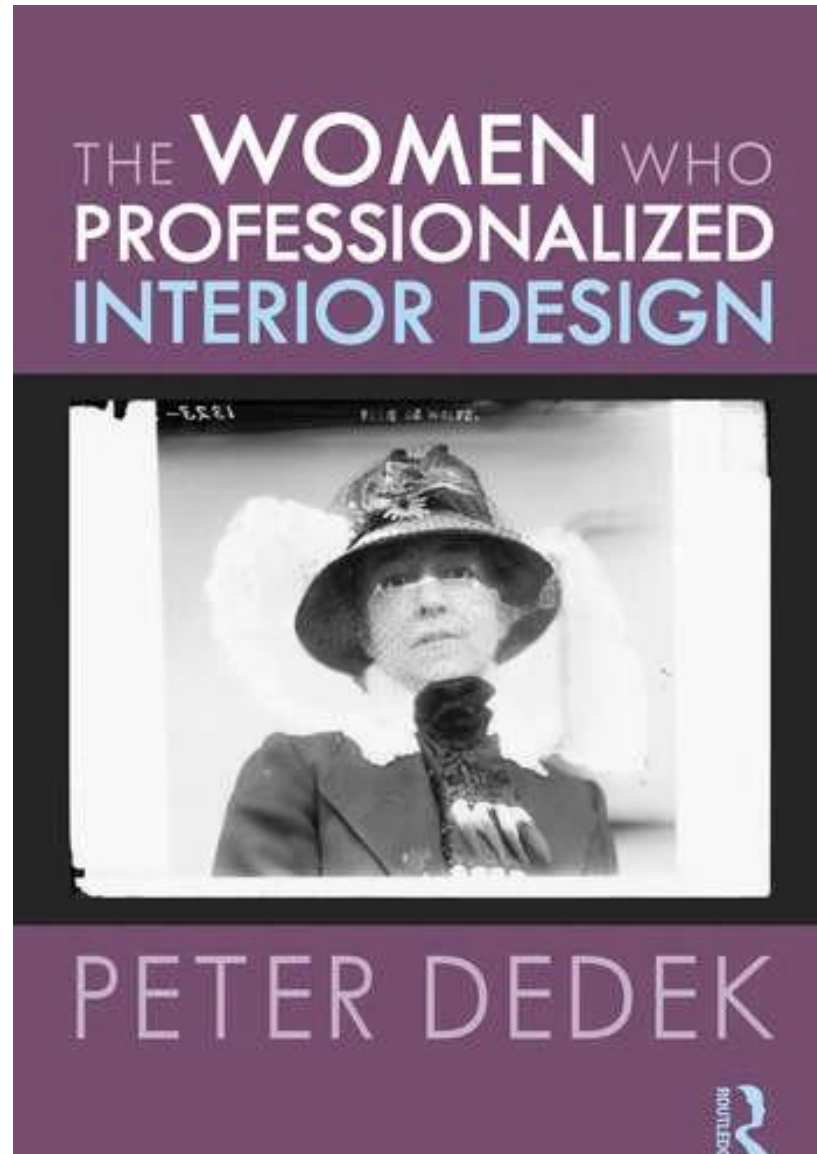
The extension of the traditional female role into professional practice began in America where women were less restricted by established codes of behaviour. Candace Wheeler (1827–1923) was an American textile designer who did much to further the cause of women's professional employment when in 1877 she established the New York Society of Decorative Art to educate women and find outlets for their handicrafts. As Wheeler commented, the new Society 'opened the door to honest effort among women', and, 'if it was narrow, it was still a door . . . the idea of *earning* had entered into the minds of women'. In 1879 Wheeler went on to establish L.C. Tiffany and Associated Artists with Louis Comfort Tiffany, the son of the founder of Tiffany and Co., and in 1883 she formed a breakaway company run entirely by women, Associated Artists, which became one of the most successful decorating firms in America, designing interiors, wallpaper, fabrics and embroidery in a style inspired by the British Arts and Crafts and Aesthetic Movements. She shared the



102 The 'Old French look'. Ogden Codman Jr.: parlour for the future novelist Edith Wharton, New York, c. 1903

secret of her success in the book *Principles of Home Decoration With Practical Examples* (1903), and publicized her encouragement of professionals in an article entitled 'Interior Decoration as a Profession for Women' in *The Outlook* magazine in 1895. This marked the beginning of the social acceptability of such a career for women.

Interior decoration gained status with the publication in 1897 of *The Decoration of Houses* by the future novelist Edith Wharton and architect Ogden Codman. The book set a precedent for all subsequent decorating activity by equating 'natural good taste' with English, Italian and French models from the Renaissance onwards. There was particular emphasis in the book on French eighteenth-century interiors which was to inspire a lasting admiration among decorators and their clients for the 'Old French look'. The comparative simplicity of Louis XV, Louis XVI and Directoire furniture was preferred to the overblown revivalism of the later nineteenth century. The parlour designed by Ogden Codman for Wharton at 884 Park Avenue, New



“The Women Who Professionalized Interior Design explores the history of interior decoration and design from the late nineteenth century to the present, highlighting the careers and contributions of significant American female interior designers who were instrumental in the creation of the field of residential and commercial interior design in the United States. This book explores how interior design emerged as a distinct, paying occupation in the nineteenth century.”

- Peter Dedek in *The Women Who Professionalized Interior Design* (2022).

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CONTENTS

<i>Acknowledgement</i>	<i>vi</i>
Introduction: The Women Who Professionalized Interior Design: Introduction and Thesis	1
1 Architects, Furniture Salesmen, and Upholsterers: The Origins of Interior Design: 1700s–1860s	6
2 The Feminization of Interior Decoration: 1840s–1910s	31
3 Reforming Victorian Chaos: 1860s–1910s	47
4 The High Society “Lady” Decorators: 1900s–1950s	76
5 Turf, Taste, and Gender: Fraught Relationships Among Interior Decorators, Designers, and Architects: 1840s–1980s	112
6 “Decorators May be Compared to Doctors”: The Professionalization of Interior Design and the Female Interior Designer: 1870s–2000s	139
<i>Index</i>	161

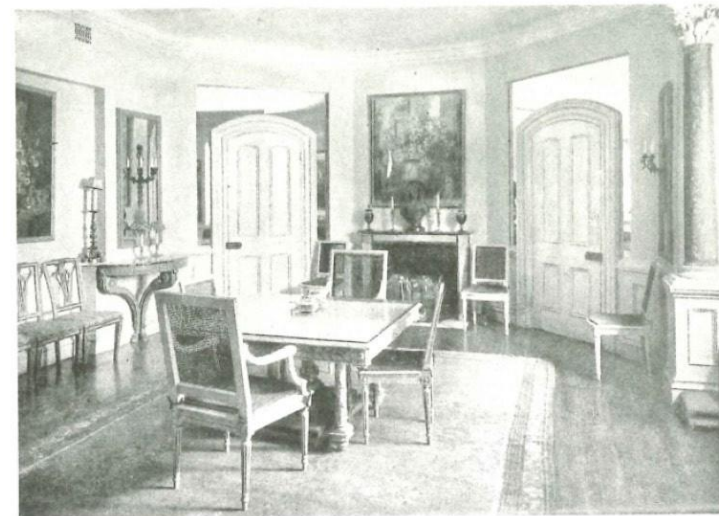


FIGURE 4.3 Elsie de Wolfe's dining room in New York designed by de Wolfe Ogden Codman around 1910.

amassed a vast collection of antique French Baroque and Neoclassical furniture dating from before the French Revolution, exactly the kind of pieces Elsie would use extensively in her own and her clients' interiors.

As de Wolfe continued to act, receive bad reviews, and age, her stage career wound down in the first years of the twentieth century forcing her to consider other options. With Marbury's encouragement, Elsie leveraged her the notoriety as an actress and socialite and used her social connections to become a professional decorator.¹² De Wolfe would emphasize her talent and "taste" rather than her professional experience or academic training, as she had neither. Addressing her lack of formal design education, she wrote, "Sitting in my office one day when I was measuring a tapestry to calculate its proportion to the room for which it was intended, she [de Wolfe's mother] said, 'See here. I'm your mother and you can't fool me. Where did you learn all of this stuff about measure and proportion? 'I don't know, Mother,' I replied. 'It just came to me. I guess it must have been in my heart.'"¹³ At the time, claiming to have innate talent and possessing "good taste" and being from a "good family" could mean as much, if not more than having a degree in art or interior decorating or even architecture. De Wolfe's potential clients eagerly wanted to exploit her reputation to project a posh and sophisticated class identity through the fashionable furnishings and accessories she selected and arranged.

De Wolfe's first big break came in 1905 when Elizabeth Marbury convinced Stanford White, one of the most renowned architects in the country at the time,

to invite her to decorate the interior of the Colony Club, a new exclusive women's social club in New York City modeled on traditional upper-class men's clubs. Marbury had helped establish the Colony Club, and her influence held weight. Although the proposed club had many high society benefactors, it became a flashpoint in the battle for women's rights.¹⁴ Conservatives attempting to defend the prevailing patriarchal social order saw the club as an affront to the notion of separate spheres, because it would provide an unsupervised, semi-public, and certainly not domestic space where society women might be allowed to smoke, drink, gossip, and otherwise misbehave outside the view of husbands or fathers. At a time when women had barely earned the privilege of eating out at restaurants, members of elite society still considered it improper for a woman to stay at a hotel without a husband or a chaperone. New York newspapers carried headlines condemning the Colony Club declaring it, "A Death Knell to the home," and claiming "Free and Easy is their Motto," and asking, "Where will this Lead?"¹⁵ In 1905, a jealous husband shot and killed Stanford White, the club house's architect who had indeed been having an affair with the killer's wife, at a public dinner at Madison Square Garden, adding to the notoriety of the club.

Despite the controversy and White's untimely death, designing the interior of the Colony Club launched de Wolfe's career. The commission introduced her to the many rich female officers of the club and provided a venue to showcase her work. The club included many luxury amenities, including dining rooms, guest rooms, an indoor swimming pool, a reading room, and a room for playing cards and other games, many of which de Wolfe designed.

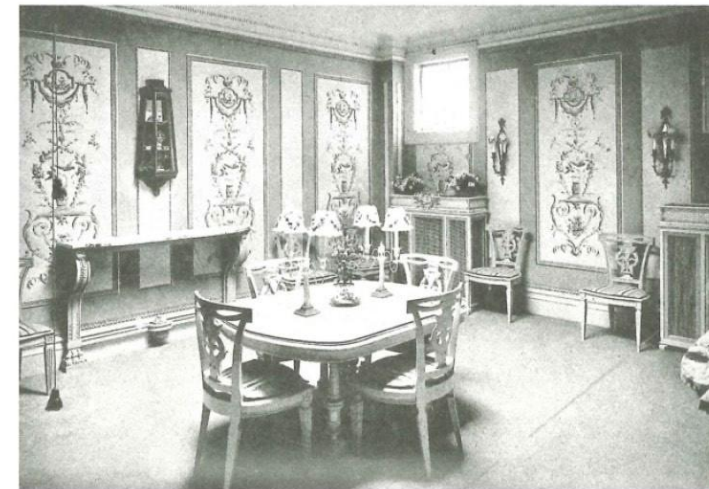


FIGURE 4.4 Dining room in Colony Club, circa 1907, designed by Elsie de Wolfe.

5

TURF, TASTE, AND GENDER

Fraught Relationships Among Interior Decorators, Designers, and Architects: 1840s–1980s

In 1952, the American Institute of Decorators (AID) hosted a celebration at the Waldorf Astoria Hotel in New York City to honor Frank Lloyd Wright, then in his mid-80s and widely considered to be America's most famous architect.¹ The AID had agreed to celebrate Wright, despite the fact he had never been a friend of the interior decorating profession. After the dinner, the architect gave an address to the many assembled guests.² Moments after he began to speak, Wright began insulting nearly everybody in the room.

"I don't call them *interior decorators*. I call them *inferior desecrators*," Wright proclaimed as the stunned audience looked on aghast, and he did not stop there, "And the greatest inferior desecrator of all is Dorothy Draper. She doesn't know anything. All she knows is God made some flowers." After a brief period of tense silence, the audience began booing him. Draper, who Wright must have known was in attendance, simply waved at the famous architect and said, "Yoo-hoo, Mr. Wright, here I am!" and then thanked him for taking note of her, adding that she admired his architecture and was glad he was familiar with her work, earning a burst of enthusiastic cheers from the crowd. Wright's statement had caused such a commotion he never finished his speech.³

While the comments were brazen and rude even for Wright, he expressed opinions that many architects undoubtedly held at the time, perhaps not about Draper in particular, but about interior decorators and the field of interior decorating as a whole. Wright apparently felt comfortable enough in his disdain for decorators, especially female ones, that he had no difficulty publicly shaming a nationally famous, highly successful woman in front of a crowd of her peers. From the emergence of interior decorating (later interior design) as a distinct field, architects and interior designers have had a fraught relationship.

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Stereotypes have long characterized interior decorators and interior design as frivolous and emotional, and portrayed architects and architecture as important and cerebral. Designers played with colors and fabrics, while architects worked with form and masonry. In 1933, Edith Wharton acknowledged the prevailing attitude among architects about interior decorating in the early twentieth century, writing "architects of that day looked down on house-decoration as a branch of dressmaking, and left the field to the upholsterers."⁴ In a 1931 magazine article, New York decorator Eleanor McMillen wrote similarly, "Architects who feel that the decorator often fails to complement the character of the building . . . [are recalling] a flimsy shadow of the past who used to pose as a decorator when he was really nothing more than an arranger of furniture."⁵

Decoration, Decorators, Gender, and Architecture

The bias among architects against interior decoration and interior decorators has a long history. English architect Owen Jones wrote off the field of interior decorating back in 1856 when he wrote succinctly, "The Decorative Arts arise from, and should be properly attendant upon, Architecture."⁶ Such dismissals by architects stem, in part, from the rejection of applied ornament by many forward-thinking architects and architectural critics from the mid-nineteenth century on. In 1841 A.W.N. Pugin wrote,

The two great rules for design are these: first that there should be no features about a building which are not necessary for convenience, construction, or propriety; second that all ornament should consist of enrichment of the essential construction of the building. . . . Architectural features are continually tacked onto buildings with which they have no connection, merely for the sake of what is termed effect.⁷

While Pugin does not specifically mention interiors, his emphasis on all ornamentation being tied to the "essential construction of the building" inherently devalues features, such as draperies, patterned wallpapers, and an eclectic variety of furniture commonly added by the decorators of the time. In a similar vein, English architect Henry Cole wrote in 1849,

The word *design* . . . has become identified . . . with ornament, as apart from, and even opposed to, utility . . . [from this] has arisen many of those great errors in taste which are observable in the works of modern designers.⁸

Four decades later, Chicago architect, Louis Sullivan expressed a similar sentiment in 1892, "We shall have learned that ornament is a mentality, a luxury, not a necessary, for we shall have discerned the limitations as well as the great value of unadorned masses."⁹

-> Nadruk op de ontwikkeling van een veld met een eigen disciplinaire geschiedenis.

-> Expliciet (i.e., het uitdrukkelijk aantonen van de ontwikkeling van een veld) of impliciet (door de geschiedenis te schrijven een geschiedenis toe te kennen aan interieurontwerp als veld/discipline).

-> scope: vanaf 19de eeuw.

-> timing: vanaf het einde van de twintigste eeuw.

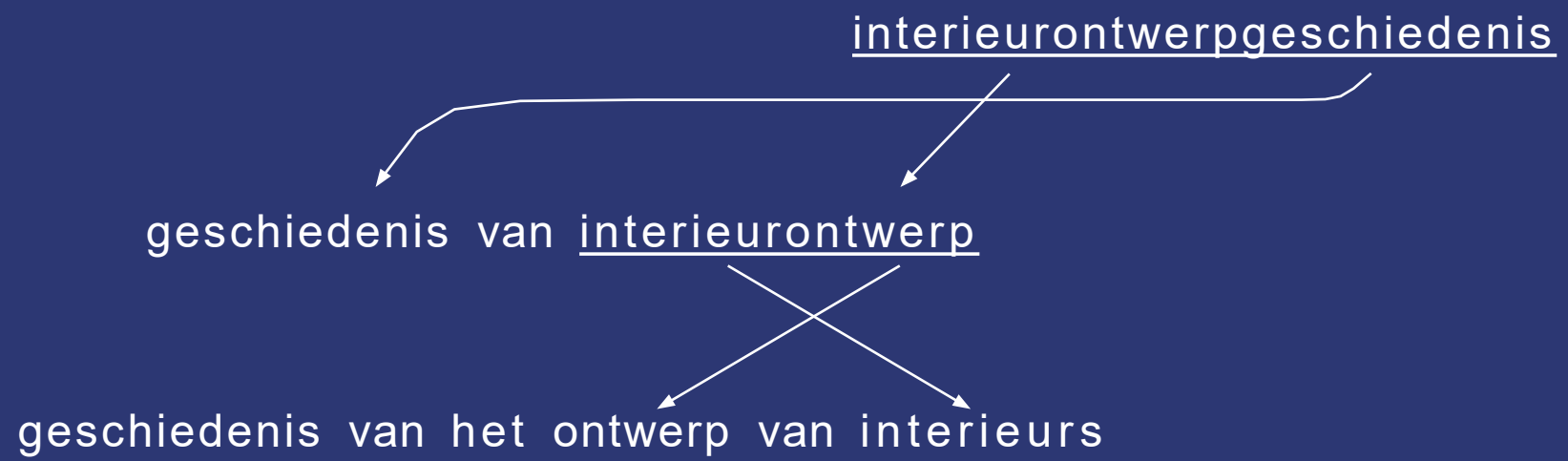
The Bologna Process from Sorbonne to Leuven / Louvain-la-Neuve 1998-2009						
1998 Sorbonne Declaration	1999 Bologna Declaration	2001 Prague Communiqué	2003 Berlin Communiqué	2005 Bergen Communiqué	2007 London Communiqué	2009 Leuven / Louvain-la-Neuve Communiqué
Mobility of students and teachers	Mobility of students, teachers, researchers and administrative staff	Social dimension and mobility	Portability of loans and grants Improvement of mobility data	Attention to visa and work permits	Challenges of visa and work permits, pension systems and recognition	Benchmark of 20% by 2020 for student mobility
A common two-cycle degree system	Easy readable and comparable degrees	Fair recognition Development of recognised Joint degrees	Inclusion of doctoral level as third cycle	QF-EHEA adopted National Qualifications Frameworks launched	National Qualifications Frameworks by 2010	National Qualifications frameworks by 2012
		Mobility of students and teachers	Equal access	Reinforcement of the social dimension	Commitment to produce national action plans with effective monitoring	National targets for the social dimension to be measured by 2020
		Lifelong learning (LLL)	Alignment of national LLL policies Recognition of Prior Learning (RPL)	Flexible learning paths in higher education	Role of higher education in LLL Partnerships to improve employability	Lifelong learning as a public responsibility requiring strong partnerships Call to work on employability
Use of credits	A system of credits (ECTS)	ECTS and Diploma Supplement (DS)	ECTS for credit accumulation		Need for coherent use of tools and recognition practices	Continuing implementation of Bologna tools
	European cooperation in quality assurance	Cooperation between quality assurance and recognition professionals	Quality assurance at institutional, national and European level	European Standards and Guidelines for quality assurance adopted	Creation of the European Quality Assurance Register (EQAR)	Quality as an overarching focus for EHEA
Europe of Knowledge	European dimensions in higher education	Attractiveness of the European Higher Education Area	Links between higher education and research areas	International cooperation on the basis of values and sustainable development	Strategy to improve the global dimension of the Bologna Process adopted	Enhance global policy dialogue through Bologna Policy Fora

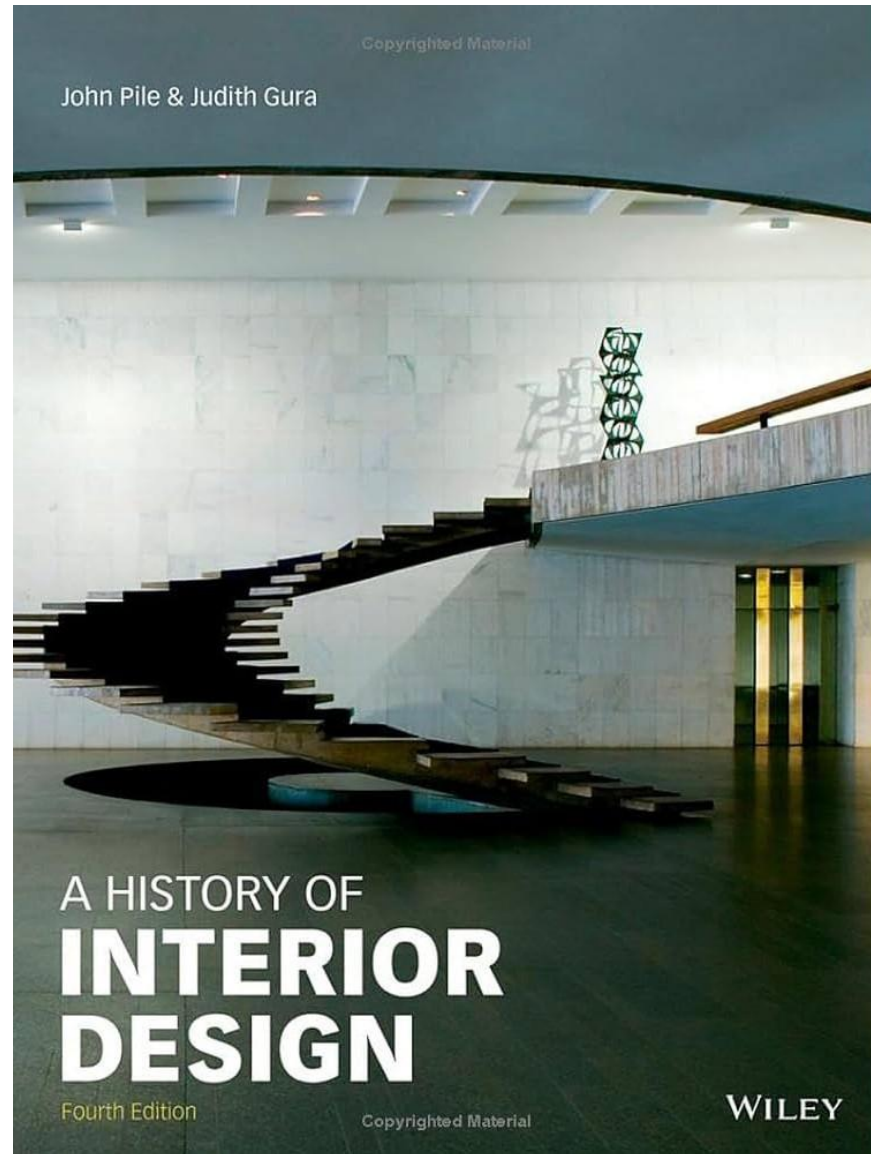
overzicht van het bolognaproces, 1998-2009. (bron: EHEA bologna process implementation report, 2012)

interieurontwerpgeschiedenis

geschiedenis van interieurontwerp

geschiedenis van het ontwerp van interieurs





“The purpose of this book is to deliver in one volume of reasonable size a basic survey of six thousand years of personal and public space. Development of such a book is inevitably beset by a number of complications. Interiors do not exist in isolation in the way that a painting or a sculpture does, but within some kind of shell — a hut, a building, even a ship or airplane. They are also crammed with a great range of objects and artifacts: furniture, lighting, textiles, sometimes art. This means that interior design is a field with unclear boundaries, overlapping as it does the realms of construction, architecture, art, the crafts, (...) The number of interiors that have been created over time, even the number currently in existence, is staggering. The author of one compact history is thus faced with a vast range of choices about what to include and what to exclude.”

- John Pile & Judith Gura in *A History of Interior Design* (2014).

Contents

Preface 10

1 Prehistory to Early Civilizations 13

- Prehistoric Interiors 13
- Archeological Evidence 13
 - The First Shelters 13 Dolmens and Barrows 14
- Evidence from Tribal Cultures 15
- Pattern and Design 17
- The First Permanent Settlements 18
- Mesopotamia: Sumeria 19
- Pre-Columbian America 20
 - North America 20 Central America 21 South America 24
- Ancient Egypt 26
 - Geometry and Proportion 26 Egyptian Temples and Houses 27 Egyptian Furniture and Other Interior Furnishings 28

2 Classical Civilizations: Greece and Rome 31

- Minoan and Mycenaean Cultures 31
- Knossos 31
- Mycenae and Tiryns 32
- Greece 32
- The Temple 33
- Secular Interiors 36
- INSIGHTS: The Growth of Athens 38
- Rome 38
- Arches, Vaults, and Domes 38
- Amphitheaters and Baths 41
- Temples 41
- INSIGHTS: The Cost of Living in Ancient Rome 42
- Secular Buildings 43
 - Furniture and Other Interior Furnishings 44
- The Legacy of Rome: Technology 46

3 Early Christian, Byzantine, and Romanesque 49

- Early Christian Design 49
- Byzantine Design 51
- Ravenna 51
- INSIGHTS: The Ravenna Mosaics 52
- Constantinople 52
- Hagia Sophia 53
- Secular Buildings 55

Early Medieval: The “Dark Ages” 55

- The Romanesque Style 56
- Churches 57
 - Germany 57 Italy 58 France 59 England 60 Scandinavia 60
- Fortresses and Castles 61
- Monasteries and Abbeys 62
- INSIGHTS: The Abbey at Cluny 63
- Houses 64
- Furniture and Other Interior Furnishings 65
- Spanish Romanesque 67

4 Islamic and Asian Traditions 69

- Islamic Influence 69
- Mosques and Palaces 70
- Islamic Influence in Spain 73
 - The Mosque in Spain 73
- Islamic Furnishings 74
- India and Pakistan 77
- Buddhist, Hindu, and Jain Architecture 77
 - Hindu Religious and Secular Buildings 79 Jain Architecture 80 Northern and Southern Styles of Temple 81
- Islamic Influence in India 81
- INSIGHTS: Bernier’s Account of the Taj Mahal 82
- Indian Furnishings 85
- Western Influence 86
- Cambodia 86
- Thailand 88
- Indonesia 88
- China 89
- Chinese Architecture 89
- Chinese Furnishings 92
- Korea 94
- Japan 95
- Japanese Furnishings 99

5 The Later Middle Ages 101

- Elements of Gothic Style 101
- New Construction Techniques 102
- Gothic Cathedrals and Churches 105
- France 106
- England 109

16 The Emergence of Modernism 329

- Frank Lloyd Wright 329
- The Early Commissions 330
- INSIGHTS: The Philosophy of Frank Lloyd Wright 331
- De Stijl 332
- Mondrian and van Doesburg 333
- Rietveld 333
- Pioneers of the International Style 335
- Gropius and the Bauhaus 335
- Mies van der Rohe 337
 - Work of the 1920s and 1930s 337
- INSIGHTS: Mies van der Rohe: The Tugendhat House 338
 - Emigration to the United States 340 Later Commissions 340
- Le Corbusier 341
 - Paris: Developing the Machine Aesthetic 341 Early Houses, Villas, and Apartments 342
- INSIGHTS: The Philosophy of Le Corbusier 345
 - Town Planning 346 Post-War Years 347 Later Commissions 348
- Aalto 349
- INSIGHTS: The Vision of Alvar Aalto 352

17 Art Deco and Industrial Design 355

- Art Deco 355
- France 355
 - Furniture Designers 355 Textile Design 357 Ocean Liners 357
- United States 358
 - Designers from Europe 358 Deco Architecture 358
- Britain 361
- Scandinavia 361
- Expressionism 363
- Industrial Design 363
- Loewy and Other Designers 364
- Design Training 366
- Residential Design 367
- Kitchens and Bathrooms 367
- Lighting 368
- Textiles, Carpets, and Furniture 369

18 The Spread of Early Modernism in Europe 371

- The Netherlands 372
- Germany and Austria 373
- Italy 373
- Switzerland 374
- France 374
- Scandinavia 376
- England 377

19 Modernism in America 381

- Architects and Designers 381
- Gill 381
- Wright: 1920s and 1930s 381
- Schindler and Neutra 385
- Lescaze 386
- Goodwin and Stone 386
- Gropius and Breuer 387
- Mies van der Rohe 387
- Johnson 388
- Skidmore, Owings, and Merrill 388
- Eero Saarinen 388
- Interior Decoration: The Reaction to Modernism 390
- Furniture and other Interior Furnishings 391
- Knoll 391
- Herman Miller Furniture Company 392

20 The Ascendancy of Modernism 395

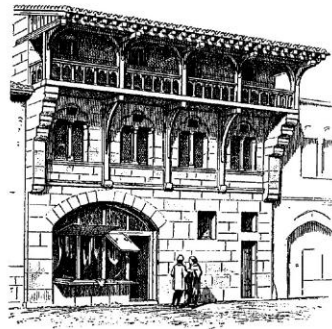
- Italy 396
- INSIGHTS: Gio Ponti: Pirelli Tower 397
- Scandinavia 398
- France 400
- Germany 400
- The Netherlands 402
- Britain 402
- United States 402
- Urban Office Buildings 407
- Office Planning 410
 - Office Furniture 411
- Interior Designers 411
- Furniture and Other Interior Furnishings 414
- Textiles 414

21 After the International Style: The Late Twentieth Century 417

- Prophets of Design 418
- Kahn 418
- Pelli 419
- High-tech 420
- Fuller 420
- Rogers and Piano 421
- Foster 421
- Stirling 422
- Post-modernism 423
- Venturi and Scott Brown 423
- Graves 425
- Other Post-modernist Work in the US 426
- Post-modernism in Europe 426
- The Revival of Tradition 427
- Greenberg 427
- Stern 427

3.28 Viollet-le-Duc, engraving from *The Habitations of Man in all Ages*, 1876.

A reconstruction of the exterior of a house in the French city of Cluny, shown as it would have looked c. 1200. It was the home and shop of a bourgeois merchant or craftsman who lived with his family above the place of business.



storage space rather than a living space. A narrow stair at one side leads to an upper level with one large, all-purpose living room. Behind the courtyard, smaller spaces served as kitchen and bedroom. A third level above was an attic or loft used by children, servants, or workmen, and for storage. A well in the courtyard was the source of water.

Inside, the house in town was no different from the farm cottage except that, when wood was used for multi-storied building, a heavy wooden frame with diagonal bracing was visible inside as well as outside. The familiar look of **Half-timber** construction results from a frame of heavy wooden members with infilling between the wooden members of plaster and rubble. The luxury of a wood-lined or plastered interior was unknown in early medieval times. Water came from dug wells or fountains used communally. Waste water and sewage ran in open gutters, making town sanitation dangerously inadequate. Life expectancy was short (averaging as little as twenty-nine years), with epidemics and plagues commonplace.

Bathing, where it occurred, might take place in a communal bath house, a luxury that had disappeared as Roman customs were forgotten, but which was reintroduced into Europe at the time of the Crusades, when word of Islamic bathing habits was brought back by returning crusaders. Bath houses were often places for social gathering and tended to be viewed dimly by church authorities because of their association with nudity and possible (often actual) sexual freedom. Private bathing was occasionally introduced into aristocratic homes, where a wooden tub—simply a half barrel—might be filled with warm water for washing. Plumbing

in the modern sense was unknown. In castles there were sometimes small chambers in the thickness of walls or projecting out from the walls that served as latrines, with the waste simply discharging through openings or chutes into the moat or adjacent stream or gutter.

Furniture and Other Interior Furnishings

Our evidence for early medieval interiors comes mainly from illuminated manuscripts and books. With few possessions to store, storage furniture was slow to develop. The chest, generally a simple lift-top box, was a place to hold folded articles of clothing. In churches, chests held precious relics and stored ritual accoutrements that were often of gold and jeweled. Carved surface ornamentation was added to these objects and, at their most elaborate, surface treatment with gold and jewels might make the chest as valuable as the materials it contained. The richly ornamental **Reliquary** at S. Foy in Conques (**3.29**) is a well-preserved example of this type. A simple box chest was a standard feature of every church, as a money collection container. For the powerful feudal family that moved from one castle to another, the chest served as baggage



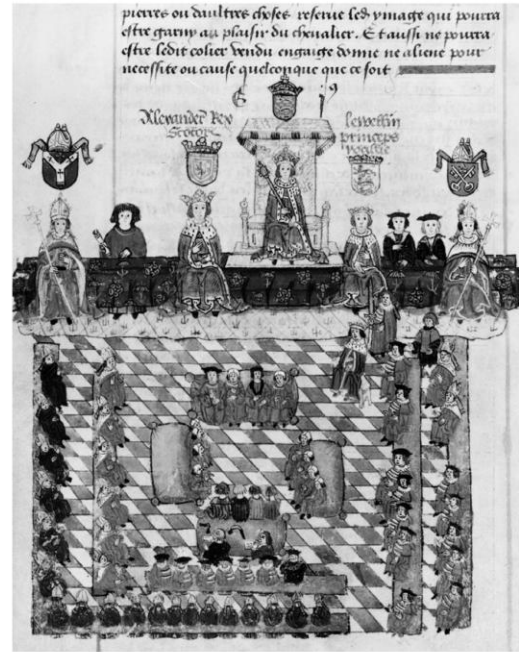
3.29 The reliquary statue, Church of S. Foy, Conques, France, 983–1013.

The carved wooden statue of the saint seated in a chair is encrusted with gold and jewels. It is a symbol of the veneration felt by those who visited this church, which was sited on the pilgrimage route to Santiago de Compostela. (See also p. 59.)

as well as storage equipment. The development of locks, hinges, and corner reinforcements of iron gradually advanced as means of making chests secure in a time when there were no banks with vaults to hold coin and other valuables. Chests might be placed beside, or at the foot of, a bed or up against a wall and, possibly with a cushion on top, they became useful for seating as an alternative to the stool or bench. Chests were sometimes lined up along the walls of a room to form an all-purpose storage and seating facility.

Early chair designs were often the result of modification of chest construction. A box chest of a size that made a seat for one person could be modified by the addition of an upward extension to form a back, and possible other extensions to form arms, to create a rather massive chair of the sort that could serve as a throne. A chair was primarily a symbolic object, a throne used by royalty, bishops, and perhaps by the lord of a castle. Even stools existed as status emblems denoting the importance of the user. A manuscript illustration showing the meeting of the English Parliament under Edward I shows the king seated on the only chair, his elaborate throne (**3.30**). His vassals, rulers of Scotland and Wales, are seated on a bench covered with an embroidered textile. Judges are seated on sacks of wool, four to a large sack, while bishops and barons sit on long bare benches without backs. It can be assumed that the walls of the chamber were of bare stone; the floor, however, is shown as paved with diamond-shaped slabs or tiles of alternate white and bright green.

Color came most often from textiles as the ability to produce many dyes developed. Clear, bright colors were used for apparel while, in pictures of interiors, they appear in bench or table covers, in wall hangings, and in curtains (**3.31**). Windows were not treated with drapery, but curtains were used to give some privacy to beds, to provide some limited space division, and probably to control drafts. Curtains were simply panels of cloth with cloth loops or metal rings to permit hanging from rods in the manner of the modern shower curtain. Even these limited luxuries were probably available only to aristocrats. Common people had to make do with bare walls, peg-legged benches, boards on trestles as tables, slabs of bread for plates, and earthenware mugs or crocks for drinking and storing liquids. The grays and browns of undyed textiles, the colors of unpainted wood and stone walls, and the earth, stones, or tiles of bare



3.30 (above) Wriothesley manuscript, c. 1250. (Royal Collection, Windsor Castle)

King Edward I is seated on a throne between the kings of Scotland and Wales. Churchmen, barons, and others form a parliament, while judges are seated on wooolsacks in the center. The minimal furniture is typical of even such an important scene of power.



3.31 (left) Manuscript illustration of Christine of Pisan presenting her poems to Isabel of Bavaria, c. 1300.

The elaborate costume and hair arrangements of the ladies seem appropriate to the room with its embroidered wall hangings, the rich red of the bed and seat coverings, and the colorfully painted ceiling structure overhead. A woven rug with abstract pattern covers the floor.

floors established the most usual color range of neutrals, relieved by the occasional brightly dyed colors of clothing. Artificial lighting was generally confined to the candles used in churches and in the dwellings of the rich. Candles were usually of tallow; those made from beeswax were a great luxury. Lamps were simply wicks of cord floating in a bowl of fish or vegetable oil. In the houses of common people, light was generally daylight or

of brick and glass established the vocabulary of his hugely influential late work. As the campus developed, it included a number of Mies’s buildings that demonstrated the possibilities of minimalist simplicity.

The concept of the glass skyscrapers that Mies had developed before leaving Germany finally found realization in the twin-tower apartment buildings in Chicago overlooking Lake Michigan. The Lake Shore Drive apartments (1948–51) were simple rectangular blocks, with all four faces of black-painted steel and glass. A central core of stairs and elevators served the eight apartments on each floor. The apartment interiors were, of course, each decorated as the occupant might choose but the outside walls of floor-to-ceiling glass still dominated the interior space, and the ground-level entrance areas show Miesian interior design at its simple best. (Mies’s work in America is discussed more fully in Chapter 16.)

Johnson

Philip Johnson (1906–2005) left his post as chairman of the department of architecture at the Museum of Modern Art in order to study architecture as a student at Harvard under Gropius. His 1942 house in Cambridge, Massachusetts (said to have been designed and built as his graduate thesis), demonstrates his developing devotion to the ideas of Mies. It is a simple walled rectangle of which about two-thirds are a garden open to the sky, and the remaining third an enclosure open to the garden, with a floor-to-ceiling glass wall. The furniture, which is of Mies’s European design, gives the house a striking International Style character.

In 1949, aware of Mies’s Farnsworth House, Johnson designed his own house in New Canaan, Connecticut, as an all glass-walled box with only a small cylindrical brick enclosure to house a bathroom and to provide a location for a fireplace (**19.1**). The kitchen was a counter with lift tops giving access to equipment. The furniture was all of Mies’s design, while major works of art introduced a variety of less rigorous forms into the space. This “glass house” has become a famous example of the possibilities of an open plan carried to its logical, extreme conclusion.

Johnson and Mies van der Rohe were collaborators on the New York skyscraper Seagram Building of 1954, a simple rectangular tower rising from a broad plaza. The exterior walls are

bronze-tinted glass held in by vertical bands of bronze. The interiors of lobby and circulation space are lined with **Travertine** in totally simple forms. The ground-floor restaurant (called the Four Seasons) was designed by Johnson in collaboration with the decorator William Pahlmann. It is a majestic space using Mies’s Brno chairs and glass walls curtained with brass- and copper-colored aluminum chains hanging in curved swags. A Richard Lippold sculpture is hung over the bar. The entrance area contains a curtain painted by Picasso.

Skidmore, Owings, and Merrill

Large architectural firms with a number of partners and a large staff (often more than a hundred) began to emerge to take on major design projects generated by large corporate, institutional, and governmental requirements. The firm of Skidmore, Owings, and Merrill (now known as SOM), founded in 1936, was responsible for both the architecture and the interior design of the Terrace Plaza Hotel in Cincinnati, Ohio (**19.13**; 1945). Interiors included art works by Joan Miró, Saul Steinberg, and Alexander Calder. Benjamin Baldwin, Davis Allen, Marianne Strengell, and Ward Bennett (1917–2003) participated in various aspects of its interior design. The firm came to favor the minimalist direction of Mies van der Rohe, particularly in projects developed by Gordon Bunschaft (1909–1990), the partner in charge of design, such as the New York skyscraper Lever House (1952), the first truly modern tall building that was to be built in New York City.

Eero Saarinen

Eliel Saarinen’s son Eero (1910–61) entered into partnership with his father in Cranbrook, Michigan, to design the Kleinhans Music Hall in Buffalo, New York (1938). The first twentieth-century American concert hall to achieve acoustic excellence, it has simple, dignified interiors in which unornamented wooden surfaces generate a sense of warmth. Their First Christian Church (also known as the Tabernacle Church) at Columbus, Indiana (1942), presents a comparably simple and impressive interior with white walls and brickwork generating a serene sense of space (**19.14**). The Saarinens, in partnership with the firm of Perkins and Will, were the lead designers for the Crow Island School (1939), an

impressive demonstration of the possibilities of modernism for the typical American public school. In partnership with J. Robert F. Swanson, the Saarinens won a competition in 1939 for a Smithsonian Gallery of Art to be built in Washington, D.C., a superbly organized, asymmetrical composition that would have been the first important work of modernism in that city. Unfortunately, it was never built. The intended site on the mall was ultimately given over to the National Gallery in an eclectic, backward-looking style, the work of John Russell Pope (1874–1937), completed in 1941 after his death.

INTERIOR DECORATION: THE REACTION TO MODERNISM

American schools of design taught historic imitation in programs modeled on the Beaux-Arts system, often requiring students to execute designs in a particular historic style. Interior

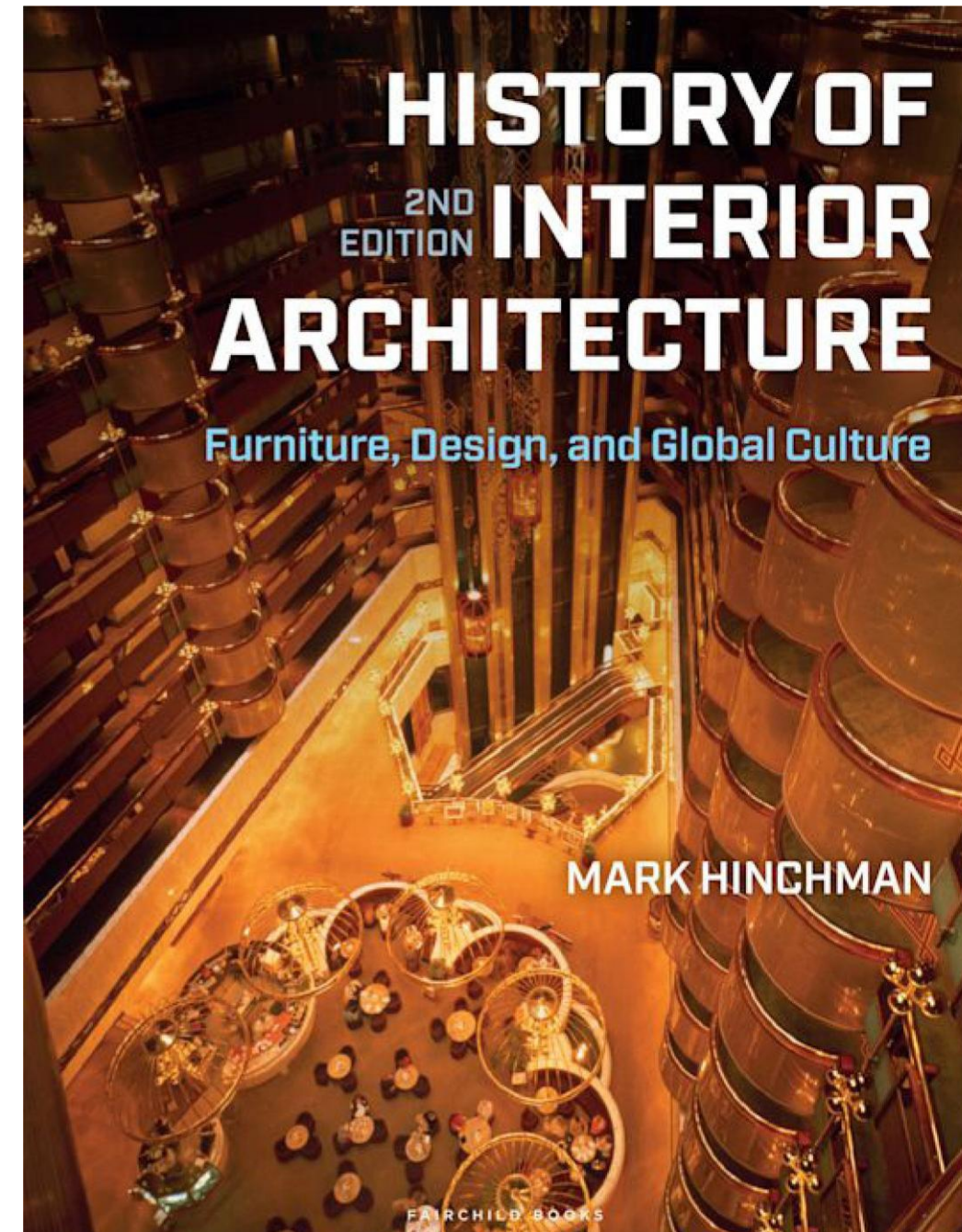
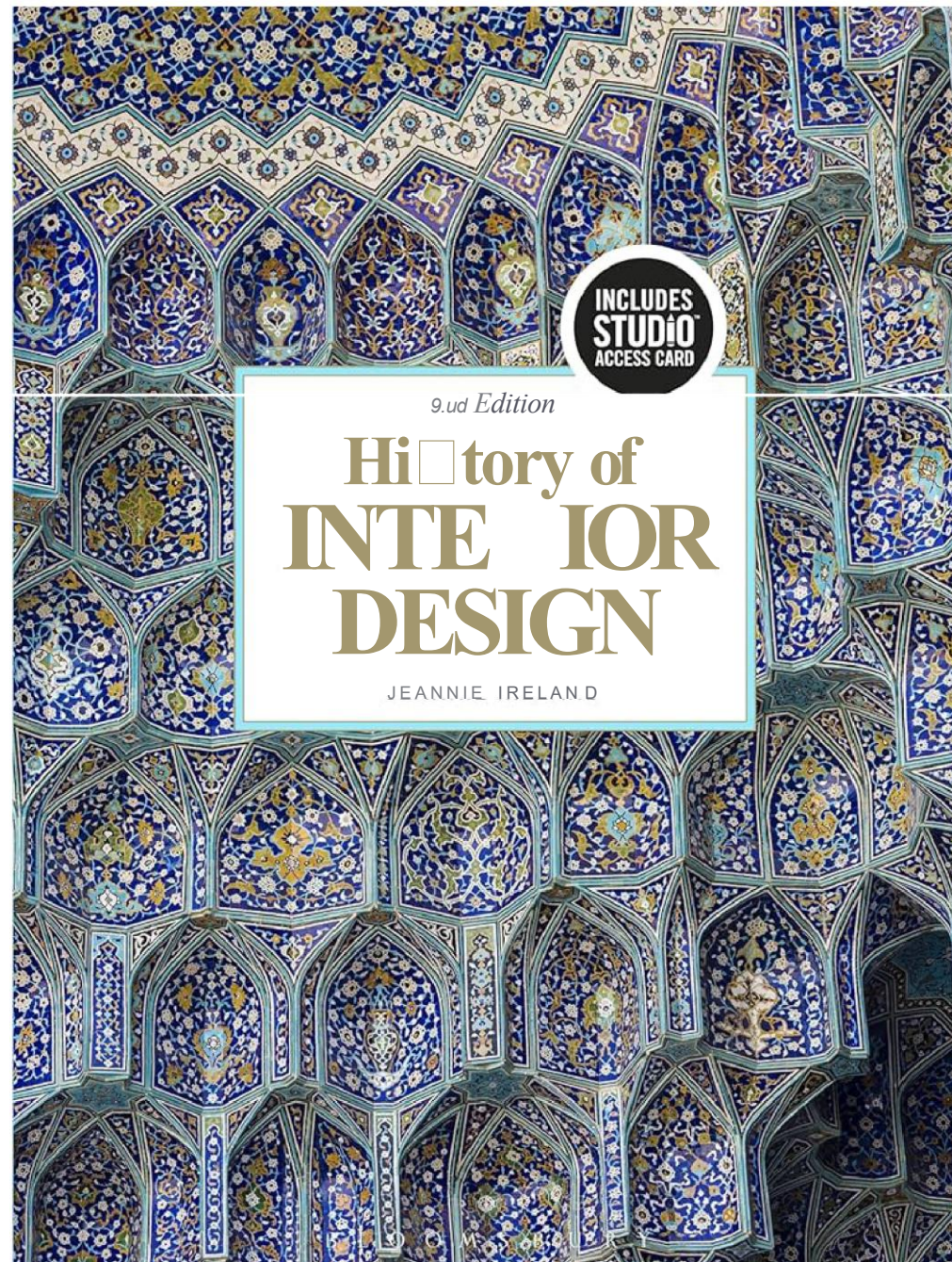
decoration was taught in many schools as a branch of home economics, with the idea that students would use their knowledge in the decoration of their own homes. Among professional decorators, Syrie Maugham worked on residential projects in the United States as well as in England. American designers working in an eclectic vocabulary included Ruby Ross Wood, Rose Cumming, Nancy McClelland, and the firm of McMillen, Inc. Smyth Urquhart & Marckwald were responsible for ship interiors, including those of the *America*. Frances Elkins worked in California, while Dorothy Draper, the best known of American decorators, worked on both residential, hotel, restaurant, and office interiors in her overscaled ornamental style (**19.15**). Mrs. Henry (“Sister”) Parish II (1910–94) was known for her easygoing English country-house style.

Several other decorators, however, moved away from historic imitation. They attempted to develop styles that were more related to



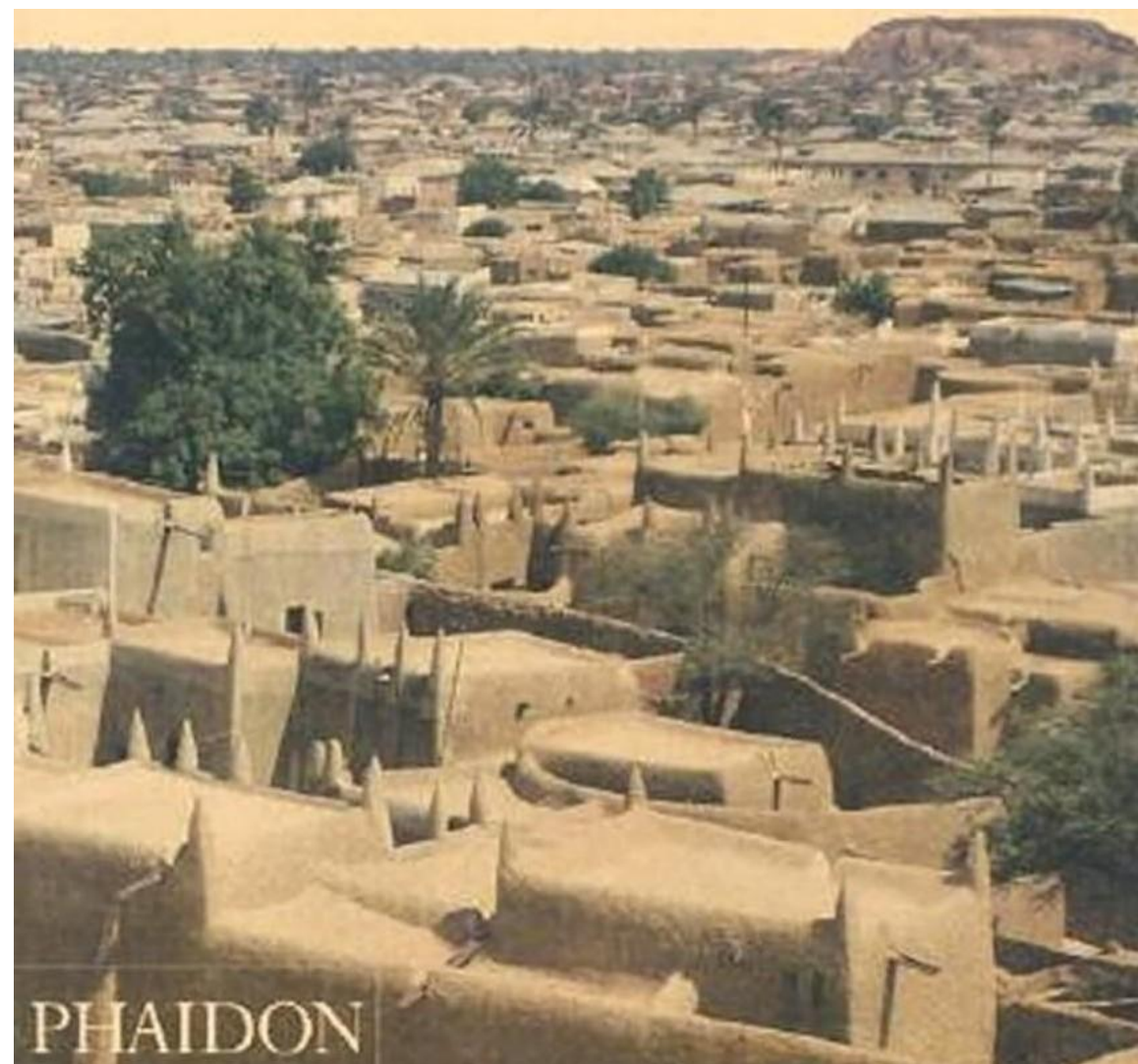
19.15 Dorothy Draper, Pompeian Court Restaurant, Metropolitan Museum of Art, New York, 1948.

The interior decorator was retained to make over an older space, originally used for museum exhibits, so that it could be used as a restaurant. The lively color scheme chosen for the floor and walls was augmented by the very large and ornamental hanging lights. The Doric columns are part of the pre-existing architecture.



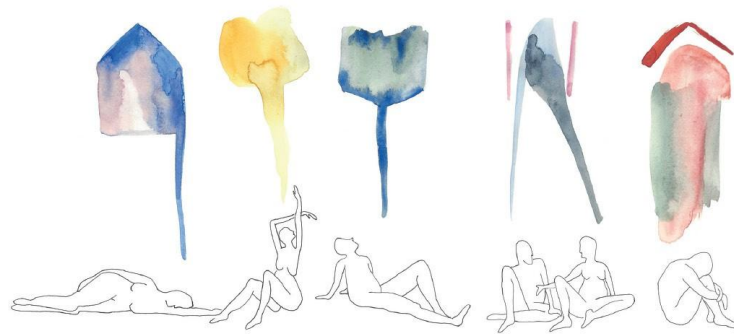
Dwellings

Paul Oliver



PHAIDON

Advancing Interiors
Interiorist voices on identity issues



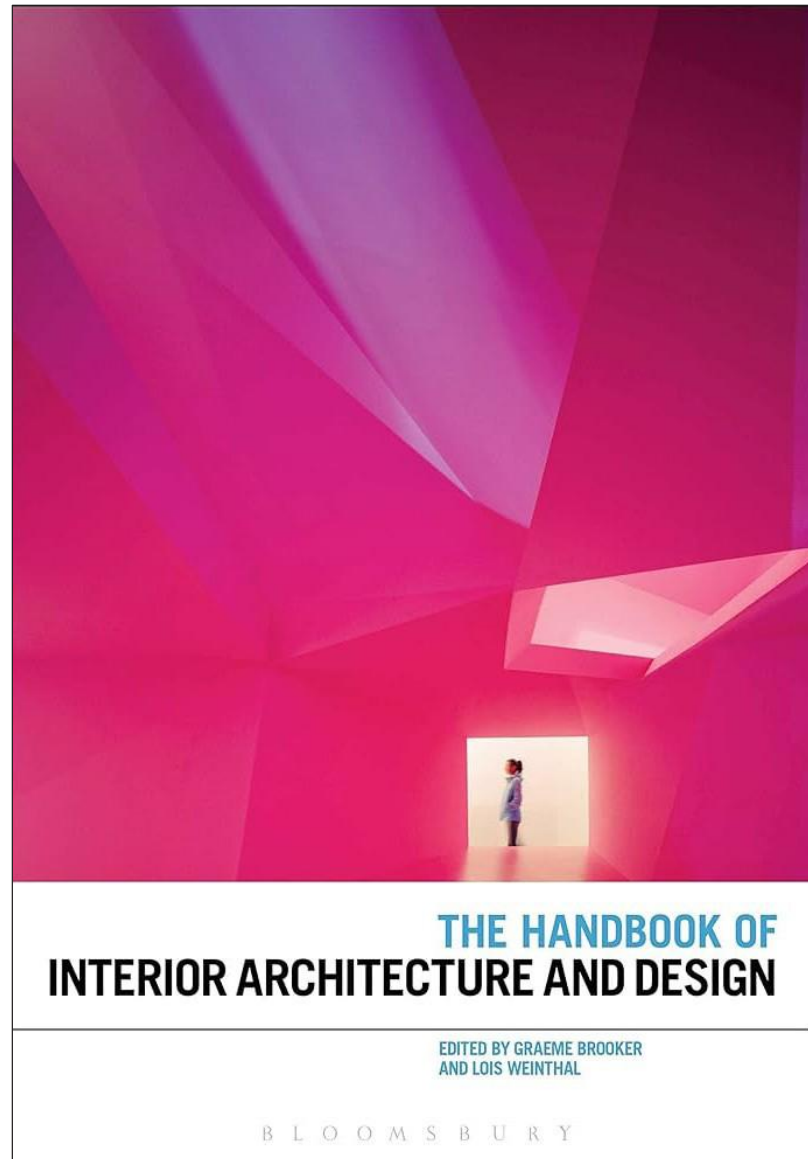
Antwerp 2017
Faculty of Design Sciences
Doctoral dissertation submitted to obtain the degree of doctor in Interior Architecture
to be defended by

Inge Somers

Supervisors:
Prof. Dr. Els De Vos
Prof. Dr. Bart Eeckhout

“this approach starts from the interior as the inside of the architectural shell/object. It is situated towards the concrete and material (...) The focus of this tendency is working within the conditions of architectural confines, the interior is considered as a given space within an existing material context or enclosure. Because of this spatial condition, the interiors professional is considered to be the specialist in interpreting, reading and rereading this architectural context.”

- Inge Somers in *Advancing Interiors. Interiorist Voices on Identity Issues* (2017)



“The history of interiors has evolved over the last century in a manner that parallels closely not only the changing approaches toward historical inquiry, but also the development of the interior design profession. Four phases delineate this phenomenon. The first phase occurs during the nineteenth and early twentieth century, when much of the analysis focuses on the physical characteristics of objects in order to generate stylistic classifications.”

- John C. Turpin in ‘Rethinking Histories, Canons, and Paradigms.’ (2013)

-> Benadering van interieur als tastbaar/materieel gegeven. Die benadering kan slaan op de aanpak van geschiedschrijving en op de benadering in het ontwerpproces.

-> fase 1 van interieurgeschiedschrijving volgens John Turpin.

-> scope: begin van de beschaving, gelijkaardig aan conventionele architectuurgeschiedenissen met onderverdeling in stijlperiodes.

-> woonculturele geschiedenissen: anthropologische/archeologische/sociologische benadering (huis als materieel concept).

Introduction: Professionalization as a Focus in Interior Design History

Grace Lees-Maffei

In the industrialized West, the design of the interior has been conceptualized as a domestic and amateur phenomenon, and the domestic interior has been conceptualized as a feminine realm. This introductory article aims to overcome the tendency to conflate the interior, the domestic, the amateur and the feminine in three ways. Firstly, it engages with a broad definition of the interior, encompassing professional and amateur spaces in both domestic and extra-domestic contexts. Secondly, it examines processes of professionalization which, from 1870 to 1970, moved the practice and product of interior design beyond its amateur origins. Thirdly, the association of femininity and domesticity so fundamental to Western patriarchal society is here replaced with a concern for the professional practice of women, and men, as gendered subjects. These points are addressed in turn in the three parts of the article. This article argues for analysis of the historical processes by which professional status is conferred upon the act of designing. Professionalization is an extremely useful and revealing focus for understanding the genesis, characteristics and significance of interior design and design and its histories more broadly.

Keywords: design history—gender—historiography—interior design—professionalization

I. Contexts and Definitions: Professional/Domestic/Amateur/Feminine

‘Professionalizing Interior Design 1870–1970’ goes beyond analysis of designers, whether professional or amateur, and their work; it holds up for examination the processes of professionalization in order better to understand design, its objects, processes and histories.

A number of factors make interiors particularly difficult to analyse. They are rarely designed by one person for one person. They are composed of a wide variety of objects. Both interiors and the objects they contain are subject to continual use and modification (with a few exceptions). Historical records for interiors are difficult to retrieve, especially for the period prior to the invention of photography (and the interior is difficult to capture photographically). Interiors are not mobile, so they present particular problems of display. Above all, many interiors are private, posing additional challenges to the scholar. Notwithstanding these difficulties, the history of interior design has

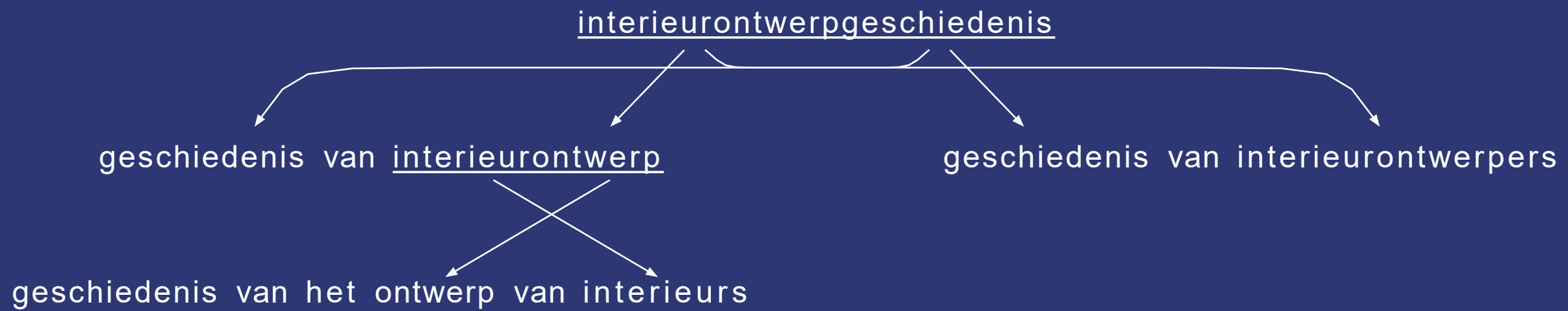
proved to be an enduring concern for design reformers, interior decorators, connoisseurs, curators, design historians and scholars in a range of related disciplines.

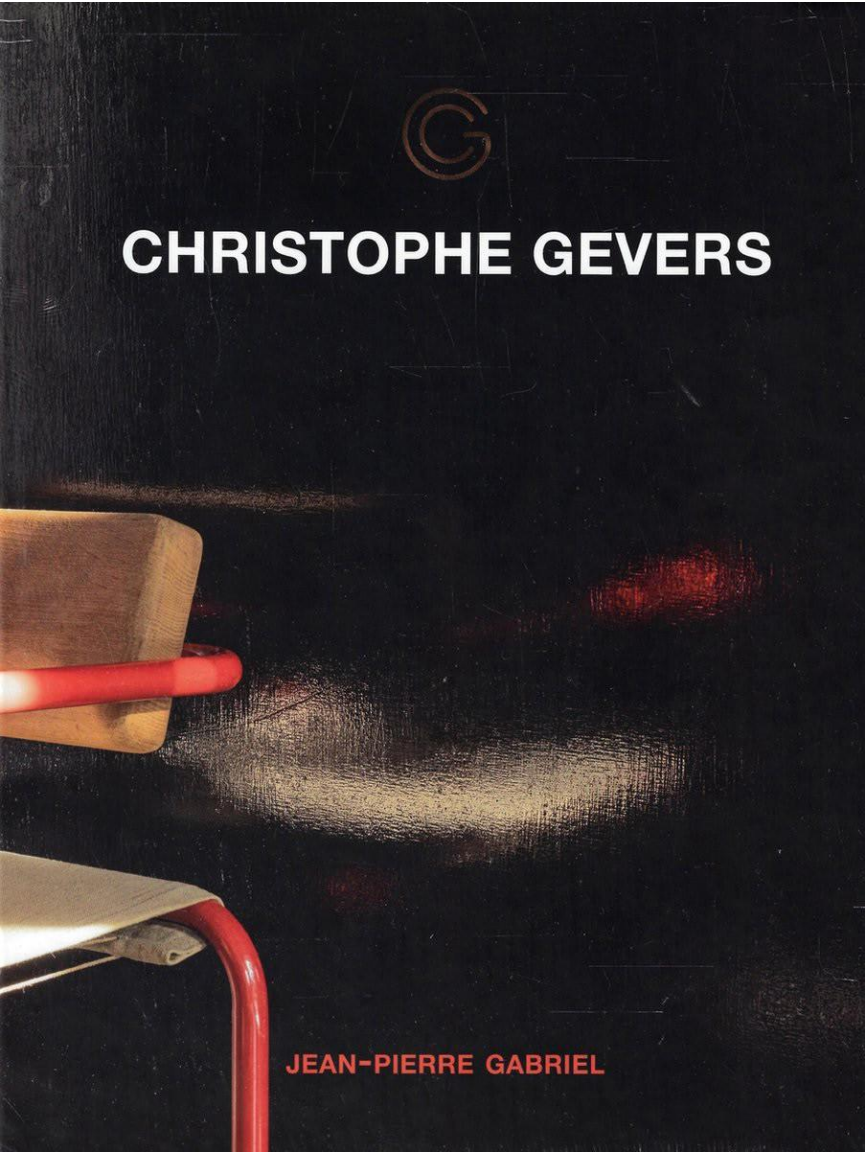
‘Professionalization’ here refers to the process of developing an activity into a generally recognized profession, through the setting up of professional organizations, the articulation and monitoring of standards and codes of conduct, the institution of clear educational routes and means of assessment, networking and gate keeping. There exist more general senses of professionalism as the opposite of amateur, and as a paid activity, neither of which is sufficient to indicate a professionalized field. To professionalize, interior design has needed to shift its emphasis from taste to skill, and interior designers have necessarily asserted their expertise and authority, often working as advisers and practitioners.

Polemics on contemporary design by designers and design reformers, from Gottfried Semper and Christopher Dresser onwards, provide much valuable information about the history of the interior, as do advice

“A number of factors make interiors particularly difficult to analyse. They are rarely designed by one person for one person. They are composed of a wide variety of objects. Both interiors and the objects they contain are subject to **continual use and modification** (with a few exceptions). Historical records for interiors are difficult to retrieve, especially for the period prior to the invention of photography (and the interior is difficult to capture photographically). Interiors are not mobile, so they present particular problems of display. Above all, many interiors are private, posing additional challenges to the scholar”

- Grace Lees-Maffei in ‘Introduction: Professionalization as a Focus in Interior Design History.’ (2008)





	
7	Acknowledgements
8	Foreword by Glenn Sestig
10	Christophe Gevers . interior sculptor
14	HOUSES
16	Landscape of freedom
32	Fond Coron . Habitation 62
70	An artisan's refuge
72	Understanding the handicap . Creating the flow
82	Interpreting vernacular architecture
	THE MASTER
90	The master and his students
98	La Cambre, the restaurant
102	Small is beautiful
110	INTERIORS
112	Saint-Cirq-Lapopie, the castle
120	A house in the woods
130	Antwerp, the cathedral, the river, the port
150	Notary office and private home
162	Interior/Exterior
170	The double house
188	In search of lost time
204	For the love of beauty
226	A superlative layout
244	The apple never falls far from the tree
252	You don't like the yellow!
258	Beneath the roofs
266	A sixties house . An anthology staircase
274	A place of tribute
282	Dialogues of architects
286	A little of Gevers in us
294	Like a Proust's madeleine
306	Gevers among his peers
310	A welcome replaces a signature
314	When the staircase is the sculpture
320	Awareness and durability
	FROM BRUSSELS TO DENDERMONDE
326	The office of masterpieces
334	Au Vieux Saint Martin . Bill Clinton's coffee
340	Canterbury . The path of a connection
350	De Mechelse Poort . The ultimate restaurant
354	THE ARTIST AND THE CRAFTSMAN
356	TBA, the iconic armchair
364	From chair to stool
376	One, two, three, and four legs
386	When ingenuity meets simplicity
390	Light and lamps
406	The force of nature . The gaze of an artisan
414	The art of childhood
424	Portrait with necklace
428	A reserved man
430	Gevers is alive!
432	The artists on the pictures . Bibliography



“I didn’t fully grasp, back then, the illustriousness of the man, the creator, the inventor, the designer, the interior sculptor (...) Here, like in all his work, Christophe Gevers remains unclassified and unparalleled. But the most important side of him is the man with all his sensitivity who, like Alexander Calder, Paul Klee, or Pablo Picasso, dreams up (...)”

“It’s time for Christophe Gevers to join the pantheon of his peers.”

- Jean-Pierre Gabriel in *Christophe Gevers* (2024)

ARCHITECTES DÉCORATEURS

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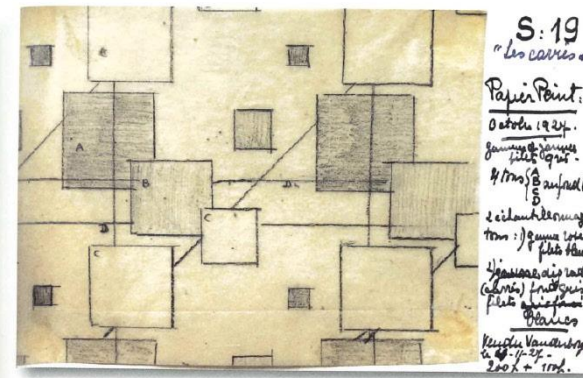
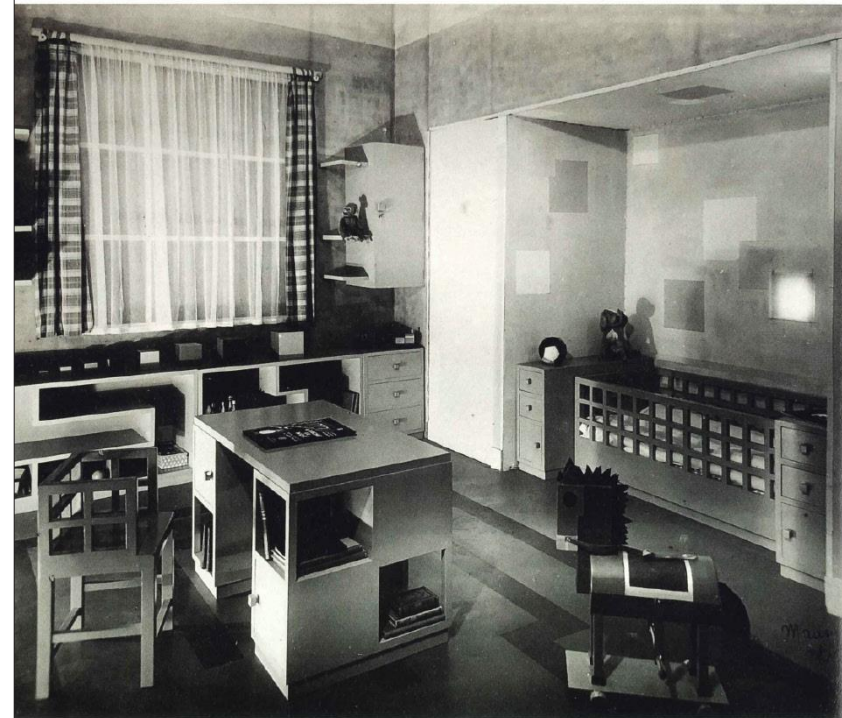
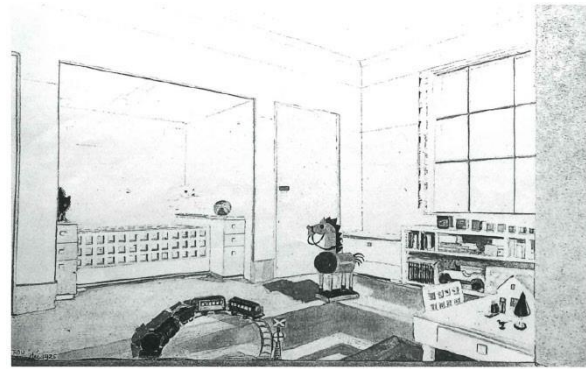
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Culture — Architecture
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SOMMAIRE

Les architectes décorateurs modernes en Belgique 1920-1930	...	6
Marcel-Louis BAUGNIET (1896-1995)	...	144
Jules BOULEZ (1889-1960)	...	178
Victor BOURGEOIS (1897-1962)	...	184
Renaat BRAEM (1910-2001)	...	194
Maxime BRUNFAUT (1909-2003)	...	216
Armand CORNUT (1904-1989)	...	230
Antoine COURTENS (1899-1969)	...	240
Jozef DE BRUYCKER (1891-1942)	...	260
Louis Herman DE KONINCK (1896-1984)	...	266
Albert-Charles DUESBERG (1877-1951)	...	292
Gaston EYSSELINCK (1907-1953)	...	308
Sylvie FERON (1898-1984) & René BAUCHER (1902-1983)	...	326
Lucien FRANÇOIS (1894-1983)	...	360
Maurice GASPARD (1890-1954)	...	388
Léon Emmanuel GOVAERTS (1891-ca 1970) & Alexandre VAN VAERENBERGH (1885-1963)	...	420
Huibrecht HOSTE (1881-1957)	...	434
Stanislas JASINSKI (1901-1978)	...	456
Antoine POMPE (1873-1980)	...	468
Elisabeth PRINS (1910-1991)	...	486
Mig QUINET (1906-2001)	...	498
Léon SNEYERS (1877-1948)	...	502
Pierre VANDERVOORT (1891-1946)	...	510
Henry VAN DE VELDE (1863-1957)	...	520
Albert VAN HUFFEL (1877-1935)	...	534
Charles VAN NUETEN (1899-1989)	...	544
Index des personnes citées	...	562
Orientation bibliographique	...	572
Remerciements	...	575

Projet de chambre à coucher
pour enfants, 1926.
(crayon noir et aquarelles sur papier)

Chambre d'enfant jaune et beige
par Sylvie Feron, 1927.
Meuble à plans jaune et beige alternés,
entre le cabinet de toilette et l'entrée,
inléum découpé beige-havane et gris,
rage dans le mur permettant de veiller
l'enfant sans l'éveiller.
Photographie G. Mansy.



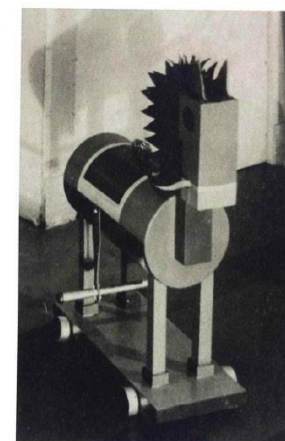
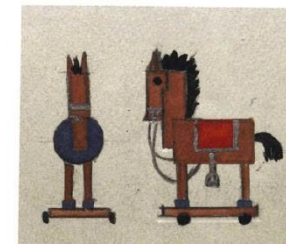
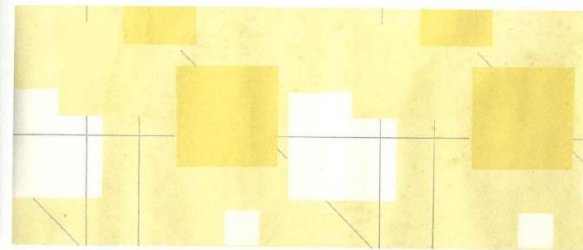
Fiche descriptive S19 :
papier peint *Les carrés*, 1927.

Papier peint *Les Carrés*, tons jaune-blanc
pour chambre à coucher d'enfant,
par René Baucher, 1927.
Photographie actuelle, 2018.

Chambre d'enfant jaune et beige
par Sylvie Feron, 1927.
Photographie G. Mansy.

Cheval roulant en bois peint
pour enfant, 1927.
Photographie d'époque.

Projet de cheval roulant
en bois peint pour enfant,
par Sylvie Feron
pour son fils Lucien-Jacques, 1927.
(crayon noir et gouache sur papier fort)



-> nadruk op individueel (mannelijk) auteursschap, op materiële kant van oeuvre (meubel- of productontwerp).

-> monografieën

-> scope: voornamelijk vanaf vroeg-twintigste eeuw

-> waar maken we het onderscheid tussen professioneel en amateur?

-> feministische kritiek

-> 'work' versus 'labour' (Pauline Fowler, 1984)

THE PUBLIC AND THE PRIVATE IN ARCHITECTURE:
A FEMINIST CRITIQUE¹

PAULINE FOWLER²

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Synopsis—Hanna Arendt's discussion of public and private derives more or less intact from Aristotle and forms a principal philosophical basis for mainstream architectural theory exemplified in the writings of Kenneth Frampton. An eminent architectural historian, teacher, and critic, Frampton proposes that the discipline of architecture is in crisis today because of an unprecedented emphasis on 'the life-bound values of *animal laborans*,' and because 'it is largely divested of culturally valid institutions for its embodiment,' which institutions, he suggests, find their archetypes in the *agora* of the ancient *polis*. The author criticizes Frampton's position from the perspective of feminist philosophy, based on Elshtain and Pitkin, and advocates some reformulation of the traditional hierarchical relationship between the two domains. The last section of the article locates architectural work within this feminist perspective: in programme, precedents, and formal expression. 'The Ethical Polity' provides a potential vehicle for architectural exploration predicated on the restructuring of public and private.

The meeting of feminism and architecture can be viewed as part of wider collision between feminism and patriarchal culture, although it must be said that architecture lags far behind other cultural disciplines in developing a feminist analysis. The Women's Movement called attention to the political significance of culture and pointed out that women's absence from the dominant modes of creative expression is an integral aspect of oppression. Women have been excluded from 'legitimate' creative traditions, exploited, and subjected to patriarchal ideology with informal representation. We have yet to formulate a feminist opposition to sexism in architecture, and come to terms with the extent to which traditional or dominant forms are inextricably associated with the exclusion of women from their creation.

I have called myself a feminist longer than I have called myself an architect. The two perspectives did not seem to touch each other; indeed, it seemed for a long time that there was no need for them to intersect. As my consciousness has continued to evolve, however, the need for some synthesis has

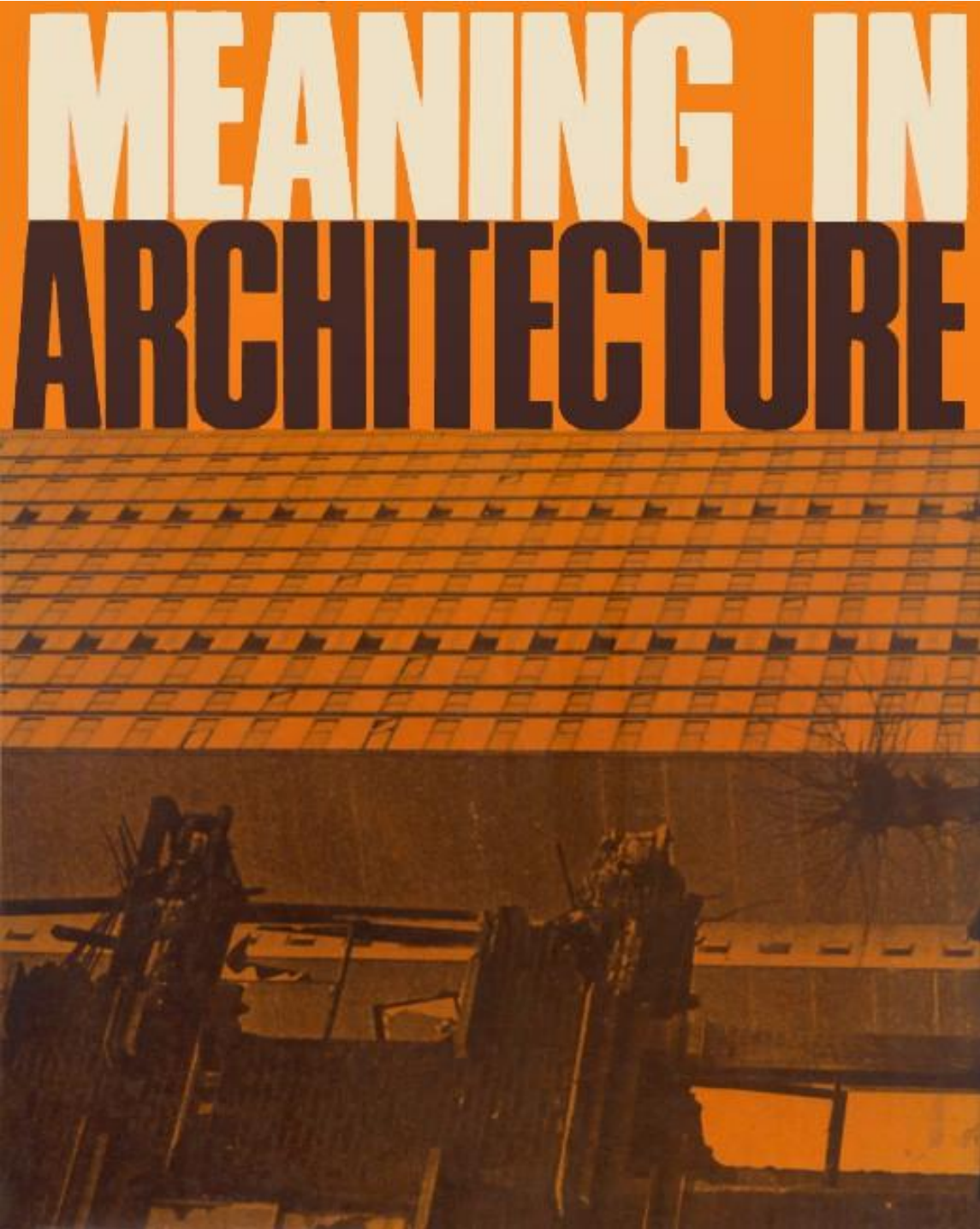
become apparent, and even critical.

A reconciliation of these perspectives seemed to focus itself around the status attached to the concept of 'public and private', a concept which is integral to current architectural practice and one which has been the subject of investigation by feminist theorists. Public/private is one of many hierarchical dichotomies prevalent in the Western metaphysical tradition. Dualities such as masculine/feminine, rationality/intuition, culture/nature, spirit/flesh, and public/private are not accorded equality, but rather, one term attains pre-eminence over the other, relegating it to inferior status. This hierarchical system of values, which allows one group of people to dominate, oppress, exploit and even exterminate another, is now understood by feminists to be the product of distorted patriarchal thought. I began to apply feminist analysis of the hierarchical value and power systems attached to the public and private spheres in order to begin to form a feminist critique of architectural theory.

The paper is organized into three sections. The first describes Hannah Arendt's definitions of public and private, as well, labour, work and action as she defines them within the two realms. These concepts form the basis for architectural theory in the work of Kenneth Frampton in his parallel distinction between 'building' and 'architecture'. The second section of the paper considers Frampton's contention that modern architecture is in crisis today because the traditionally hierarchical relationship between public and private has been eroded, which crisis could be resolved, he suggests, by restoring

¹ An earlier version of this paper appeared in *Fuse*, a Toronto cultural news magazine, 7 (5) (February, 1984), entitled 'Shaking the foundations: feminist analysis in the world of architecture'.

² Pauline Fowler is a graduate architect from the University of Toronto and a member of the Toronto Women's Architecture League. Her design thesis, now complete, is 'Architecture for a woman's cultural building', a design project with accompanying theoretical text.



Introduction: Professionalization as a Focus in Interior Design History

Grace Lees-Maffei

In the industrialized West, the design of the interior has been conceptualized as a domestic and amateur phenomenon, and the domestic interior has been conceptualized as a feminine realm. This introductory article aims to overcome the tendency to conflate the interior, the domestic, the amateur and the feminine in three ways. Firstly, it engages with a broad definition of the interior, encompassing professional and amateur spaces in both domestic and extra-domestic contexts. Secondly, it examines processes of professionalization which, from 1870 to 1970, moved the practice and product of interior design beyond its amateur origins. Thirdly, the association of femininity and domesticity so fundamental to Western patriarchal society is here replaced with a concern for the professional practice of women, and men, as gendered subjects. These points are addressed in turn in the three parts of the article. This article argues for analysis of the historical processes by which professional status is conferred upon the act of designing. Professionalization is an extremely useful and revealing focus for understanding the genesis, characteristics and significance of interior design and design and its histories more broadly.

Keywords: design history—gender—historiography—interior design—professionalization

I. Contexts and Definitions: Professional/Domestic/Amateur/Feminine

‘Professionalizing Interior Design 1870–1970’ goes beyond analysis of designers, whether professional or amateur, and their work; it holds up for examination the processes of professionalization in order better to understand design, its objects, processes and histories.

A number of factors make interiors particularly difficult to analyse. They are rarely designed by one person for one person. They are composed of a wide variety of objects. Both interiors and the objects they contain are subject to continual use and modification (with a few exceptions). Historical records for interiors are difficult to retrieve, especially for the period prior to the invention of photography (and the interior is difficult to capture photographically). Interiors are not mobile, so they present particular problems of display. Above all, many interiors are private, posing additional challenges to the scholar. Notwithstanding these difficulties, the history of interior design has

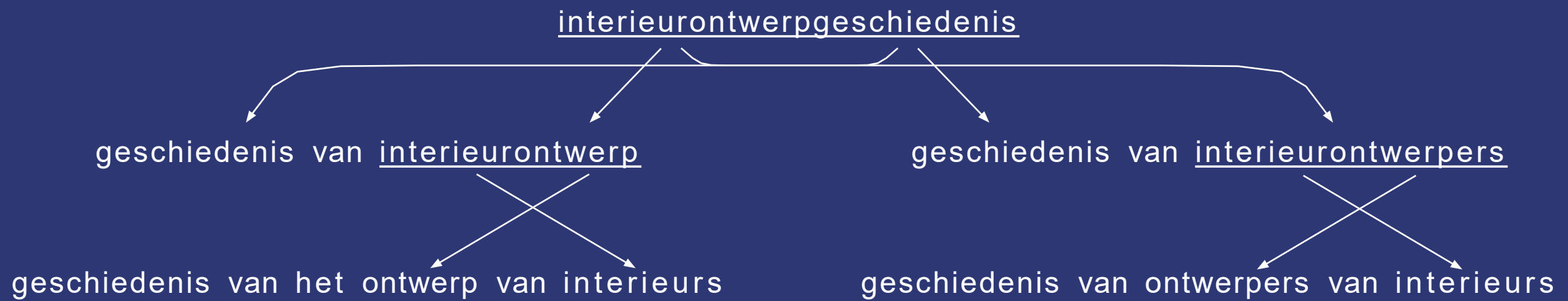
proved to be an enduring concern for design reformers, interior decorators, connoisseurs, curators, design historians and scholars in a range of related disciplines.

‘Professionalization’ here refers to the process of developing an activity into a generally recognized profession, through the setting up of professional organizations, the articulation and monitoring of standards and codes of conduct, the institution of clear educational routes and means of assessment, networking and gate keeping. There exist more general senses of professionalism as the opposite of amateur, and as a paid activity, neither of which is sufficient to indicate a professionalized field. To professionalize, interior design has needed to shift its emphasis from taste to skill, and interior designers have necessarily asserted their expertise and authority, often working as advisers and practitioners.

Polemics on contemporary design by designers and design reformers, from Gottfried Semper and Christopher Dresser onwards, provide much valuable information about the history of the interior, as do advice

“A number of factors make interiors particularly difficult to analyse. They are **rarely designed by one person** for one person. They are composed of a wide variety of objects. Both interiors and the objects they contain are subject to continual use and modification (with a few exceptions). Historical records for interiors are difficult to retrieve, especially for the period prior to the invention of photography (and the interior is difficult to capture photographically). Interiors are not mobile, so they present particular problems of display. Above all, many interiors are private, posing additional challenges to the scholar”

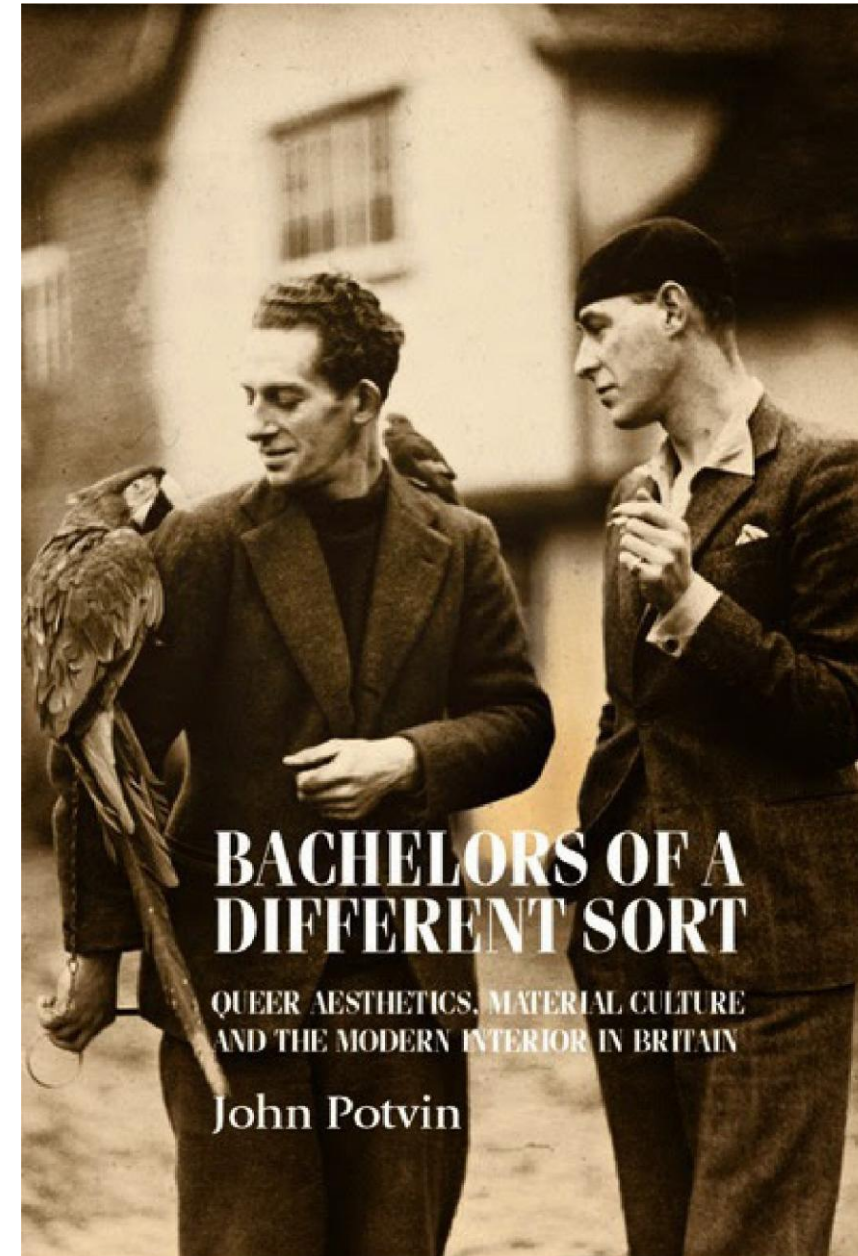
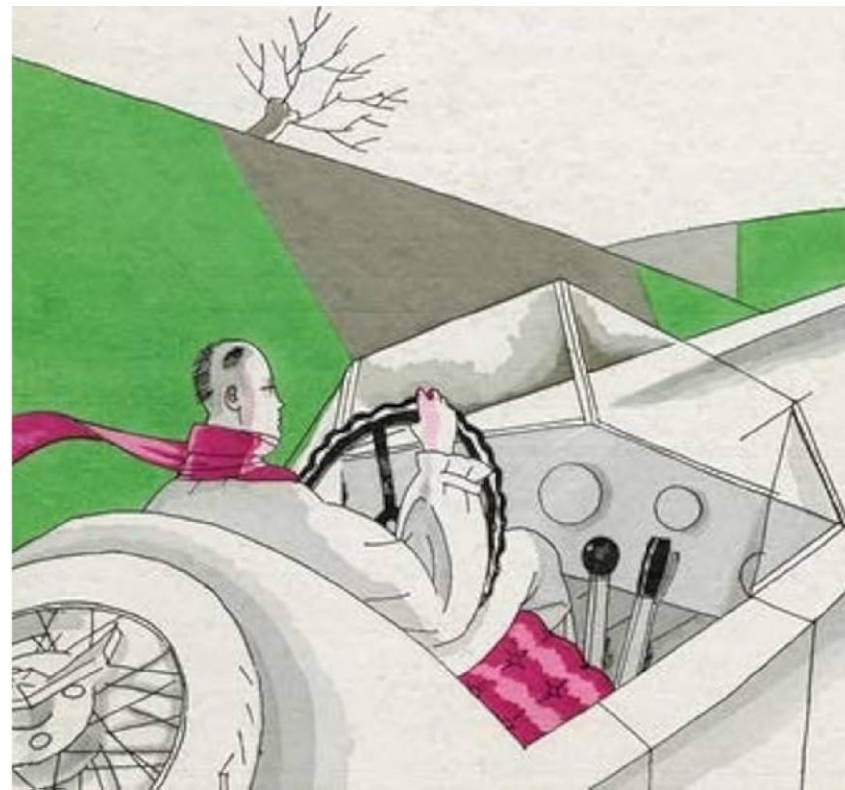
- Grace Lees-Maffei in ‘Introduction: Professionalization as a Focus in Interior Design History.’ (2008)



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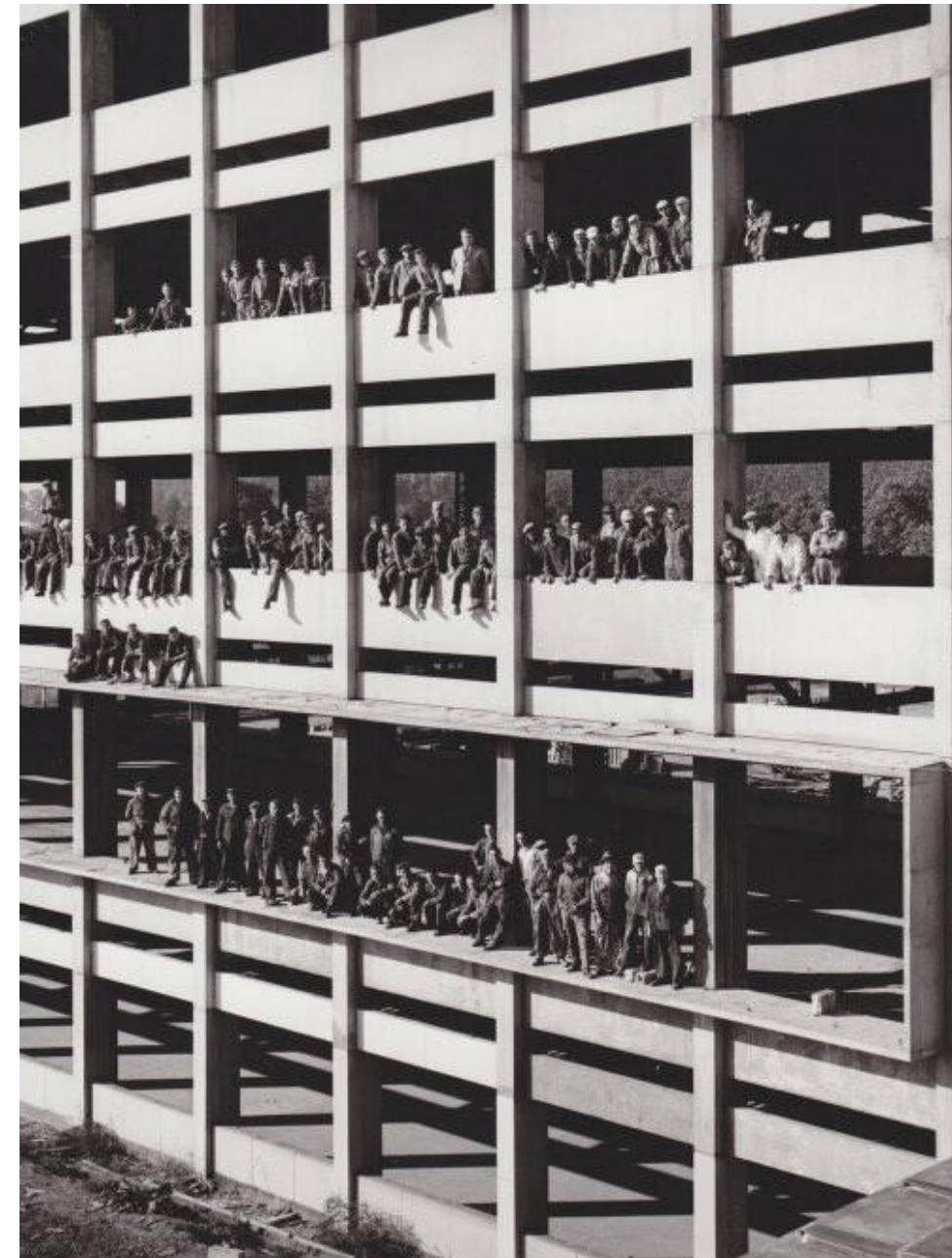
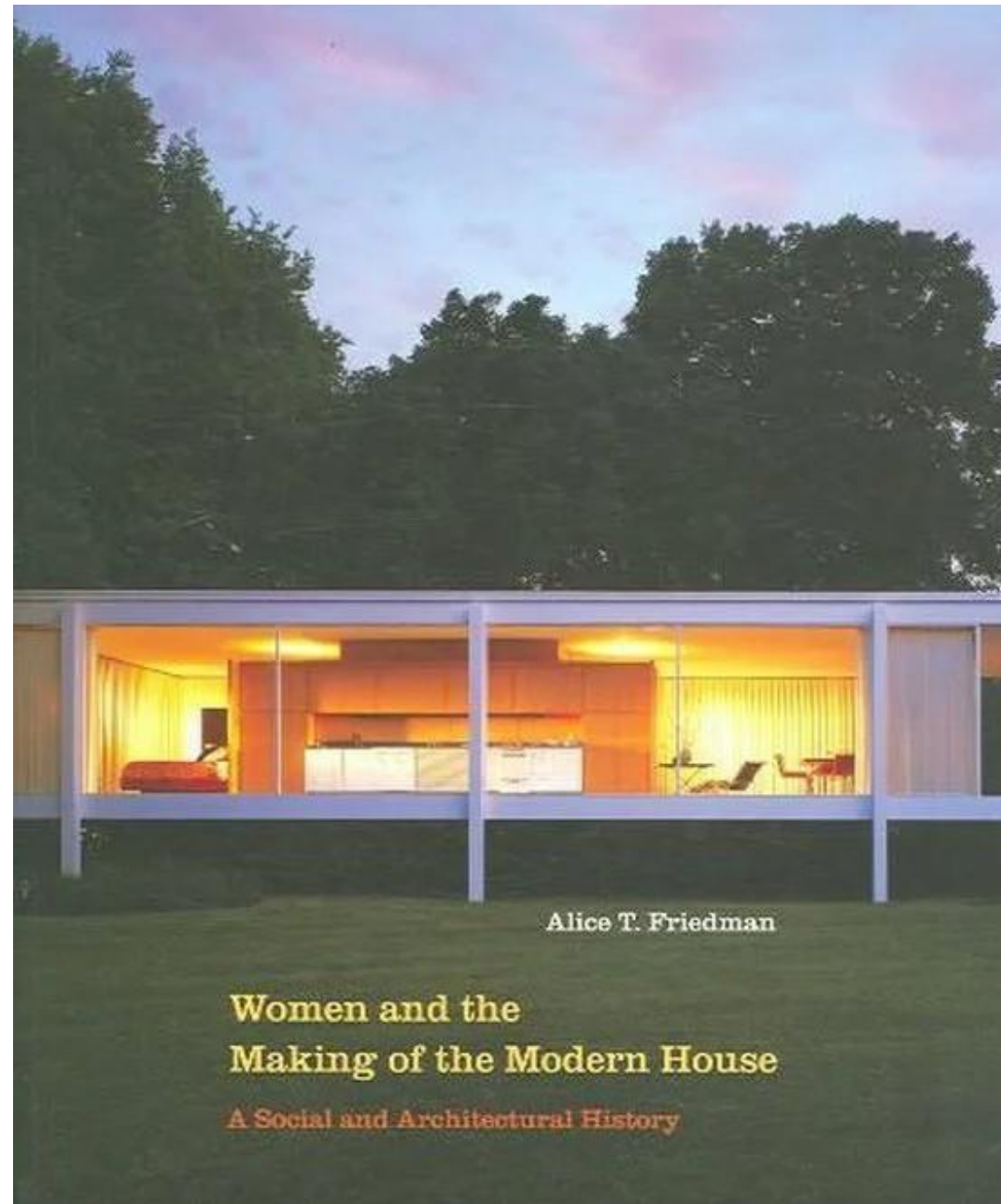


Designers
femmes
en Belgique

Vrouwelijke
ontwerpers
in België

Women
Designers
in Belgium





-> fase 3 van interieurgeschiedschrijving volgens John Turpin.

-> feministische kritiek

-> nood aan inclusievere en breder begrip van interieurontwerp
(clients, houtbewerkers, leveranciers...)

-> alternatieve bronnen / onderzoeksmethoden

interieurontwerpgeschiedenis

geschiedenis van interieurontwerp

geschiedenis van het ontwerp van interieurs

proces / product

geschiedenis van interieurontwerpers

geschiedenis van ontwerpers van interieurs

auteur

niet-professioneel professioneel

interieurontwerpgeschiedenis

geschiedenis van interieurontwerp

geschiedenis van interieurontwerpers

geschiedenis van het ontwerp van interieurs

geschiedenis van ontwerpers van interieurs

proces / product

auteur

