

PRESERVATION THROUGH PARTNERSHIP: STRENGTHENING THE
COLLABORATION BETWEEN HISTORIC PRESERVATION AND INTERIOR DESIGN IN
HIGHER EDUCATION

by

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(Under the Direction of John C. Waters)

ABSTRACT

The historic interior is one of the most fragile cultural resources and is also one of the most difficult for historic preservationists to manage. Both interior designers and historic preservationists work jointly and separately to achieve enhancement of the built environment.

This thesis examines the relationship between interior designers and historic preservationists. Interior design and historic preservation curricula in higher education is reviewed to determine if students in both disciplines are prepared to collaborate effectively. Recommendations are made for both interior design programs and historic preservation programs including a proposal for implementation of a new course titled, "Preservation for Historic Interiors."

INDEX WORDS: Historic Preservation, Interior Design, Historic Interiors, The Georgia Center for Continuing Education, Council for Interior Design Accreditation, Preservation Education

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by

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CHAPTER ONE

INTRODUCTION

The purpose of this thesis is to analyze the relationship between the disciplines of historic preservation and interior design and the effect each group has on historic interiors. This analysis will reveal the strengths and weaknesses of how each discipline understands the other and what steps must be done to more effectively preserve and manage significant historic interiors, specifically within the academic setting.

Interest in the partnership of interior design and preservation began during a research project on the Georgia Center for Continuing Education. As will be outlined in a subsequent chapter, the original historic interiors of the Georgia Center were completely disregarded during renovations that involved work by interior designers. This high disregard indicates the possibility that many interior designers are not well equipped with knowledge and resources to save notable designs that preceded them. Interest in researching this topic also arose during graduate coursework, taken by the author, in the historic preservation program at The University of Georgia. For students entering this program that have an educational and experiential background in interior design, there are no opportunities to partner this specific area of interest with preservation principles. The recommendations presented at the conclusion of this thesis provide an opportunity to solve the disconnection between the two academic fields.

GOALS AND METHODOLOGY

The goal of this thesis is to reveal the continued need for historic preservationists and interior designers to partner on adaptive use, restoration, and preservation projects. To prove this hypothesis, a case study will be presented on a mid-twentieth century interior at The Georgia Center for Continuing Education on the campus of The University of Georgia. Extensive research was conducted through archival documents, correspondence, and photographs at the Hargrett Library at the University of Georgia, the Georgia Center, and through an interview with fellow researcher, Jennifer Overton Perissi. This specific case study is a testimony to what has occurred with many mid-twentieth century interiors and the negative effects that can occur when interior designers disregard sensitive historic interiors. To determine the degree to which interior designers and historic preservation students are prepared to work with interiors such as those that existed at The Georgia Center for Continuing Education, an evaluation of academic programs and their curricula will be presented. Surveys of all undergraduate CIDA (Council for Interior Design Accreditation) accredited programs were completed and a spreadsheet was compiled documenting information related to historic preservation courses. This information included the school's name, degree offered, historic preservation or historic interior course offered, status of course requirement or elective, and the course format being either lecture or studio. Course catalogs posted through the CIDA website, course offering schedules, and sample preservation course syllabi were also reviewed. E-mail interviews were conducted with professors at four CIDA accredited undergraduate interior design programs to determine specific books, literature, and resources used in historic preservation courses taught to interior designers. A similar review was conducted on National Council for Preservation Education (NCPE) programs.

Following the curriculum comparisons, recommendations will be presented for both interior design programs and historic preservation programs. A primary recommendation for historic preservation programs is the implementation of a new course specifically focused on historic interiors. This studio course was designed based upon the proof in the research documenting the lack of education on historic interiors in preservation programs. The model titled “Framework for Course Development” presented in the book *Designing Courses for Higher Education* by Susan Toohey was utilized in planning and researching the development of a course intended for use in higher education.

The following are the primary research questions that guided research and are answered in the following chapters:

1. Is historic interior design education relevant to contemporary interior designers and historic preservationists?
2. How are interior designers educated on working with historic interiors?
3. How are historic preservationists educated on working with the contemporary interior design process within the context of historic projects? On historic interiors?
4. How do the accrediting organizations for each academic discipline integrate the other into the professional standards?
5. How can historic preservation be effectively integrated into interior design education? How can historic interiors relate to established preservation curriculum?

CHAPTER TWO

INTERIOR DESIGN, HISTORIC PRESERVATION, AND THE HISTORIC INTERIOR

Whether consciously recognized or not, the interior spaces we inhabit are subtle tributes to mankind's progression in design advancements through elements such as electricity, indoor air quality, fine art, and furniture construction. Just as the exterior construction and ornament of an historic work of architecture are considered a significant contributor to cultural heritage and design evolution, the interiors of these buildings are equally noteworthy cultural resources at the local, state, or national level. The historic interior is a unique resource that is fragile and extremely susceptible to change. Preserving and maintaining the interior while responding to the changes in the building's development and use is perhaps the most difficult aspect of historic preservation. Critical threats to the preservation of a significant historic interior used for contemporary purposes include the occupant's tendency to change furniture and other interior elements to reflect the latest shifts in design trends.

Treating and modifying an historic interior requires the work of a professional who is specifically trained in aspects of historic interior preservation. Both interior designers and historic preservationists work with historic fabric at various levels of intervention defined by the Secretary of the Interior and the National Park Service. The variety of properties and levels of intervention that designers work with are frequently featured in current architecture and design publications. These industry specific journals and periodicals present high profile and successful accounts of historic buildings and interiors that have been properly preserved and restored

through the successful partnership between designers and history. These projects also demonstrate the involvement designers have in all levels of intervention.

The cover story of the March 2011 edition of *Contract* titled, “Poetry Lessons,” details the restoration and rehabilitation of several buildings and interiors at the Angel Island Immigration Station in San Francisco. Designers collaborated closely with a preservation planner/historian to ensure that proper techniques were utilized to continue the life of a cultural resource that is both ethnically diverse and locally significant. The team of preservationists and designers addressed the project parameters and issues that included preserving Chinese symbols carved into wood paneling and Americans with Disabilities Act (ADA) accessibility guidelines for visitor access.¹ *Contract* also featured a review on an interior reconstruction and restoration success in the Annual Interiors Awards January/February 2010 edition. Designers worked with the local historic preservation society to properly secure tax-credits, update zoning codes, restore original wall and floor finishes, and select period correct Colonial Revival furnishings and fixtures for the lobby and interior promenade of the Woodward Building in Washington, D.C.² *Architectural Digest* featured a residential restoration project of a Paul Trousdale house built in 1957. Designers preserved original flooring and selected period correct mid-twentieth century furnishings.³ These high-profile examples are evidence to the active role many interior designers and design firms have played in the effort to preserve significant historic resources.

It is evident through these high profile design projects that the two disciplines and its practitioners interacted to solve unique design problems that required interior designers to manage historic fabric. Although the two fields are exceptionally different, a mutuality of goals

¹ Busch, Jennifer Thiele, “Poetry Lessons,” *Contract*, March 2011, 32-37.

² Nayer, Jean, “Historic Restoration,” *Contract*, January/February 2010, 98-99.

³ Rus, Mayer, “Cocktail Modern,” *Architectural Digest*, May 2011, 112-121.

exists between contemporary interior design practice and historic preservation allowing practitioners to correctly produce completed preservation projects. These shared goals can be seen in the definitions of each field. The National Council for Interior Design Qualification, an organization that awards professional accreditation to interior designers passing an examination, defines interior design as “a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants and are aesthetically attractive. Designs are created in response to and coordinated with the building shell and acknowledge the physical location and social context of the project. Designs must adhere to code and regulatory requirements, and encourage the principles of environmental sustainability. The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals.”⁴ Interior design relates to historic preservation regulations set by the Secretary of the Interior through the requirement stating, “Designs must adhere to...regulatory requirements.” The area of the definition stating designers must “research, analy[ze] and integrat[e]... knowledge into the creative process” arises when working on an historic interior preservation or rehabilitation project. In turn, historic preservation relates to this definition by attempting to “enhance the quality of life and culture” of a community and historic environment. The definition for interior design also relates to historic preservation in its commitment in environmental sustainability. Historic preservation is inherently environmentally sustainable and promotes the conservation of natural resources through the preservation of the built environment.

⁴ NCIDQ, “Definition of Interior Design,” National Council for Interior Design. <http://www.ncidq.org/AboutUs/AboutInteriorDesign/DefinitionofInteriorDesign.aspx>, [accessed June 27, 2011]

Defining the field of historic preservation has proven to be more difficult for professionals as it is a very diverse, evolving discipline. To define historic preservation as a movement, the Advisory Council on Historic Preservation states that “historic preservation is both a public activity and a private passion and is supported through the country by individual citizens, organizations, businesses, communities, elected officials, and public institutions in various and varied ways.”⁵ Preservation can also be defined as a treatment involving preservation, restoration, rehabilitation, and reconstruction. A project involving an historic interior may occur at any level of intervention. Interior designers are most commonly involved with the rehabilitation of an historic building and retention of portions of historic fabric, but can relate to preservationists at any level of intervention.

Professionals in both fields relate to each other because of the underlying intention for each discipline. The goal for both interior designers and historic preservationists is to create or maintain environments in which the public lives, works and plays. Interior designers most often have the ability to create an interior environment, whereas historic preservationists work to preserve historic environments and contexts. Interior designers generally deal with smaller contexts as opposed to the broader district or neighborhood contexts that concern preservationists. Both strive to create a strong sense of place for a community at the intimate or broader scale. It is most common that interior designers and historic preservationists collaborate on a smaller, more intimate scale with historic interior preservation projects.

Historic interior preservation has evolved along with the growth of the field of historic preservation and the emergence of interior design within the preservation process. Interior preservation has traditionally occurred in house museums listed on the National Register of

⁵ Advisory Council on Historic Preservation, “The Advisory Council on Historic Preservation: Overview,” Advisory Council on Historic Preservation, <http://www.achp.gov/overview.html>, [accessed June 27, 2011].

Historic Places or locally significant historic sites. Examples of this traditional approach include Monticello in Charlottesville, Virginia, Biltmore in Asheville, North Carolina, and the Nathaniel Russell House in Charleston, South Carolina. It is common for a preservation consultant or firm to be involved with the interpretation and preservation plan for the interior of an historic site.

Historic interior preservation plans for museums, such as those mentioned above, often included historic furnishing plans, selection of historically accurate surface finishes such as wallpapers, and recommendations for future changes and additions.⁶ The historic interior preservation plan was and continues to be used in the interpretation of a significant period in the life of the building. Interior easements have also been a traditional technique in which to preserve an historic interior. Easements are a means of legal protection for an interior that impose strict regulations on activities and changes that impact the character of a building's interior elements.⁷

More contemporary strategies have been employed in an attempt to preserve historic integrity while allowing growth and changes in contemporary use. The most popular of these techniques is the LEED rating system, which will be discussed in a following chapter. Elements of this system promote the retention of elements within the historic interior including structural systems, finish materials, and furnishings. A second current strategy to preserve the historic interior has been the rise of advocacy by non-profit organizations that encourage professionals from a multitude of disciplines to become involved. One of these preservation organizations is DOCOMOMO, Documentation and Conservation of the Modern Movement. DOCOMOMO has created an integrated approach to preserving historic sites and buildings and advocates for the

⁶ Remer and Talbott, "Historic Interior Planning," Remer and Talbott, <http://www.remertalbott.com/historic-interiors.html> [accessed June 23, 2011].

⁷ Morgan, Julie Camille, "An Analysis of the Use of Preservation Easements for Historic Interiors." Master's thesis, University of Georgia, 1999.

retention of the entire design context including urban fabric, landscape, buildings, and the interior. DOCOMOMO also specifically encourages interdisciplinary participation from design and preservation professionals, including interior designers.

Enthusiasm and interest in designs of the twentieth century has been stimulated among interior designers through groups such as DOCOMOMO and through the continued use of twentieth century furniture reproductions manufactured by popular companies such as Herman Miller and Knoll. Preservation of the recent past is an opportunity to create stronger ties between the two fields. The following chapter presents a case study that details a twentieth century interior that was impacted by the work of interior designers.

CHAPTER THREE

CASE STUDY: THE GEORGIA CENTER FOR CONTINUING EDUCATION AT THE UNIVERSITY OF GEORGIA

The following chapter presents a case study of a mid-century modern interior designed in 1956 by acclaimed designer George Nelson. The study is presented in the form of a timeline detailing the history of development and construction, significance of design, and gradual loss of historic integrity of the interior design at The Georgia Center for Continuing Education at the University of Georgia. The Georgia Center is not listed on the National Register of Historic Places nor has it been nominated as a local historic landmark. It is, however, a significant cultural resource that continues to acknowledge the radical shifts in design philosophies that occurred during the twentieth century. The interiors have lost all historic integrity due to the lack of sensitivity during numerous renovation and expansion projects through the life of the building. Documenting the extreme shift in design context and lack of respect for the historic integrity of the Georgia Center interiors supports the argument that there continues to be a separation between the fields of historic preservation and interior design and the opportunity to strengthen the partnership has never been greater.

The Georgia Center for Continuing Education, more formally titled The University of Georgia Center for Continuing Education Conference Center and Hotel, is a self-sustaining entity of the University system and remains the largest and “most comprehensive

university-based conference centers”⁸ in the world. It is located at 1197 South Lumpkin Street and considered a part of the south campus at the University. The Center acts as the University’s home of continuing education opportunities and a host to a variety of professional conferences and events. This building commonly serves as the first impression of the school to many university and non-university affiliated guests. Although it continues to stand as one of the greatest local tributes to the revolutionary mid-twentieth century architecture and design, the original exterior and interior fabrics have been greatly altered, arguably more than any other building on the University’s campus.

In the early 1950s, The W. K. Kellogg Foundation selected The University of Georgia as the recipient of a \$2 million dollar grant to construct a building that would provide classes and professional opportunities for adult education. A one million dollar grant was also provided by the State of Georgia through former governor Herman Talmadge. The Georgia Center was based on the successful prototype at The University of Michigan, which the Kellogg Foundation had funded several years earlier in 1951.⁹ The Foundation, along with support from The University of Georgia, sought for this building to become not only the premier example of educational advancement, but also a forerunner in architectural, landscape, and interior design. The design of the building and surrounding environment was to reflect the Center’s progression in education and its innovative partnership with hospitality environments. The Georgia Center was to both physically and symbolically represent this movement and stand as a national example for future educational and conference centers. Because of the progressive nature of the Georgia Center, the

⁸ University of Georgia, “Campus and Community Resources: University of Georgia Center for Continuing Education,” <http://bulletin.uga.edu/bulletin/univ/resources.html> [accessed May 13, 2011].

⁹ The Georgia Center for Continuing Education, *The Georgia Center for Continuing Education: A Program and A Building*, (Athens, GA: The University of Georgia, 1956).

Kellogg Foundation and the University assembled a design team that consisted of nationally recognized and accomplished architects, landscape architects, engineers, and interior designers.

Roughly ten bids were submitted to the University by premier architectural firms throughout the Southeast, all of who had hopes to execute one of the first modern designs to be built in Athens, Georgia. The Atlanta based firm Stevens and Wilkinson Architects was selected to design the Georgia Center, with D.J. Edwards serving as head architect.¹⁰ Other notable works by the associates at Stevens and Wilkinson during the 1950s included the following: The Science Building at West Georgia College, U.S. Navy Bureau of Yards and Dock at Georgia Technical University, the Uncle Remus Branch Library in Atlanta, and the Georgia Power Company General Service Headquarters in Atlanta.¹¹ Consulting architect, Lewis Sarvis of Battle Creek, Michigan was also selected to join the design team and assist Stevens and Wilkinson. Sarvis was responsible for many architectural designs at The University of Michigan, including the original W.K. Kellogg Foundation Institute.¹² Thomas Church, forerunner of modern landscape design during the mid-twentieth century, was chosen as landscape architect. He had a previous relationship with the University through his friendship with Hubert Bond Owens, renowned landscape architect in the south and Dean of the School of Environment and Design at The University of Georgia. Church practiced primarily in his home state of California, but executed a limited number designs along the East coast, one of them being at the Georgia Center. Edward Daugherty of Atlanta acted as consulting landscape

¹⁰ Abercrombie, Stanley, *George Nelson: The Design of Modern Design* (Cambridge: The MIT Press, 1995), 331.

¹¹ Stevens and Wilkinson, Inc., *Stevens and Wilkinson, Inc. Architects and Engineers: Selected Works*, (Atlanta: Dittler Brothers, Inc., 1958).

¹² The University of Michigan, "W.K. Kellogg Foundation Institute: Graduate and Postgraduate Dentistry," <http://umhistory.dc.umich.edu/mort/central/north%20of%20north%20u/Kellogg%20Graduate%20and%20Postgraduate%20Dental/index.html> [accessed April 27, 2011].

architect. DeGive, Dunham, and O'Neil of Atlanta was chosen as contractor for the project. The engineering team selected was the firm of I.E. Morris and Associates.

Modern architecture represented a radical shift from the classical approach to designing structures and included characteristics such as “rational plans and unornamented planes, lightweight construction and free flowing volumes, transparency and openness.”¹³ The building, interior, and landscape of the Georgia Center were built according to this honest and streamlined approach. Construction of the first modern building on the University of Georgia campus began in January 1955. The six-acre site was originally a grove of pecan trees, and Thomas Church specifically preserved several of the pecan trees surrounding the Center and also planned to keep a tree in the courtyard that was in the center of the 137, 631 square foot building. Contrary to contemporary design techniques of the 21st century, the Georgia Center was sited in such a way to reduce the amount of daylight entering the building. Other attempts to reduce daylighting included placing honeycomb patterned concrete shades over the hotel room windows as well as thin vertical slabs of marble set at an angle over plate glass in the second level lobby (Figure 1).



Figure 1: Exterior Detail: Marble, Georgia Center, Steven and Wilkinson, 1955.

¹³ Webb, Michael, *Modernism Reborn: Mid-Century American Houses* (New York City: Universe Publishing, 2001), 8.

The exterior of the Georgia Center was comprised of a variety of heights and setbacks of the different wings. The north wing was two levels and consisted of conference rooms, offices, a conference assembly room, a television station, and a library overlooking the courtyard (Figure 2). The main level of the hotel and dining wing housed the hotel lobby, a café overlooking the central courtyard, a main banquet dining area, President's Dining Room, and a kitchen (Figure 3). This wing also had five floors of hotel rooms and offices to house up to 300 guests. The transition from the hotel and dining areas to the educational and administrative wing was made through a lounge area with walls of large plate glass that invited the visitors to easily view the central courtyard and experience Church's landscape design. The Georgia Center also had an extensive basement that housed mechanical rooms, a photography lab, and a carpentry shop.

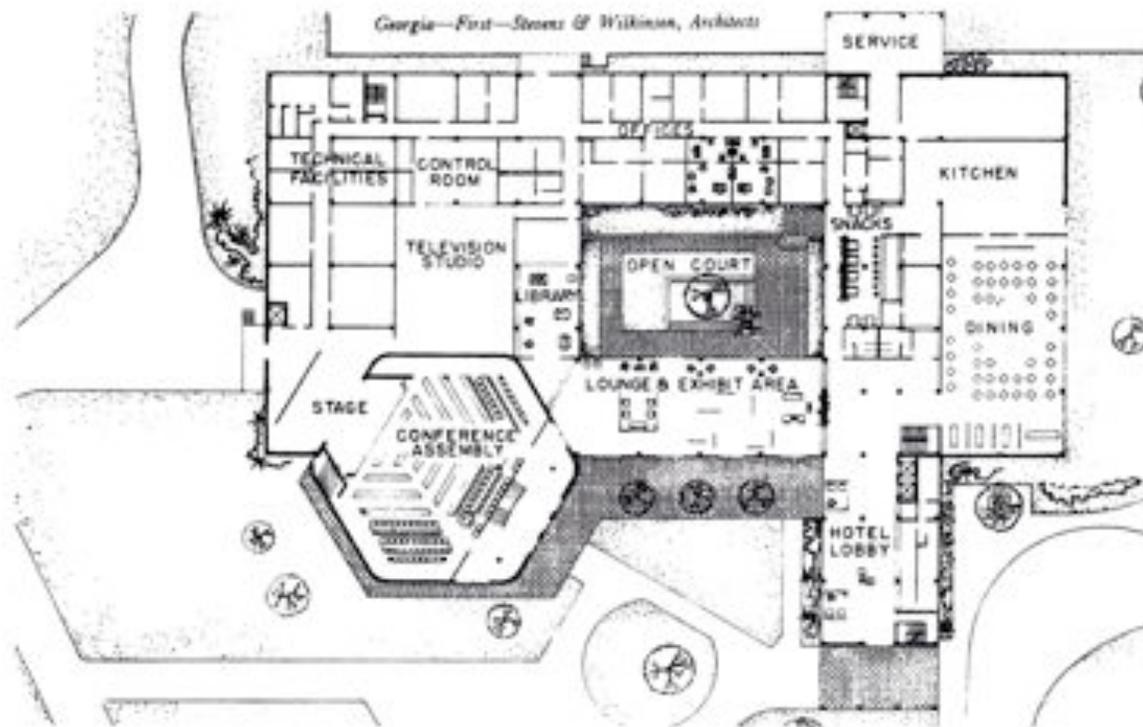


Figure 2: Georgia Center for Continuing Education Floor Plan, First Floor.



Figure 3: Georgia Center for Continuing Education Floor Plan, Second Floor.

The architectural materials used on the Georgia Center were visually strong and common to the works of Stevens and Wilkinson. These materials, which included brick, marble, concrete, and glass, created visually strong lines and geometric planes. The exterior was free of ornamentation but these materials were used in a variety of ways that created subtle patterns and architectural rhythm. For example, the second level hallway above the lounge and exhibit area also had walls of plate glass but were covered by thin, vertical slabs of marble set at an angle, as previously noted, to create a unique pattern above the lounge entrances. The auditorium also featured a subtle pattern through the brick bond pattern that combined common bond with a unique soldier course throughout. This pattern was also carried into the interior and can be seen on the walls of the auditorium lobby.



Figure 4: Rendering of Original Georgia Center, Stevens and Wilkinson, 1955.

The interior of a modern building is considered to be a continuation of the structure and complementary to the bold lines, structural planes, and honesty in materials. George Nelson and Associates of New York City was selected as the interior design firm to follow this philosophy of modern design at The Georgia Center for Continuing Education. Nelson was commissioned based on his credibility as an architect and designer during the height of the interior, furniture, and decorative art design revolution during the mid-twentieth century. Nelson was awarded numerous honors by industry organizations, institutions, and publications. In 1932 he was awarded the prestigious Rome Prize and continued throughout his career to be awarded with multiple design notations from groups including the American Institute of Decorators, the Museum of Modern Art, and the American Institute of Architects. During the time of construction of the Georgia Center, Nelson was also involved with the interior design of the CBS

Television network's Milwaukee and Chicago headquarters¹⁴ and the interiors of the geodesic dome model by Buckminster Fuller.¹⁵ Nelson was more famously known for his work as the design director for Herman Miller, a premier manufacturer of office furniture. He served as the design director from 1942 to 1979 and created some of the most acclaimed pieces of mid-century modern furniture and decorative art. Some of his most recognizable designs are the Marshmallow Sofa of 1956, the Coconut Chair of 1955, and the Dot Clock of 1964. He was also responsible for developing Herman Miller into a strong industry leader of furnishings and office storage systems. He not only designed many of the pieces displayed in Herman Miller collection catalogs, but he also developed advertising and graphics for the company, designed flatware and cookware, and published numerous articles and books including *Chairs*, *Problems of Design*, and *George Nelson on Design*.

Nelson was chosen not only for his success as an innovative designer, but also because of his previous relationship with the University of Georgia. In 1952, Lamar Dodd, Dean of the Department of Fine Arts, was beginning a curriculum reform of the fine arts program and, through funds given by the Rockefeller Foundation, requested George Nelson to act as a visiting advisor to the art faculty. Nelson was also asked to provide recommendations and present these suggestions to the faculty. The presentation of the critique and recommendations was given in the form of a lecture and film series along with an advisory committee including Charles Eames and Alexander Girard, top furniture and product designer and director of upholstery design at Herman Miller respectively.

¹⁴ Abercrombie, Stanley, *George Nelson: The Design of Modern Design* (Cambridge: The MIT Press, 1995), 254.

¹⁵ *Ibid*, 253.

To introduce the art students and faculty to the work of the nation's leading designers and act as a prelude to the lecture series, Lamar Dodd held an exhibit during January 1953 that displayed the work of furniture, drawings, graphics, and decorative art by Nelson, Eames, and Girard.¹⁶ Several months later, Nelson's critique and lecture series titled "Art X" (Figure 5) was presented to the faculty and students of the Department of Fine Arts.¹⁷ "Art X" was a multimedia presentation that included film, slide shows, sound, synthetic scent, and narrative providing revolutionary ideas and suggestions for the profession of teaching art. Designers Charles and Ray Eames popularized educational films during the 1950s after completing nearly 50 individual and series productions that continue to be used today. "Art X" was later presented at the University of California at Los Angeles.



Figure 5: "Art X" by George Nelson, Charles Eames, and Alexander Girard, University of Georgia, 1953.

"Art X" established Nelson's relationship with the University and developed the partnership for his work at the Georgia Center. On June 24, 1955, George Nelson signed the

¹⁶ Abercrombie, Stanley, *George Nelson: The Design of Modern Design* (Cambridge: The MIT Press, 1995), 144.

¹⁷ Eisenbrand, Jochen and Alexander von Vegesack, eds., *George Nelson: Architect, Writer, Designer, Teacher* (Weil am Rhein, Germany: Vitra Design Museum, 2008).

contract drafted by President O. C. Aderhold and Comptroller J.D. Bolton for the University of Georgia in agreement to design the interiors of The Georgia Center for Continuing Education. The contract stated that the design would cost no more than \$284,599, including the designer's fee of \$16,600.¹⁸ This budget covered the costs for "furnishing, decoration, and equipping the building, exclusive of the kitchen"¹⁹ equipment. Nelson was also contracted to specify, "carpet in bedrooms, corridors, public spaces, etc.; fabrics for furniture, draperies and all other materials classed as furniture or furnishings, including lamps, lighting fixtures, pictures, bedspreads, etc."²⁰ The general color scheme was also to be developed by Nelson and the only collaboration between the interior designer and Stevens and Wilkinson was the selection of "hard surface flooring and other materials."²¹ A letter sent on May 25, 1955 by George Nelson and Associates, a month prior to signing the contract, stated Nelson's design philosophy and approach to creating the interior of the Georgia Center. Nelson stated, "Our intention is to produce an integrated interior based on sound planning practices, to design special furniture where necessary and to include such related items as dining room menus and lobby signs to create a unified visual impression. We feel we are well qualified to do this since we have departments which handle furniture design and graphics as well as interior design and architecture."²² The head of the George Nelson and Associates interior design department from 1955 to 1968 was Dolores

¹⁸ Contract for Interior Design Services by George Nelson at The University of Georgia Center for Continuing Education, University of Georgia, June 24, 1955, John L. Green Papers, 1923-1974, 92-256:5, Hargrett Library, Athens, Georgia.

¹⁹ Ibid, 1.

²⁰ Ibid, 1.

²¹ Ibid, 2.

²² Contract for Interior Design Services by George Nelson at The University of Georgia Center for Continuing Education, University of Georgia, June 24, 1955, John L. Green Papers, 1923-1974, 92-256:5, Hargrett Library, Athens, Georgia.

Engle.²³ Engle was responsible, under direct collaboration with Nelson, for a majority of the design and installation of the interiors at the Georgia Center.

George Nelson and Dolores Engle selected furniture and finishes to complement the strong lines and planes of the architecture. The latest technologies and trends of furniture, color, and surface finishes by George Nelson and the Herman Miller furniture company, featured in the Herman Miller Collection catalog of 1955, were chosen for the Center. Upholstery and surface finish colors selected were also featured in the collection catalog. The color scheme for the Georgia Center was composed of monochromatic neutrals highlighted by bold upholstery colors including crimson, ochre, ultramarine, and yellow.

Georgia Center guests entered the hotel through large glass doors leading into the lobby. The hotel lobby was open in plan and had walls of plate glass overlooking Church's landscape. The furniture selected for the lobby seating area included Nelson for Herman Miller Sectional Seating 5570 in Raw Umber Light, M Platform Bench 4690, End Tables 5451 in White, and Occasional Table 5452 in White. Two Barcelona chairs designed by Mies van der Rohe were also placed in the hotel lobby. The hotel reception area featured a large built-in desk finished in a walnut laminate. Mailboxes were cut into the wall located behind the reception desk and also finished in walnut laminate. A wall mounted telephone station in black laminate was also located adjacent to the lobby's front entrance. The floor covering was olive green tweed carpet by Alexander Smith. The Georgia Center featured one of the first installations of the Marshmallow Sofa, upholstered in Ochre, and was designed by Nelson shortly before the Center's construction. This iconic piece of modern design was located on the opposite wall of the front entrance and could be seen by every guest entering the hotel.

²³ Kirkham, Pat, *Women Designers in the USA, 1900-2000: Diversity and Difference*, (New Haven, Connecticut, Yale University Press, 2002), 320.



Figure 6: Georgia Center Hotel Lobby, 1956.

Guests could enter a large dining room directly to the right of the hotel lobby (Figure 7). The main dining room could seat up to 350 guests in Eames for Herman Miller DAX-1 Upholstered Plastic Armchairs in Ochre at circular Nelson Dining Tables with white Formica tops.²⁴ Eames DSX Molded Plastic Side chairs in Lemon Yellow, Red, and Seafoam Green were occasionally used for additional seating. Flatware featuring The Georgia Center for Continuing Education emblem was also designed for use in the main dining room. A woven fiberglass curtain known as Dynel “Fishnet” curtains by Marie Nichols hung along the large windows in the dining room. The Dynel curtain system was used by prominent designers during the mid-twentieth century and was used extensively in the Georgia Center.²⁵ The translucent nature provided protection from daylight while continuing to allow visibility of the landscape.

²⁴ Darrach, Betsy, “Georgia Adults Go Back to School in Un-academic Surroundings,” *Interiors*, February 1958, 73.

²⁵ Johnson, Philip. *Philip Johnson and The Museum of Modern Art: Volume 6 of Studies in Modern Art*, ed. John Elderfield (New York City: The Museum of Modern Art, 1998), 77.

Alexander Smith's olive green tweed carpet continued from the hotel lobby into the main dining room.



Figure 7: Georgia Center Main Dining Room, 1956.

A private dining room for the University president and guests was also located on the first floor adjacent to the main dining room. The focal point of the President's Dining Room was a hand painted wallpaper by Erwine Laverne for Laverne Originals Company of New York (Figure 8). Laverne considered the finished design and production of wallpapers and fabrics to be works of fine art and was recognized for his accomplishment with a faux marble painting technique.²⁶ This involved placing a fine paper under a water bath, floating a variety oil pigments on the top of the water, and lifting the paper out of the bath causing the oil to adhere to

²⁶ Hosking, Lesley, ed., *The Papered Wall: The History, Patterns, and Techniques of Wallpaper*, (London: Thames and Hudson, Ltd. 2005).

the paper which created a unique and organic pattern of imitation marble.²⁷ This collection, designed during 1948, was titled *Marbalia* and awarded the “Good Design” honor by the Museum of Modern Art. An edition of *Marbalia* was placed in the President’s private dining room at the total cost of \$900. An additional Laverne Original titled *Nacionale* was placed in the main dining area behind the cashier’s counter and featured neutral colors of beige and brown. Laverne’s *Marbalia* in the President’s dining room displayed vibrant hues of red, grey, and black and complemented Knoll Executive Chairs by Eero Saarinen in Crimson that surrounded a large rectilinear dining table. The President’s Dining Room was the only space in the Georgia Center that featured the University of Georgia’s school colors.



Figure 8: Georgia Center, President’s Dining Room with Laverne Original mural, 1956.

Guests who wished for a light lunch or coffee could visit the café located adjacent to the hotel lobby and main dining room (Figure 9). This area of the Georgia Center also served as the main thoroughfare between the public spaces of the center and the private offices. Because of the heavy traffic flow, Nelson placed a glass panel curtain wall to enclose the café and seating area and separate them from the thoroughfare. George Nelson designed the *Saflex* glass panels

²⁷ The Georgia Center for Continuing Education, *The Georgia Center for Continuing Education: A Program and A Building*, (Athens, GA: The University of Georgia, 1956).

in collaboration with Monsanto Glass Company. *Saflex* glass was composed of layers of unbreakable automotive glass with a decorative design printed between the layers. Nelson also designed the decorative pattern, reflective of the “Dot Pattern” of 1947 by Charles and Ray Eames, fellow designers at Herman Miller. *Saflex* was designed specifically for use at the Center and was the first installation in a commercial facility.²⁸ The use of the glass panels allowed separation between café and the foot traffic, but allowed diners to enjoy the scenery of the central courtyard. The seating area featured wicker back chairs and square tables with walnut laminate.



Figure 9: Café with *Saflex* by Monsanto glass, Georgia Center, 1956.

²⁸ “New Continuing Education Center to Hold Open House Over Weekend,” *Athens Banner Herald*, Thursday February 14, 1957.

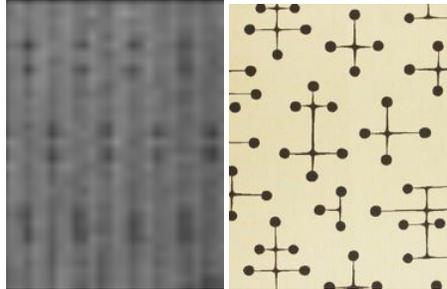


Figure 10: *Saflex* design by Nelson, left; Charles and Ray Eames “Dot Pattern,” right.

The lounge and exhibit area (Figure 11) was also a main thoroughfare between the hotel and dining areas and acted as the main entrance for conference attending guests. Seating areas were arranged for guests to utilize while waiting for a conference session or meeting. Sectional Seating 5570 in Black as well as Executive Arm Chairs by Charles Eames and Eero Saarinen in Ochre, Yellow, and Blue were selected for the lounge. Four long carpets designed by Alexander Smith were placed on top of light Azrock rubber flooring. Marie Nicols’ Dynel woven fiberglass curtains were extensively used in this space. Art exhibits, including panels from “Art X,” were commonly on display in the lounge and hung from a cable system designed by Nelson.



Figure 11: Lounge and Exhibit Space, Georgia Center, 1956.

A library was available for guests to browse while waiting for conference sessions to begin and located to the right of the lounge and exhibit area overlooking the central courtyard.

One wall of the library was devoted to shelving that displayed rotating literature that was specific to topics featured during conferences at the Center. Nelson chose a version of the Pernilla for Karl Mattheson chair for its organic, continuous lines and harmonious construction. George Nelson admired the work of Swedish furniture designer Mattheson for his ability to create works of art that were “humble yet glamorous.”²⁹ Nelson continued the color scheme of yellow, orange, and blue for the chair upholstery selection. The Kirsh fiberglass curtain material also hung in the library.



Figure 12: Library, Georgia Center, 1956.

The entrance to the auditorium, also referred to as the conference assembly room, was located adjacent to the library. Guests could also access the lobby of the auditorium through exterior doors. The unique hexagonal design of the room allowed for a seating arrangement that was inspired by the General Assembly room at the United Nations Building in New York City (Figure 13). The room could seat 444 visitors on the main floor and in private balcony rooms.

²⁹ Garner, Philippe, *Twentieth-Century Furniture*, (London: Adkinson Parrish, 1980).

Upholstered Side and Arm Chairs by Eames, upholstered in Ultramarine, were selected to complement the light blue walls. As typical with many other public spaces in the Georgia Center, light wood paneling was selected to finish the walls of the auditorium. The auditorium's stage was used as a secondary space for the television production studio. The main television studio (Figure 14) and technical facilities were located directly behind the auditorium. At the opening of the Georgia Center, the television station WGTV was one of the most advanced in the nation and featured a closed-circuit station that transmitted in the hotel and conference rooms.



Figure 13: Auditorium, Georgia Center, 1956.

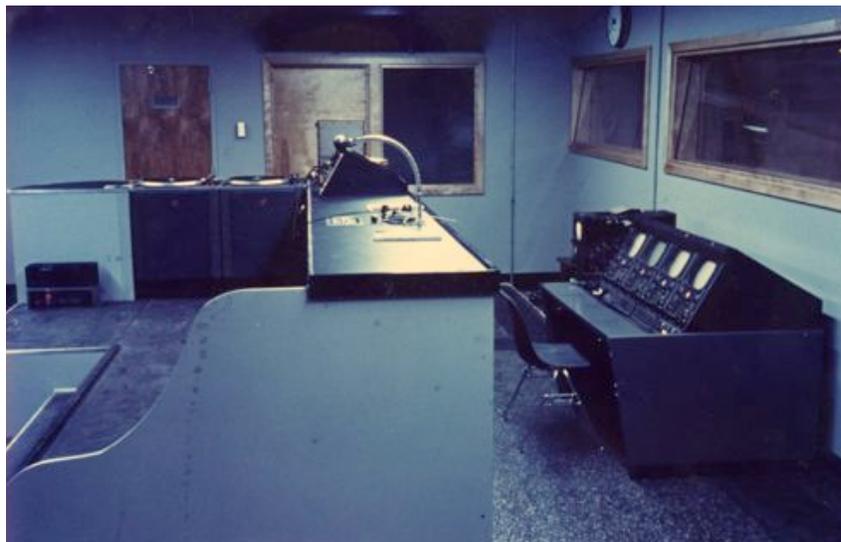


Figure 14: Television Station Control Room, Georgia Center, 1956.

An additional television studio was located on the second floor beside offices and conference rooms. There were a total of sixty-one offices, each with a variety of Herman Miller and Knoll office furniture. A total of twenty-four conference rooms were located primarily on the second floor with Herman Miller furniture. Large conference rooms featured “horse-shoe” shaped conference tables with PAC Molded Plastic Armchairs by Eames in Greige, Red, and Elephant Hide Grey. DSX Molded Plastic Side Chairs by Eames in Elephant Hide Grey were also used for additional seating in the large conference rooms. Smaller conference rooms (Figure 16) had rectilinear or square tables and Arm Chairs from Eero Saarinen’s Pedestal Collection by Knoll upholstered in Yellow and Orange. Walls were covered in a textured light brown covering and floors were finished in a light brown carpet.



Figure 15: Conference Room, Georgia Center, 1956.



Figure 16: Small Conference Room, Georgia Center, 1956.

Guests or conference attendees could rent a Georgia Center hotel room for \$6.00 to \$8.00 each night.³⁰ Hotel rooms and suites were located on the second through fifth floors of the Center's hotel wing, each with a window overlooking either the central courtyard or the south campus. Nelson used four different color schemes for the one hundred and forty hotel rooms. These schemes centered around dark green, blue, red, and neutral hues (Figure 17). Built-in units by Nelson were laminated in walnut with a white Micarta top. Herman Miller Daybed 5099 with Bolster was chosen because of its ability to transition from sofa to bed. The upholstery for the Daybeds varied according to the color scheme for each specific room, but Herman Miller Crimson and Black-green stripe were primarily used. An Eames DAX and DSX Molded Arm and Side Chair by Herman Miller in Elephant Hide Grey and Red were placed in each room to accompany the built-in desk. An orange table lamp by Georg Jessen sat on the Nelson built-in and a swing arm lamp by Nessen hung on the wall above the beds.

³⁰ The Georgia Center for Continuing Education, *The Georgia Center for Continuing Education: A Program and A Building*, (Athens, GA: The University of Georgia, 1956).



Figure 17: Hotel Room, Georgia Center, 1956.

In the years following the construction and grand opening of The Georgia Center for Continuing Education, the architects and designers were recognized with numerous awards and honors for their progressive architectural and interior design accomplishments at the Center. In 1955, the partners at Stevens and Wilkinson were awarded a *Progressive Architecture* citation from the American Institute of Architects for the “Best Design of the Year: Education.”³¹ In 1957, George Nelson and George Nelson Associates were awarded the “Interiors: Educational” award by *Interiors Magazine*.³² Upon receiving the award, an article on Nelson’s work at the Georgia Center was published in the February issue of *Interiors*. The annual “Interiors Award” presented by *Institutions Magazine* was given to Nelson in 1958 and his work at the Georgia Center was displayed at the National Hotels Exhibition held the same year in Chicago.³³ The Center was also featured in local publications including *The Georgia Education Journal* and *The*

³¹ “Citations: Award Citation,” *Progressive Architecture*, January 1955, 85.

³² Darrach, Betsy, “Georgia Adults Go Back to School in Unacademic Surroundings,” *Interiors*, February 1958, 73.

³³ Award Letter to Hugh Masters, Director of Georgia Center, University of Georgia, September 29, 1958, The Georgia Center Historical Materials, 1950-1970, 94-101:1, Hargrett Library, Athens, Georgia.

Commercial Electric Spotlight magazine published by Georgia Power. The Georgia Center was a forerunner in the design of engineered lighting techniques as well as other new installations such as Nelson's suspended "Par Hood" lighting over the exhibit area.

The interior design of the Center specifically embodied the philosophy and approach towards design held by George Nelson. Nelson stated in his book *Chairs* that a modern interior's "rooms are...absorbed into spaces whose edges are hard to define, and its interior and exterior are becoming increasingly hard to disentangle."³⁴ This was especially true of the experience with the interiors of the Georgia Center and the landscape design as seen through the large glass curtain walls covered by Marie Nicols' transparent curtain system. Nelson also stated in *Chairs* that he believes a chair is a work of art and every other object in the room, such as built-in furniture, dissolves into the walls of the room.³⁵ Along with exhibiting Nelson's design philosophy, the Georgia Center was significant due to the display of a comprehensive collection of Nelson's designs for Herman Miller during the 1950s. Along with the Marshmallow Sofa, an early version of the Comprehensive Storage System (CSS) premiered in the offices at the Georgia Center. The *Saflex* glass system was also first installed at the Georgia Center.

Despite the prestige and recognition the Georgia Center received for the architectural and interior design in the late 1950s, the demand on the Center's space over time and through extensive use has required renovation and additions to the building envelope and interior. Small changes occurred in the 1960s and 1970s with the addition of a new dining space, the enclosure of the drive-through entrance to the lobby, and large concrete planters placed in the center of the lounge and exhibit space. New furniture was introduced to the hotel lobby area and the M Platform Benches were removed. New furniture was added to the library, and the end tables that

³⁴ Nelson, George, *Chairs*, (New York City: Whitney Publications, 1953), 6.

³⁵ *Ibid*, 7.

were originally in the lobby were moved to the library. In 1985, a major expansion project, directed by original architects Stevens and Wilkinson, added an additional 150,000 square feet to the Center making it the largest continuing education space in the country.³⁶ A second 250 seat hexagonally shaped auditorium was built and the space between the two assembly rooms was enclosed with large plate glass wall. Additional office rooms, conference rooms, an exercise room, sixty new hotel rooms, and a parking deck were built as well.

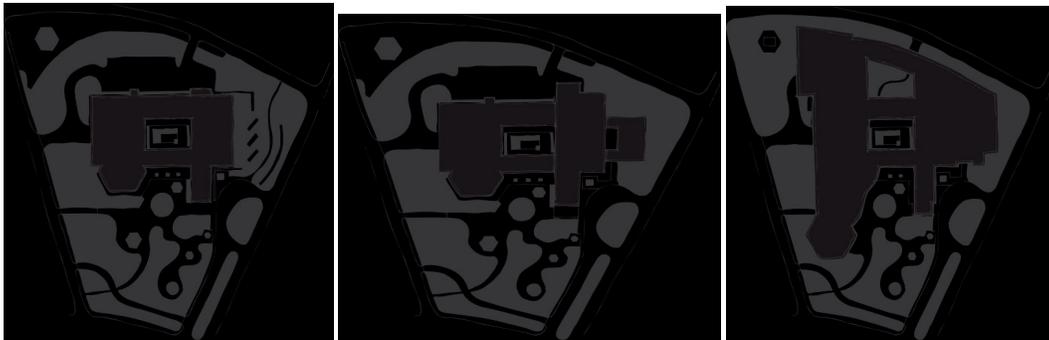


Figure 18: Evolution of The Georgia Center for Continuing Education, 1956-1985.

The wall between the lobby and lounge area was removed. The library was also eliminated to provide easier access to the offices and provide space for a conference registration desk. The Pernilla chairs that were originally in the library were reupholstered and moved to other spaces in the Center. The original hotel rooms were renovated and new electricity, plumbing, and air conditioning units were installed. The hotel rooms received new furnishings and finishes, yet the designers maintained the general color scheme of orange and blue originally done by Nelson and Engle (Figure 19). The original dining room was renovated extensively including new furniture and carpeting. The café was renovated and transitioned into use as a corporately owned coffee shop.

³⁶ “Georgia Center Expansion to Make It the Largest of Its Kind in the World,” *Athens Banner Herald/The Daily News*, August 18, 1985.



Figure 19: Hotel Rooms, Georgia Center 1985.

Numerous renovations and restoration work have continued to occur throughout the interiors of the Georgia Center since the 1985 addition. The most recent restoration occurred in the auditorium by the University of Georgia Architects Office in 2008. The interiors and environment of the Georgia Center no longer resemble a progressive, forerunner of modern design, but reflect a design that is common to corporate hotel chains (Figure 20, 21, and 22).



Figure 20: Hotel Lobby, Georgia Center, 2011.



Figure 21: Private Dining Room, Georgia Center, 2011.



Figure 22: Hotel Room, Georgia Center, 2011.

As a result of the numerous renovations and additions, the original Herman Miller furniture was moved to different spaces in the Center or removed altogether. In the late 1990s, the Nelson Marshmallow sofa was stolen from the Georgia Center and never recovered or replaced.³⁷ By 2004, most of the original furniture was carelessly placed in storage, given to

³⁷ Note by Assistant to the Director of Georgia Center, University of Georgia, 1990, The Georgia Center Historical Materials, 1950-1970, 94-101:1, Hargrett Library.

local thrift stores, and disposed of (Figure 23). Several of the Eames DAX Molded Plastic chairs were taken from storage and used in academic buildings on the University of Georgia campus.



Figure 23: Pernilla Chairs and CSS in Storage, University of Georgia, 2004.

The University of Georgia possessed an extraordinary cultural resource and collection that gave tribute to the height of twentieth century advancements in design. Many of the pieces of furniture designed by Nelson that were used in the Georgia Center continue to be sold as classic furniture by Herman Miller and Knoll. Many of the pieces have also been placed into permanent collections at national museums including MoMA in New York City and the High Museum of Art in Atlanta. If still complete today, the Georgia Center collection of Herman Miller furniture, fixtures, and finishes by leading designers is estimated to be worth over two million dollars in comparison to the original installation price of \$284,599. *Saflex* glass systems continue to be installed as a premier architectural material throughout the country. Many of the works by Laverne Original have been placed into permanent collections such as the museums at the Art Institute of Chicago.



Figure 24: Eames Arm Chairs, Pernilla Chair, and CSS in Storage, University of Georgia, 2004.

Efforts for preserving the historic integrity of the Georgia Center have been made for the building envelope and the landscape. The University of Georgia Architects Office has been active in restoring original areas such as the Auditorium, currently referred to as Master's Auditorium, and the landscape surrounding the Center. University of Georgia faculty, student groups in the College of Environment and Design at The University of Georgia and organizations such as DOCOMOMO Georgia Chapter have worked to advocate the preservation of the remaining elements of the landscape design by Thomas Church.³⁸ Little work has been done to educate visitors and students on the significant cultural resource of the original interior that complemented the architecture and landscape of the Georgia Center. Framed pictures and descriptions of the original Georgia Center were hung during the Center's fiftieth anniversary celebration. A collection of photographs hang in the lobby of Master's Auditorium (Figure 25) and a second collection of photographs was placed along an office corridor that many guests do not regularly utilize (Figure 26). The single remaining element from the original interior is a small square of the *Saflex* glass that George Nelson designed with the Monsanto Glass Company. It has been framed and now hangs on the glass wall of the courtyard, just a few feet from its

³⁸ Letter to Dr. William Crowe from Thomas Little, President of DOCOMOMO Georgia Chapter, University of Georgia, March 5, 2008, Courtesy of Jennifer Overton Perissi, University of Georgia.

original location (Figure 27). The design intent of the Georgia Center was to showcase an integrated design for architecture, interior design, and landscape architecture. This accomplishment should be honored by the reconstruction of portions of the original interior such as the lobby or lounge and exhibit spaces. This reconstruction would include instillation of original furnishings, many of which continue to be manufactured today. This effort would memorialize the original accomplishments of Stevens and Wilkinson and George Nelson, and provide a stimulating environment that would place the University of Georgia as a forerunner in the preservation of the interiors from the recent past.



Figure 25: Photographs of Original Georgia Center, 2011.



Figure 26: Photographs of Original Georgia Center, 2011.



Figure 27: Remaining *Saflex* glass, 2011.

This timeline covering the life of The Georgia Center for Continuing Education outlines the dissolution of a significant historic interior and reflects the lack of the historic preservationist's presence over the course of the building's evolution. This specific case study shows that historic interiors are exceptionally sensitive, susceptible to change, and difficult to

adapt for contemporary use. The original Georgia Center interiors also show that, as with many design professions, practitioners are highly insensitive of the designers and creativity that preceded them. It is common for contemporary designers to disregard historic designs that are not formally noted as historic by organizations such as the National Trust and local preservation commissions. It is evident that the interior designers and decorators involved with the multiple renovation projects and transitions of the Georgia Center interior were not prepared to work with historic interiors. The designers were neither sensitive nor educated on how to properly integrate portions of the significant original interior into the introduction of new furnishings and finishes as the Georgia Center grew. The goal for this case study is to demonstrate that interior designers must recognize significance in historic designs regardless of being marked as an historic landmark or protected with an interior easement.

The preceding case study was also presented to further prove the relationship between the fields of interior design and historic preservation and the need for a stronger relationship between the two disciplines. Attempts to strengthen this relationship must begin with an analysis of the current relationship both disciplines have with each other that begins within the academic context. This analysis will provide direction on how historic preservation and interior design programs can provide comprehensive education to students in the effort to prevent the blight of significant interiors such as The Georgia Center for Continuing Education.

CHAPTER FOUR
A COMPARISON OF CURRICULUM REQUIREMENTS FOR INTERIOR DESIGN
AND HISTORIC PRESERVATION DEGREES

The following chapter presents a comparison analysis of the degree to which historic preservation is integrated into interior design curriculum and the integration of interior design and historic interiors incorporated into historic preservation curriculum. Justification for the crossover in each academic field will also be presented. The current status of integration is analyzed, and recommendations for more effective incorporation of interrelated disciplines will be presented in the final chapter of this thesis. A comparison of core curriculum requirements for both the historic preservation and interior design undergraduate programs at the University of Georgia, which is representative of other accredited programs, is also presented (Refer to Table 1). Refer to attached appendices for additional detailed research information.

Table 1: Core Curriculum Requirements Comparison

| Historic Preservation Curriculum | Interior Design Curriculum |
|--|---|
| <ul style="list-style-type: none"> • Introduction to Historic Preservation <ul style="list-style-type: none"> • History of the Built Environment • Cultural Resource Assessment <ul style="list-style-type: none"> • Preservation Law • Evolution of American Architecture • Building Materials Conservation <ul style="list-style-type: none"> • Preservation Advocacy • Preservation Planning Studio <ul style="list-style-type: none"> • Preservation Graphics • Thesis | <ul style="list-style-type: none"> • Concepts in Design <ul style="list-style-type: none"> • Drawing I, II, III • Art History I, II • Building Systems • CAD for Interiors • Materials and Finishes <ul style="list-style-type: none"> • Lighting • Furniture Design • Business and Professional Applications <ul style="list-style-type: none"> • Studio I, II, III, IV |

Interior Design Programs

Interior design is an interrelated discipline, demanding its professionals to work synergistically with professionals in a variety of fields including architecture, landscape architecture, construction management, and environmental protection. Proper education is the foundation for an interior designer to develop the ability to recognize historic significance and develop the skill set to properly preserve integrity within the contemporary design process. With a strong educational foundation, a junior interior designer can not only utilize the design process for new construction projects but also adapt this knowledge to an historic property as well. The presence of historic preservation in interior design curriculums is critical to successful collaboration between the two disciplines. Interior design programs have a wide array of concepts, principles, technologies and current issues that must be taught to properly prepare design students for professional practice; therefore, the inclusion of additional material must be justified.

Most importantly, the implementation of preservation in design curriculums would give students an opportunity to understand interior design as it relates to the larger design context. Interior design is a component of a larger design and development process involving urban design, historic preservation, neighborhood development, real estate planning and development, and preservation law. It is essential that designers understand the concepts and terminology of various stages of the larger design process if they are to more effectively participate in the professional setting. Interior designers may also become personally involved with a community's development through service on design review boards and historic preservation commissions alongside colleagues of architecture, engineering, and landscape architecture.

Secondly, historic preservation is a component of the sustainable building movement.

Interior design professionals, educators, and students have become actively involved in this movement and work towards utilizing a variety of methods to achieve ethics of environmental sustainability in the design process. Many interior design professionals and students are LEED (Leadership in Energy and Environmental Design) Accredited Professionals or LEED Green Associates through the United States Green Building Council. LEED for New Construction, Existing Buildings: Operations and Maintenance, Core and Shell, Neighborhood Development, and Homes are a few of the rating systems in which a LEED Accredited Professional can specialize.³⁹ Although a designer can choose to become accredited under any rating systems, many are accredited under the LEED for Commercial Interiors rating system. This rating system, along with others including Schools: New Construction and Major Renovations, integrates historic preservation in several credits by awarding points for the retention and reuse of existing materials.

Materials and Resources (MR) encourages the preservation of interior elements in Credits 1.2, 3.1, and 3.2. “Credit 1.2: Building Reuse- Maintain Interior Nonstructural Components” awards up to two points for “conserv[ing] resources [and] retaining cultural resources” up to sixty percent of the original wall, floor, ceiling, and other non-structural materials.⁴⁰ “Credit 3.1: Material Reuse” also awards up to two points for the use of “salvaged, refurbished, or reused materials”⁴¹ that include but are not limited to wall paneling, decorative architectural materials, flooring, and doors. “Credit 3.2: Material Reuse- Furniture and Furnishings” awards one point

³⁹ United States Green Building Council, “LEED: Rating Systems,” United States Green Building Council, <http://www.usgbc.org/DisplayPage.aspx?CMSPageID=222> [accessed May 26, 2011].

⁴⁰ United States Green Building Council, “LEED 2009 for Commercial Interiors Rating System,” United States Green Building Council, <http://www.usgbc.org/ShowFile.aspx?DocumentID=8874> [accessed May 26, 2011].

⁴¹ Ibid, 31.

for thirty percent of a project's total that recycles furniture. This credit includes the reuse of a wide range of furnishings from lounge seating to lighting fixtures.⁴²

These credits involve condition and integrity assessment of historic interior materials and furnishings as well as integrating the historic elements among the new materials. It is critical that designers be able to recognize culturally and historically significant elements while conducting condition assessments in LEED and adaptive use projects. Designers may also encounter the need for the elimination of toxic finishes and employment of various conservation techniques with these credits as well and must knowledgeably approach these projects with preservation experience. Because many interior designers will encounter these credits while attempting to achieve LEED project certification, it is imperative that preservation be included in design curricula.

Current Integration

The Council for Interior Design Accreditation, hereafter referred to as CIDA, is an independent accrediting organization for interior design programs throughout the United States and Canada and is recognized by the Council for Higher Education Accreditation. An interior design program is awarded CIDA accreditation through the implementation of professional curriculum standards and review process.⁴³ The Professional Standards are drafted by CIDA, reviewed, and amended annually to ensure programs present the most advanced design concepts to students. The Standards are compiled of four sections that include the following:

⁴² Ibid, 32.

⁴³ Council for Interior Design Accreditation, "About," Council for Interior Design Accreditation, <http://accredit-id.org/about/>, [accessed May 28, 2011].

- Section I: Mission, Goals, and Curriculum
- Section II: Interior Design: Critical Thinking, Professional Values and Processes
- Section III: Interior Design: Core Design and Technical Knowledge
- Section IV: Program Administration⁴⁴

Each section includes a summary statement, student learning expectations, and program expectations. Historic preservation and concepts related to preservation have a limited presence in the CIDA Professional Standards. The history of design and historic preservation are specifically addressed in Section III: Core Design and Technical Knowledge within Standard 8: History and Standard 14: Regulations. Standard 8: History states that programs must teach students to “apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context.”⁴⁵ CIDA requires interior design curriculum to present the stylistic movements and design evolution that occurred in architecture and interiors. This standard also states that students should “apply historical precedent to inform design solutions.”⁴⁶ Standard 14: Regulations requires design programs to introduce students to “laws, codes, standards, and guidelines that impact the design of interior spaces.”⁴⁷ Student Learning

⁴⁴ Council for Interior Design Accreditation, “Professional Standards,” Council for Interior Design Accreditation, <http://accredit-id.org/wp-content/uploads/Policy/Professional%20Standards%202011.pdf>, [accessed February 21, 2011].

⁴⁵ Council for Interior Design Accreditation, “Professional Standards 2011, Standard 8: Regulations,” Council for Interior Design Accreditation, <http://accredit-id.org/wp-content/uploads/Policy/Professional%20Standards%202011.pdf>, [accessed February 21, 2011].

⁴⁶ Ibid,18.

⁴⁷ Council for Interior Design Accreditation, “Professional Standards 2011, Standard 14: Regulations,” Council for Interior Design Accreditation, <http://accredit-id.org/wp-content/uploads/Policy/Professional%20Standards%202011.pdf>, [accessed February 21, 2011].

Expectation B under Standard 14 requires programs to teach “industry specific regulations”⁴⁸ and lists historic property guidelines and restrictions as examples.

Additional standards imply including historic preservation, yet this is not specifically stated. Section II, Standard 2: Global Perspective requires that programs present design problems and decisions in such a way that relate to “ecological, socio-economic, and cultural contexts.”⁴⁹ The Student Learning Expectations require programs to integrate concepts of sustainability, which may include the use of an existing historic structure. The Program Expectations state design curriculum should allow students to experience a variety of business structures including non-profits, providing the opportunity to integrate the structure and relationship to many historic preservation trusts and foundations.

As of February 2011, CIDA has accredited 145 undergraduate interior design programs in the United States. Of the accredited programs, seventeen programs have included a course or courses that is specifically focused on historic preservation (Refer to Appendix A). Of the courses offered, thirteen are elective courses and only six are included in the core curriculum required course listing. The topics covered in these courses range from adaptive use, history and preservation of local resources, restoration, conservation techniques, preservation planning, and the history of the preservation movement. Six of the nineteen courses are studio classes specifically focused on adaptive use of historic buildings. The preservation courses offered are typically organized into a survey or lecture format. Only three of the nineteen courses have an emphasis on the preservation of historic interiors.

⁴⁸ Ibid, 22.

⁴⁹ Council for Interior Design Accreditation, “Professional Standards 2011, Standard 2: Regulations,” Council for Interior Design Accreditation, <http://accredit-id.org/wp-content/uploads/Policy/Professional%20Standards%202011.pdf>, [accessed February 21, 2011].

To further evaluate the wide variety of historic preservation courses taught in the CIDA accredited programs, four professors of preservation courses, all requesting to remain anonymous, were interviewed on the concepts presented, literature and resources utilized, and student requirements and learning expectations. The purpose of the survey was to determine if consistency exists among the literature and resources used, principles taught, and student requirements. The surveys were also completed to determine the degree to which interior design students are prepared to work with historic structures and historic interiors. The first program interviewed offers a lecture format historic preservation course covering the history of the preservation movement, a survey of historic architecture, and terminology of preservation technology and design. The student requirements include visiting local historic sites, volunteering with a local organization such as a house museum or non-profit preservation group, and completing a walking tour to identify historic architectural styles. *Keeping Time: The History and Theory of Preservation in America* by William Murtagh is the primary text with *American House Styles* by John Baker and *The Visual Dictionary of American Domestic Architecture* by Rachel Carley are presented as supplemental texts.⁵⁰

A second historic preservation course uses Norman Tyler's *Historic Preservation, Conserving Buildings* by Martin Weaver, and *Historic Preservation Project Planning, and Estimating* by Swanke, Hayden, Connell Architects. The concepts covered with these resources are the timeline of the preservation movement and the significant individuals involved with its development, preservation terminology, and a survey of historic interiors.⁵¹ The third program evaluated also uses *Historic Preservation* by Norman Tyler as well as *National Register*

⁵⁰ E-mail interview with an interior design professor, May 12, 2011.

⁵¹ E-mail interview with an interior design professor, May 4, 2011.

Bulletins and Preservation Briefs by the United States Department of the Interior and the National Park Service.⁵² The fourth course included in the survey is a studio course that has a specific focus on renovation and the relationship preservation has with conservation, nature, sustainability, and universal design. The professor also uses Tyler's *Historic Preservation* text as well as *Historic Environment, Policy and Practice*. Students conduct an assessment of a local historic district and complete a semester long studio project that focuses on a rehabilitation of a local historic building requiring working drawings and research documenting the history of building.⁵³

Historic Preservation Programs

Preservation professionals are the forerunners in current preservation technologies and must be prepared to collaborate with interior designers and architects on interior rehabilitation and restoration projects. Just as an interdisciplinary approach to interior design education is needed, so must the education of historic preservation be multi-faceted with courses dedicated to an array of subjects and specific areas that preservation graduates will encounter in the professional setting.

The National Preservation Education Foundation, publisher of the *Interiors Handbook for Historic Buildings*, has stated that historic interior preservation is “the most complex, least understood aspect of historic preservation.”⁵⁴ It is imperative that historic preservation programs become the forerunner in education of interior preservation and act as the academic model for interior design programs. Increasing education specifically devoted to the application of

⁵² E-mail interview with an interior design professor, May 6, 2011.

⁵³ E-mail interview with an interior design professor, May 2, 2011.

⁵⁴ Auer, Michael, Charles E. Fisher, and Anne Grimmer, eds., *The Interiors Handbook for Historic Buildings*, Washington, DC: Historic Preservation Education Foundation, 1988.

treatment to the historic interior would begin to erase the validity of this statement and the number of preserved significant interiors would rise. A preservation course devoted to interiors would also present an opportunity to integrate current design issues that intersect with preservation such as the LEED rating system, preserving interior elements within adaptive use design projects, and the placement of easements upon significant buildings and interiors. As discussed in the previous chapter, the sustainability movement has a direct relationship with historic preservation and it is critical that preservationists become familiar with the LEED rating systems and applicable credits.

Current Integration

Contrary to what might be expected, the current presence of historic interior courses in preservation academic programs is limited and where available is often optional. Fewer requirements and opportunities exist than are available to interior design students. The National Council for Preservation Education, hereafter referred to as NCPE, is a non-profit organization funded by member institutions that exists to promote “development and improvement of historic preservation education”⁵⁵ and provide minimum standards through established guidelines for preservation programs in the United States. The council consists of an executive council and member institutions that collectively sponsor the *Preservation Education and Research* journal, annual conferences, and scholarships. The NCPE endorses undergraduate and graduate degree programs that comply with the NCPE Standards. The standards are comprised of guidelines for the following areas:

⁵⁵ National Council for Preservation Education, “About the National Council for Preservation Education,” <http://www.ncpe.us/index.html>, [accessed March 20, 2011].

- Program Organization
- Program Content
- Fundamental Components (Types of Courses Required)
- Specialized Components (Topics in Specific Fields)⁵⁶

Unlike the professional standards enforced by the Council for Interior Design Accreditation, the NCPE standards are less specific in program requirements and do not include student learning expectations or guidance footnotes.

Due to the broad nature of the standards, requirements for including courses on the historic interior are not specifically addressed. However, one area promotes that curriculum be interdisciplinary in nature and a second provision hints at the historic interior. Section 1.1: Philosophy and Purpose states that the standards exist to “promote diversity and the plurality of disciplines and skills demanded in the field...and [the standards] recognize that preservation focuses on cooperative work.”⁵⁷ This purpose statement is accomplished through Section 3.2 Specialized Components, which requires programs to offer courses in specific areas of design, technology, economics, law, planning, and curatorial management. Interior preservation is indirectly addressed in Section 3.2.1 Design Issues with the requirement stating courses offered should introduce “issues of appropriateness, restoration, rehabilitation, in-fill, exterior and interior concerns at a variety of scales, and their effect on buildings, neighborhoods, communities and landscapes.” Aside from these brief provisions in the standards, no requirement for courses specifically detailing the history of interior design and furnishings and interior preservation or conservation techniques are stated.

⁵⁶ National Council for Preservation Education, “Standards,” <http://www.ncpe.us/ncpestds.html>, [accessed March 20, 2011].

⁵⁷ National Council for Preservation Education, “Standards,” <http://www.ncpe.us/ncpestds.html>, [accessed March 20, 2011].

The National Council for Preservation Education endorses fifty-two undergraduate, graduate, certification, and preservation related programs that offer a variety of degrees and certificates (Refer to Appendix B). Because the NCPE has not specifically included the requirement for a preservation of historic interiors course within the minimum curriculum requirements, few of the programs have integrated this specific type of course. Of the ten undergraduate programs surveyed, only five historic American interiors and decorative arts survey courses are offered at four universities. Six of the undergraduate programs do not offer a survey or studio course on the historic interior. Four programs do encourage students to enroll in an historic interior survey elective. Of the twenty-five graduate programs, nineteen do not require or offer an historic interiors survey or studio course. Only one graduate program requires students to enroll in a survey course on interior and furnishings style evolution. Several other graduate programs offer historic interior styles survey courses, yet are offered as electives and not required.

CHAPTER FIVE

RECOMMENDATIONS AND CONCLUSION

The one constant in the field of historic preservation is change. Change of a building's surrounding context, use, and size too often become negative elements to a structure's evolution. Perhaps the most dramatic changes occur within the interior of an historic building as time passes and building usage shifts. The future of historic interiors depends upon the future preservationists and interior designers who will collectively work to manage these changes. Academia is the ideal context in which to foster a new generation of designers and preservationists who understand the fragile nature of historic interiors. It is critical that both historic preservation and interior design programs offer opportunities for students to learn preservation principles that are specific to the interior.

The preceding chapters have outlined a scenario that describes the blight of an historic interior due to the fact that interior design professionals are not properly prepared to work with historic interior contexts and elements. Evaluating the educational background of design and preservation professionals that work with interiors such in the Georgia Center is an attempt to protect against similar scenarios in other vulnerable interiors. It is concluded through curriculum surveys and interviews that interior design programs do not offer its students adequate opportunities to gain understanding on working with historic interior and the variety of approaches to preservation. It is also concluded through the research and surveys that historic preservation programs offer even fewer opportunities for students to prepare for future interaction with historic interiors and professional collaboration with interior designers. The

research also found that the accrediting bodies for both disciplines do not properly promote the integration of historic interiors into their professional standards. A final conclusion is that the Georgia Center Case Study illustrates the fragility of interior designs and the degree to which they are endangered by the absence of recognition of the original design concepts as well as a lack of awareness of the significance within the completed work.

The following chapter begins with recommendations for both interior design and historic preservation programs to integrate the related discipline into curriculum requirements. These recommendations are based upon the assessment of current integration as outlined in the previous chapter. Recommendations will be also be presented for accrediting bodies of each academic field. The thesis concludes with suggestions on areas of further study and the outline for a suggested new course titled “Preservation for Historic Interiors.”

RECOMMENDATIONS

Recommendations for Interior Design Accrediting Bodies and Individual Programs

While several CIDA accredited interior design programs throughout the country have successfully implemented preservation courses, further steps can be taken to not only increase the presence of preservation in design curriculum but also to create continuity of content among the different programs. Only twelve percent of CIDA accredited programs offer some form of a preservation course, and design curriculums must adapt to the continuous evolution that occurs with architectural and design technologies. As previously stated, historic preservation is now more relevant to an interior designer than it has been in the past due to the sustainable building movement. To encourage interior design programs to adapt to the increasing involvement between interior designers and historic preservationists, the following recommendations are presented for the governing bodies and organizations as well as individual design programs.

1. The requirements to include historic preservation in the CIDA Professional Standards are limited and vague. The following are recommended amendments and addenda to Standard 8 and Standard 14 under Section III: Interior Design: Core Design and Technical Knowledge to specifically state how historic preservation is to be included in curricula:

1A. An addendum to Standard 8: History Student Learning Expectation to read:

“Students *understand* how to recognize historic significance and evaluate condition of historic interior spaces and elements.” This addendum is to act as a continuation of Student Learning Expectation E requiring that students “apply historical precedent to inform design solutions.”⁵⁸ A note to this addendum will be placed in the Guidance footnotes to provide suggestions on resources. The footnote is to read, “Examples of tools to aid in the evaluation of historic interiors include the *Interiors Handbook for Historic Buildings* and *Conserving Buildings: A Manual of Techniques and Materials*.”

1B. An amendment to Standard 14: Regulations Student Learning Expectation B Industry Specific Regulations to be made by removing the reference to historic district regulations in the Guidance footnotes and adding a new Student Learning Expectation. The new expectation to read, “Students have an *awareness* of historic preservation guidelines.” A note in the Guidance footnotes to read, “Examples include the *Secretary of the Interiors Standards the Treatment of Historic Properties and Guidelines*, local design guidelines, and *Preservation Briefs* and *Preservation Tech Notes* by the National Park Service.”

⁵⁸ Council for Interior Design Accreditation, “Professional Standards 2011, Standard 8: Regulations,” Council for Interior Design Accreditation, <http://accredit-id.org/wp-content/uploads/Policy/Professional%20Standards%202011.pdf>, [accessed February 21, 2011].

2. The Interior Design Educators Council (IDEC) is a professional organization supporting interior design educators. IDEC sponsors a multitude of student design competitions annually. It is recommended that IDEC sponsor student competitions that promote historic preservation in efforts to integrate the preservation process within the context of the design process and the studio environment. This recommendation also applies to the annual student design competitions sponsored by the American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA).
3. To increase the availability of preservation resources to interior design educators and students, it is recommended that ASID, IIDA, and IDEC include links on the organization's website linking to historic preservation resources and academic publications available online. A link to the webpage of the *Secretary of the Interiors Standards for the Treatment of Historic Buildings* should be included on the "Codes and Standards" page in the "ASID Knowledge Center."
4. Thirty-two CIDA accredited programs require one to two art history courses in the core curriculum listings. It is recommended that design programs transition the required art history courses from the core curriculum into suggested elective options. In the place of the art history requirement, an historic preservation or an historic interiors course can be included as a requirement. All CIDA accredited programs require that students enroll in an architectural history, history of furniture, or history of interiors survey course. A required preservation course is an extension of the survey courses and the topics are more applicable to current building and design issues.
5. For those unable to eliminate the art history requirement, it is recommended that interior design programs strongly suggest electives related to preservation and conservation if offered through another school or college at the university.

Recommendations for Historic Preservation Accrediting Bodies and Individual Programs

After a survey of preservation programs and the guiding organizations, it is apparent there is a lack of understanding of the historic interior and its preservation. Little opportunity exists for the preservationists to build an interest in historic interiors within the academic setting. To create a stronger foundation for historic preservationists, the following recommendations are made for both the NCPE as well as for the individual programs.

1. It is recommended that amendments be made to the National Council for Preservation Education's standards in order to more specifically state requirements for instruction on historic interior preservation and include the following:

1A. Section 3.1.1 should be amended to read, "Instruction equivalent to at least two (2) courses in the history of the designed environment, (including, for example, the history of architecture, **the history of interior design or furnishings**, urban development, landscape architecture, archeology, or material culture.)"⁵⁹

1B. Section 3.2.5 should be introduced under Section 3.2 Fundamental Concepts and read, "Instruction equivalent to at least one (1) course devoted to documentation, analysis and conservation techniques of historic interior spaces, elements, and materials."

2. For individual undergraduate and graduate programs, it is recommended that each align with the amended NCPE standards by integrating a new course specifically designed to instruct students on approaches to preserving the historic interior. This new course would also be an

⁵⁹ National Council for Preservation Education, "Standards," <http://www.ncpe.us/ncpestds.html>, [accessed March 20, 2011].

opportunity to integrate principles of interior design and would further align academic programs with Section 1.1 of the NCPE standards, which promotes interdisciplinary education. The historic preservation graduate program at The University of Georgia has an opportunity to become the precedent for satisfying the need for more learning opportunities on historic interiors. Within recent years, the preservation program has offered an interiors component as part of the Cultural Resource Assessment course, but was discontinued with changes in instructors. Including a new course such as the course developed during the research in this thesis would complement the existing curriculum infrastructure and encourage students to branch into new areas of research. A recommended course syllabus for “Preservation for Historic Interiors” is included at the conclusion of the chapter.

3. It is also recommended for individual programs to encourage student organizations such as the Student Historic Preservation Organizations to partner with groups such as American Society of Interior Designers, American Society of Landscape Architecture, and American Institute of Architecture student organizations if available within the same institution. Interaction between student groups not only introduces student to facets of each field but also encourages partnership for the future.

Applying the recommendations given in this thesis will require a large amount of planning as well as time to correctly implement, yet it is critical that design and preservation programs begin to consider stronger collaborations for students to experience prior to becoming professionals. The example given of The Georgia Center for Continuing Education should give academic leaders motivation to cross academic lines and begin to actively work through students to preserve significant historic interiors.

AREAS OF FURTHER STUDY

A suggested area of further study to continue research into preserving historic interiors within the context of the contemporary design context and process is a continued study on the original interiors of The Georgia Center for Continuing Education. This study could continue with the suggested reconstruction of portions of the Georgia Center and present a preservation plan for the site including the structure, interiors, and landscape. The plan could also include a restoration guide for the elements of the Georgia Center's interior that may include the selection of reproduction furniture, upholstery, lighting, and surface finishes. A second area of further research is the evaluation of interior design programs after the recommendations and amendments have been made to CIDA Professional Standards. This could include the documentation and measurement of the degree to which students have an increased sensitivity and approach to incorporating historic designs within their work after the recommendations have been implemented.

Preservation for Historic Interiors **Course Development**

The primary recommendation for historic preservation programs encourages the implementation of a new course specifically designed to introduce preservation and conservation techniques to manage historic interiors. This section presents an outline for a course titled "Preservation for Historic Interiors" that is intended for graduate level programs.

The goal of "Preservation for Historic Interiors" is to equip historic preservation students with terminology, resources, and experience to effectively preserve an historic interior within the

professional environment alongside architects and interior designers. It is suggested that students interested in taking the new course also complete work in architectural history, history of interior design and furniture, and architectural drafting or graphics prior to enrollment of the course. Literature for “Preservation for Historic Interiors” is taken from numerous books, journals, online resources, and National Park Service publications. *The Interiors Handbook for Historic Interiors*, *The Secretary of the Interior’s Standards for the Treatment of Historic Furnished Interiors*, and *Historic Preservation Project Planning and Estimating* are the primary resources for the course.

“Preservation for Historic Interiors” is divided into two sections separating the introductory project planning material and the presentation of preservation and conservation techniques for interior elements. Section A of the course begins with an introduction to basic interior design and preservation terminology progressing into preservation project planning, site research, documentation and analysis. The application of national building codes, standards, and guidelines to historic buildings and interiors are discussed along with *The Secretary of the Interior’s Standards for the Treatment of Historic Properties* and *The Guidelines for the Treatment of Historic Furnished Interiors*. Section B is a comprehensive presentation of techniques to preserve and conserve historic interior elements including furniture, fixtures, fabrics and finishes for walls and floors. The National Park Service’s *Preservation Briefs* and *Preservation Tech Notes*, Preservation Press publications, and articles published on Buildingconservation.com are the primary resources for this section of the course. This component of the course requires demonstrations, student participation, and field visits to local historic sites to effectively present conservation procedures. Issues related to lighting an historic interior and selecting reproductions of historic lighting fixtures are also discussed. The course

closes with an examination of current issues that relate to preserving the historic interior including historic preservation's presence in the LEED rating systems, energy conservation, and eliminating hazardous materials within an historic interior. The concept of incorporating interior easements on significant interiors concludes the course material presented.

Studio projects are a large component of "Preservation for Historic Interiors" and the goal for each studio project is to reinforce the topics presented through the duration of the course as well as strengthening architectural graphics and presentation skills. The first suggested studio project connects students with a historic house museum relatively close to the university campus. Students will analyze the current condition of the historic interior and make recommendations for restoration of interior materials, furnishings, and finishes according to *The Restoration Guidelines* by the Secretary of the Interior. The second studio project introduces preservation students to the application of *The Secretary of the Interiors Standards for Rehabilitation* and the concept of adaptive use. It also allows students to apply regulations for health and safety codes while attempting to preserve historic integrity and character. Both projects require students to complete extensive architectural drawings, condition analyses, and conservation recommendations.

"Preservation for Historic Interiors" was also designed to easily integrate into an undergraduate or graduate level interior design curriculum. The following syllabus could be utilized, yet additional information would need to be included. Design terminology and introductory information would be removed and a brief history of the preservation movement would be placed at the beginning of the course. The studio projects are also relevant to educating interior designers on principles of historic preservation and provide opportunities for

service learning projects.⁶⁰ It is suggested that “Preservation for Historic Interiors” be offered at least one semester during the academic year.

Upon completion of “Preservation for Historic Interiors,” students will be prepared to approach preservation, restoration, rehabilitation, or reconstruction projects of historic interiors with proper training and education. Along with the stated course goals and objectives, the intention of “Preservation for Historic Interiors” is to not only encourage a collaborative relationship with related disciplines but also to engage students in a unique component that crosses into the scope of work by professionals in both fields. The impetus for implementation of this course is also to encourage further academic research and study into the preservation of furnishings, finishes, and elements of the historic interior.

Preservation for Historic Interiors **Suggested Course Syllabus**

Format: 3 credit hour studio with lectures

Prerequisites: Architectural History, History of Interiors and Furnishings, and Architectural Graphics or Architectural Drafting

Goal: Students will emerge as entry-level historic preservationists who are equipped with the knowledge, terminology, and resources to effectively identify and preserve historic interiors within a collaborative relationship among architects and interior designers.

Objectives: Students will:

- Experience elements of the interior design process
- Understand the relationship between preserving historic interiors and current interior design issues (LEED Rating System; ADA codes)
- Apply knowledge of architecture and interior historic design styles to preservation projects

⁶⁰ Guerin, Denise, Tasonlla Hadjiyanni, Caren Martin, and Staphanie Zollinger, “Deconstructing Service-Learning: A Framework for Interior Design,” *Journal of Interior Design* 34, no. 3 (2009): 31-46.

- Become familiar with resources for selecting reproductions of furniture, finishes, and fixtures.
- Be able to apply the appropriate standards and guidelines developed by the Secretary of the Interior

Grading To be determined by individual institutions and instructor.

Textbooks/Primary Readings:

- *The Interiors Handbook for Historic Interiors*, Charles E. Fisher, Michael Auer, Anne Grimmer, eds.
- *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitation Historic Buildings*, U.S. Department of the Interior, National Park Service
- "Northeast Region's Guidelines for the Treatment of Historic Furnished Interiors," National Park Service, <http://www.midatlanticmuseums.org/wp-content/uploads/2010/08/Guidelines-for-the-Treatment-of-Historic-Furnished-Interiors.pdf>
- Swanke Hayden Connell Architects, *Historic Preservation Project Planning & Estimating*, R.S. Means Co: Massachusetts, 2000.
- "Interiors Articles," <http://www.buildingconservation.com/articles/articles.htm#interiors>

Supplemental Readings:

- *Preservation Briefs*, U.S. Department of the Interior, National Park Service
- *Preservation Tech Notes*, U.S. Department of the Interior, National Park Service
- *A Field Guide to American Houses*, Lee and Virginia McAlester
- Greer, Nora Richter, *Architecture Transformed: New Life for Old Buildings*, Rockport Publishers, 1998.

Schedule and Reading Material

SECTION A: Introduction and Project Planning

Week 1 Introduction to Interior Design

- Discuss scope of work by interior designers, design terminology
- Case studies that display collaboration between preservation and design
- Assignment: Sketching of a furnished historic interior

Readings:

Design Process and Terminology:

<http://www.ncidq.org/AboutUs/AboutInteriorDesign/DefinitionofInteriorDesign.aspx>

Preservation Terminology:

Bucher, Ward, *Dictionary of Building Preservation*

Week 2 Project Research, Documentation, and Analysis

- Discuss the approach to planning a preservation project
- Analysis and condition assessment of the historic interior structure and furnishings

Readings:

- Volz, Candace M., “Documenting the Period Interior: A Method of Investigation, Recording and Analysis,” *Interiors Handbook for Historic Buildings*, edited by Charles E. Fisher, Michael Auer, Anne Grimmer Historic Preservation Education Foundation: Washington, D.C., 1988.
- Quenzel, F. Neale, “Assessing the Condition of Historic Interiors Prior to Work,” *Interiors Handbook for Historic Buildings*.
- “Recording Historic Structures and Sites with HABS Measured Drawings,” National Park Service, <http://www.nps.gov/hdp/standards/HABS/HABSrecording.htm>
- “Preservation Brief 43: The Preparation and Use of Historic Structure Report”

Week 3 Codes, Standards, and Guidelines

- Introduce building codes which are dealt with by interior designers
- International Code Council, ADA Accessibility Guidelines, National Fire Protection Association
- Apply building codes to historic preservation projects

Readings:

- Green, Melvin and Anne Watson, *Building Codes and Historic Buildings*
- “ADA Accessibility Guidelines for Buildings and Facilities,” <http://www.access-board.gov/adaag/html/adaag.htm>
- *Historic Preservation Project Planning & Estimating*, “Conformance with Codes and Standards,” Chapter 4.
- Cote, Arthur, *Fire Protection Handbook*, National Fire Protection Association
- Watts, Jack, *Fire Safety in Historic Buildings*, National Trust for Historic Preservation, 2008.
- “Fire Safety Retrofitting in Historic Buildings,” Advisory Council on Historic Preservation.
- Lauziere, Kenneth, “Fire Protection and Building Codes: Systems Solutions,” *Interiors Handbook for Historic Buildings*, edited by Charles E. Fisher, Michael Auer, Anne Grimmer Historic Preservation Education Foundation: Washington, D.C., 1988.
- Caroline Alderson and Nick Artim, “Fire-Safety Retrofitting: Innovative Solutions for Ornamental Building Interiors” *APT Bulletin: Journal of Preservation Technology Vol. 31*, No. 2/3 (2000): 26-32.
- “Preservation Brief 32: Making Historic Properties Accessible”
- Department of Commerce, “Survey of Building Code Provisions for Historic Structures,” NBS Technical Note 918, U.S. Department of Commerce/National Bureau of Standards.

Week 4-5 Treatment Standards and the Historic Interior

- Review *The Secretary of the Interior’s Standards for the Treatment of Historic Properties* and apply to historic interior preservation projects
- In-depth analysis of guidelines for preservation, restoration, and rehabilitation with emphasis on rehabilitation

- Discuss *The Guidelines for the Treatment of Historic Furnished Interiors*
- Discuss treatment of additions to historic buildings

Readings:

Preservation

- National Park Service, “Preservation: The Approach and Guidelines,”
http://www.cr.nps.gov/hps/tps/standguide/preserve/preserve_approach.htm

Restoration

- National Park Service, “Restoration: The Approach and Guidelines,”
http://www.cr.nps.gov/hps/tps/standguide/restore/restore_approach.htm

Rehabilitation

- National Park Service, “Rehabilitation: The Approach and Guidelines,”
http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_approach.htm
- “Preservation Brief 18: Rehabilitating Interiors in Historic Buildings”

Reconstruction

- National Park Service, “Reconstruction: The Approach and Guidelines,”
http://www.cr.nps.gov/hps/tps/standguide/reconstruct/reconstruct_approach.htm
- National Park Service, “Northeast Region’s Guidelines for the Treatment of Historic Furnished Interiors,” <http://www.midatlanticmuseums.org/wp-content/uploads/2010/08/Guidelines-for-the-Treatment-of-Historic-Furnished-Interiors.pdf>
- O’Rourke, Randy, *New Rooms for Old Houses: Beautiful Additions for the Traditional Home*, The Tauton Press: Connecticut, 2007.

SECTION B: The Historic Interior

Week 6 Interior Structure, Spaces and Systems

- Evaluate the floor plans of historic interiors
- Discuss addition of contemporary systems within historic building

Readings:

- “Replicating Historic Elevator Enclosures,” *Preservation Tech Notes*, National Park Service.
- Rosenberg, Carl, “Acoustical Considerations in Historic Preservation,” *The Interiors Handbook for Historic Buildings*.

Week 7-12 Interior Materials, Finishes, Furnishings, and Accessories

- Present techniques to preserve interior finishes
- Present information on selecting furnishing and fixture reproductions
- Experience in the selection of finishes, fixtures, and furnishings process

Readings:

- All “Interiors” Articles
<http://www.buildingconservation.com/articles/articles.htm#interiors>

Wall Coverings

- Nylander, Richard, *Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpaper*, The Preservation Press, 1983.
- Shivers, Natalie, *Walls and Moldings: How to Care for Old and Historic Wood and Plaster*, Preservation Press.
- Birren, Faber, *Color for Interiors: Historical and Modern*, Whitney Library of Design.
- “Preservation Brief 21: Repairing Historic Flat Plaster- Walls and Ceilings”

- “Preservation Brief 23: Preserving Historic Ornamental Plaster”
- “Preservation Brief 28: Painting Historic Interiors”

Floors

- Kemnitzer, David, “Repair and Maintenance of Historic Wood Parquet Floors in the Old Executive Office Building,” *The Interiors Handbook for Historic Buildings*.
- Winkler, Gail and Helene von Rosensteil, *Floor Coverings for Historic Buildings*, The Preservation Press.
- Maclean, John, “The Treatment of Historic Carpets,”
<http://www.buildingconservation.com/articles/carpets/carpets.htm>

Fabrics

- Nylander, Jane, *Fabrics for Historic Buildings*, The Preservation Press.

Furniture

- Podmaniczky, Mike, “Antique Furniture and the Impact of its Environment,”
<http://www.buildingconservation.com/articles/antiquefurniture/antiquefurniture.htm>

Other

- “Preservation Brief 33: Preservation and Repair of Historic Stained and Lead Glass
- “Preservation Brief 34: Applied Decoration for Historic Interiors: Preserving Composition Ornament”

Week 13 *Lighting in Historic Spaces*

- Discuss issues with lighting in historic interiors
- Selecting appropriate light fixtures for historic interior

Readings:

- Turner, Janet, *Designing with Light: Public Spaces, Lighting Solutions for exhibitions, museums, and historic spaces*”
- Moss, Roger, *Lighting for Historic Buildings*, Preservation Press
- Sheetz, Ron and Charles Fisher, “Reducing Visible and Ultraviolet Light Damage to Interior Wood Finishes,” *Preservation Tech Notes*

Week 13-14 *Current Issues in Preservation for Historic Interiors*

- Sustainability and Energy Conservation
- Discuss historic preservation’s presence in the LEED Rating Systems
- Treatment of Hazardous Materials in Historic Interiors
- Interior Easements

Readings:

Sustainability and Energy Conservation

- “Preservation Brief 3: Conserving Energy in Historic Buildings”
- Craft, Meg Loew and Nicole Miller, “Controlling Daylight in Historic Structures: A Focus on Interior Methods,” *APT Bulletin*, vol. 31, no 1., 2000.
- National Trust for Historic Preservation, *Forum Journal: Positioning Preservation in a Green World*, Spring 2009, vol. 23, no. 03.
- **Case Study:** “Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process” by Karen Hyllegard, Jennifer Paff Ogel, and Brian Dunbar, *Journal of Interior Design*, vol. 29, 2003.

Hazardous Materials

- “Preservation Brief 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing”

Interior Easements

- Cook, Will, “The Future of the Past: A New Frontier Called Interior Easements,” *Preservation Progress*, http://works.bepress.com/cgi/viewcontent.cgi?article=1008&context=will_cook&sei-redirect=1#search=%22Interior+Easements%22
- Morgan, Julie Camille, “An Analysis of the Use of Preservation Easements for Historic Interiors.” Master’s thesis, University of Georgia, 1999.

Week 15-16 Review

- Review concepts
- Complete studio projects and Final Examinations

STUDIO PROJECTS

Project 1 Restoration: Local House Museum

Project One is a studio project requiring students to partner with a local historic house museum to restore condition of the interior while applying “Guidelines for the Treatment of Historic Interiors” and *The Secretary of the Interiors Standards and Guidelines*. The product of the project will include the following:

- Research and Documentation of current condition of interiors
- Analysis of Interior Structure, Finishes, and Furniture conditions
- Scaled drawings of floor plan and current and proposed furniture layout
- Furniture and finish specifications of reproductions
- Recommendations for repair of original interior materials, finishes, and furniture
- Presentation to client, director of house museum, or board of directors for house museum

Project 2 Rehabilitation: University Building

Project Two is a hypothetical studio project requiring students to select an historic building on the university campus that will transition from original use to suit current growth and needs of the university. Compliance to the “Rehabilitation Guidelines” by the Secretary of the Interior are required as well as an exploration of possible LEED rating systems credits is required.

- Research and documentation of current condition of interiors
 - Analysis of Interior Structure, Finishes, and Furniture conditions
 - Recommendations for conservation of interior materials and finishes if applicable
 - Scaled drawings of floor plan and current interior elements
 - Scaled drawings of plan modifications for future use, elevations denoting retention of original elements, and architectural presentation graphics of furniture and finish selections.
 - Report of conformance with *The Secretary of the Interiors Standards for Rehabilitation*.
 - Selection of furniture, fixture, and finish reproductions if applicable to interior.
-

The future of historic interiors greatly depends upon the initiative taken by academic programs to foster an interest in entry-level historic preservationists and interior designers. Through the application of recommendations and the implementation of integrated courses such as the one introduced in this thesis, future generations will have the opportunity to experience and learn from the significant interiors of the recent past and today.

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APPENDIX A

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|-----------------------|--|--|
| *Alabama <i>Auburn University</i> | Bachelor of Science | History of Decorative Arts Architectural History I, II, III Preservation Planning | Required; Survey Required; Survey Elective offered through the Graduate program for Community Planning; no emphasis on interior preservation |
| <i>Samford University</i> | Bachelor of Arts | History and Theory of Interior and Furniture Historic Preservation/ Adaptive Reuse | Required; Survey Elective |
| <i>University of Alabama, Tuscaloosa</i> | Bachelor of Science | History of Interiors and Furnishings I, II | Required; Survey |
| <i>Virginia College, Birmingham</i> | Bachelor of Fine Arts | History of Architecture and Interiors I, II | Required; Survey |
| Arizona <i>Arizona State University, Tempe</i> | Bachelor of Science | History of Interior Design I Decorative Arts in Historic Interiors: A Thematic Overview | Survey |
| <i>The Southwest University of Visual Arts</i> | Bachelor of Arts | History of Architecture and Interior Design Design Styles 1. Renaissance to Baroque 2. Rococo to Symbolism 3. Cubism to Plus Ça Change | Required; Survey Required; Studio projects with emphasis on historic styles 1/3 Required; Art History Course |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---|-----------------------------|---|---|
| *Arkansas | | | |
| <i>Harding University</i> | Bachelor of Science | History of Architecture & Interior Design Modern Architecture & Design Ancient Through Medieval Art Renaissance to Present Art | Survey Survey Survey; Art History Course Survey; Art History Course |
| <i>University of Central Arkansas</i> | Bachelor of Science | History of Interior, Architecture, and Furniture Historic Preservation | Required; Survey Elective; Lecture; Emphasis on interiors as well as context related to law, architecture, and social responsibilities |
| <i>University of Arkansas, Fayetteville</i> | Bachelor of Interior Design | History of Interior Design Architectural History III | Required; Survey Required; Survey |
| California | | | |
| <i>Academy of Art University</i> | Bachelor of Fine Arts | Survey of Traditional Interior Architecture Survey of Contemporary Interior Architecture | Required; Survey Required; Survey |
| <i>Art Institute, Los Angeles, Santa Monica, Orange County, Santa Ana</i> | Bachelor of Science | Architecture, Interiors, and Furniture I & II | Required; Survey |
| <i>California College of the Arts</i> | Bachelor of Fine Arts | History of Interiors I & II | Required; Survey |
| <i>California State, Fresno</i> | Bachelor of Arts | Design History/Theory & Tou Restoration and Preservation | Required; Lcture with field trips Optional; Studio |
| <i>California State, Northridge</i> | Bachelor of Science | History of Interiors & Architecture I, II | Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|-----------------------|--|---|
| California, continued | | | |
| <i>California State, Sacramento</i> | Bachelor of Arts | Survey of Western Architecture and Interiors | Required; Survey |
| <i>Design Institute of San Diego</i> | Bachelor of Fine Arts | History of Interiors 20th Century Architecture | Required; Survey Required; Survey |
| <i>Interior Designers Institute, Newport Beach</i> | Bachelor of Arts | History of Interiors and Architecture I, II, III Historical Preservation Thesis | Required; Survey Required; Survey of historic houses in California and |
| <i>San Diego State University</i> | Bachelor of Arts | Introduction to Art History I, II Two other Art History courses | Required; Survey Required; Survey |
| <i>Woodbury University</i> | Bachelor of Fine Arts | Contemporary Interior Architecture History and Theories | Required; Survey; 20th century issues |
| Colorado | | | |
| <i>Art Institute of Colorado, Denver</i> | Bachelor of Arts | History of Design and Architecture I, II | Required; Survey |
| <i>Colorado State University</i> | Bachelor of Science | Art History I, II, or American Architecture History of Interior Design | 1/3 Required; Survey Required; Survey |
| <i>Rocky Mountain College of Art and Design</i> | Bachelor of Fine Arts | History of Architecture and Interiors | Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|-----------------------------|--|---|
| D.C. <i>George Washington University</i> | Bachelor of Fine Arts | Studio in Historic Interiors | Required; Survey; Restoration and Adaptive Use applications |
| *Florida <i>Art Institute- Miami</i> | Bachelor of Fine Arts | History of Furniture and Architecture I, II, III | Required; Survey |
| <i>Art Institute- Fort Lauderdale</i> | Bachelor of Science | Decorative arts until 1830 Modern Decorative Arts | Required; Survey Required; Survey |
| <i>Florida International University</i> | Bachelor of Interior Design | History of Design I, II History of Modern Interiors | Required; Survey Required; Survey |
| <i>Florida State University</i> | Bachelor of Science and Art | History of Interiors I, II | Required; Survey |
| <i>Ringling College of Art and Design</i> | Bachelor of Fine Arts | Development of Western Art History of Interior Design & Decorative Arts I, II | Required; Survey Required; Survey |
| <i>University of Florida</i> | Bachelor of Design | History of Interior Design I, II Preservation of Historic Interiors: History and Technology of Historic Interiors I, II | Required; Survey Elective; Studio Elective; Lecture Introduction of National Register; Secretary of Interiors Standards; study of treatments to historic interiors |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---|-----------------------------|---|--|
| *Georgia | | | |
| <i>American Intercontinental University</i> | Bachelor of Fine Arts | History of Architecture & Design I, II | Required; Survey |
| <i>Art Institute of Atlanta</i> | Bachelor of Fine Arts | History of Design I, II, III | Required; Survey |
| <i>Brenau University</i> | Bachelor of Fine Arts | History of Interiors and Architecture I, II Historic Preservation & Environmental Issues | Required; Survey Course offered through graduate interior design |
| <i>Georgia Southern University</i> | Bachelor of Science | History of Interiors I, II | Required; Survey |
| <i>SCAD</i> | Bachelor of Fine Arts | History of Interior Design Modern Architecture I, II | Elective; Survey Required; Survey |
| <i>University of Georgia</i> | Bachelor of Fine Arts | Design History I, II | Required; Survey |
| Idaho | | | |
| <i>Brigham Young University</i> | Bachelor of Science | Historical Architecture & Furniture Contemporary Architecture & Furniture | Required; Survey Required; Survey |
| <i>University of Idaho</i> | Bachelor of Interior Design | History of Interior I, II History of Architecture I, II | Required; Survey Required; Survey |
| Illinois | | | |
| <i>Columbia College Chicago</i> | Bachelor of Fine Arts | History of Art History of Furniture Adaptive Reuse History of Architecture I, II | Required; Survey Required; Survey Required; Studio Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|--|--|--|
| Illinois, continued | | | |
| <i>Illinois Institute of Art, Chicago</i> | Bachelor of Fine Art | History of Design I, II | Required; Survey |
| <i>Illinois Institute of Art, Schaumburg</i> | Bachelor of Fine Art | History of Interior Design I, II, III | Required; Survey |
| <i>Illinois State University</i> | Bachelor of Art Bachelor of Science | History of Interior and Environmental Design | Required; Survey |
| <i>Southern Illinois University</i> | Bachelor of Science | Architectural History I, II History of Interior Design | Required; Survey Required; Survey |
| Indiana | | | |
| <i>Ball State University</i> | Bachelor of Art Bachelor of Science | Architecture History | Elective; Survey |
| <i>Indiana State University</i> | Bachelor of Science | Interior Design Studio: Historic Restoration Art History I, II | Required; Studio Required; Survey |
| <i>Purdue University</i> | Bachelor of Science | History of Interiors History of Architecture History of American Interiors and Furnishings | Required; Survey Required; Survey Required; Survey |
| Kansas | | | |
| <i>Kansas State University</i> | Bachelor of Science | History of Interior Design I, I Historic Preservation & Restoration of Interiors | Required; Survey Specifically focused on interiors |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|-----------------------|---|--|
| *Kentucky | | | |
| <i>University of Kentucky, Lexington</i> | Bachelor of Arts | Introduction to History and Theory History & Theory of Interior Design | Required; Survey Required; Survey |
| <i>University of Louisville</i> | Bachelor of Fine Arts | Art History I, II, III Historic Interiors | Required; Survey Required; Survey |
| *Louisiana | | | |
| Louisiana State University | B.I.D. | History of Interior Design Decoration I, II | Required; Survey |
| Louisiana Technical University | B.I.D. | Architectural History I, II Contemporary Art History History of Interiors | Required; Survey Required; Survey Required; Survey |
| University of Louisiana | B.I.D. | History of Interior Design | Required; Survey |
| Massachusetts | | | |
| <i>Boston Architectural College</i> | B.I.D. | History of Interior Design & Furniture | Required; Survey |
| <i>Endicott College</i> | B.S. | None Offered | |
| <i>Mount Ida College</i> | B.S. | History of Furniture History of Architecture Studio VII: Renovation & Reuse | Required; Survey Required; Survey Required; Studio; Presents code compliance, new uses |
| <i>Suffolk University</i> | B.F.A. | Art History I, II History of Furniture & Architecture I, II | Required; Survey Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|---------------|---|---|
| <i>Newbury College</i> | B.S. | History of Interior Styles & Architecture I History of Art from 1495 | Required; Survey Required; Survey |
| <i>Wentworth Institute of Technology</i> | B.S. | History of Interiors I, II | Required; Survey |
| Michigan <i>Central Michigan</i> | B.A.A. | Design History & Precedent Design History & Criticism | Required; Survey Required; Survey |
| <i>College for Creative Studies</i> | B.F.A. | Art History Survey History of Interior Design History of Modern Design | Required; Survey Required; Survey Required; Survey |
| <i>Eastern Michigan University</i> | B.S. | History of Interiors | Required; Survey |
| <i>Ferris State University</i> | B.A. | Design History I, II Western Art I, II | Required; Survey Required; Survey |
| <i>Lawrence Technical University</i> | B.S. | History of the Designed Environment I, II History of Furniture | Required; Survey Required; Survey |
| <i>Michigan State University</i> | B.A. | History of Interior Design I, II Interior Design Preservation & Conservation | Required; Survey Survey; Restoration & Adaptive reuse emphasized |
| <i>Western Michigan University</i> | B.S. | Period Interiors I, II Design Theory & History | Required; Survey Required; Survey |
| Minnesota <i>University of Minnesota</i> | B.S. | History of Interiors & Furnishings I, II | Required; Survey of Styles |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---------------------------------------|---------------|---|--------------------------------------|
| *Mississippi | | | |
| <i>Mississippi State University</i> | B.S. | History of Interior I, II | Required; Survey |
| <i>University of Southern Missis</i> | B.S. | History of Interior Furnishings & Decorative Arts | Required; Survey |
| Missouri | | | |
| <i>Maryville University of St. Lo</i> | B.F.A. | History of Interior Design I | Required; Survey |
| Nebraska | | | |
| <i>University of Nebraska</i> | B.S. | History of Furniture | Required; Survey |
| <i>University of Nebraska- Kear</i> | B.S. | History of Interiors I, II | Required; Survey |
| Nevada | | | |
| <i>Art Institute of Las Vegas</i> | B.A. | History of Interiors I, II | Required; Survey |
| <i>University of Nevada- Las Ve</i> | B.S. | History of Built Environment History of Architectural Interiors I, II | Required; Survey Required; Survey |
| New Jersey | | | |
| <i>Kean University</i> | B.F.A. | None | |
| New Mexico | | | |
| <i>The Art Center Design Colleg</i> | B.A. | History of Architecture & Interior Design Design Styles | Required; Survey Required; Survey |
| New York | | | |
| <i>Buffalo State</i> | B.F.A. | None | |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---|---------------|---|---|
| New York, continued | | | |
| <i>Cornell University</i> | B.S. | History & Theory of the Interior | Optional Requirement; Survey |
| <i>SUNY</i> | B.F.A. | History of Interiors I, II | Required; Survey |
| <i>New York Institute of Technology</i> | B.F.A. | History of Interiors I, II | Required; Survey |
| <i>New York School of Interior Design</i> | B.F.A. | Historical Styles I, II Modern Architecture & Design I, II | Required; Survey Required; Survey |
| <i>Pratt Institute</i> | B.F.A. | None | |
| <i>Rochester Institute of Technology</i> | B.F.A. | Survey of Western Art & Architecture History of Architecture, Interior, and Furniture I, II, III | Required; Survey Required; Survey |
| <i>School of Visual Arts</i> | B.F.A. | Western Architecture World Architecture | Required; Survey Required; Survey |
| <i>Syracuse University</i> | B.F.A. | Historic Backgrounds Art History | Required; Survey Required elective; Survey |
| *North Carolina | | | |
| <i>Appalachian State</i> | B.S. | History of Interior Design & Architecture I, II | Required; Survey |
| <i>High Point University</i> | B.S. | Art History II History of Architecture Interior and Furnishings I, II | Required; Survey Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---|--------------|--|--|
| *North Carolina, continued | | | |
| <i>Meredith College</i> | B.S. | History of Architectural Interiors & Furnishings Survey of Western Art I, II | Required; Survey 1/2 Required; Survey |
| <i>University of North Carolina at Greensboro</i> | B.S. | History & Theory of Design I, II History of Decorative Arts Historic Preservation: Principles & Practice Architectural Conservation | Required; Survey Elective; Survey Elective; Survey covers preservation theor, offered through graduate historic Elective; Survey covers preservation theor, offered through graduate historic |
| | | Research Methods in Historical Archaeology Evolution of Furniture | Elective; Graduate level; on-site/lab work Required; Survey |
| <i>Western Carolina University</i> | B.S. | Art History Survey I, II History of Design | Required; Survey Required; Survey |
| North Dakota | | | |
| <i>North Dakota State University</i> | B.A. or B.S. | History of Architecture I, II | Elective; Survey |
| Ohio | | | |
| <i>Colubus College of Art & Des.</i> | B.F.A. | Art History I, II History of Design History of Art | 1/2 Required; Survey Required; Survey Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---------------------------------------|---------------|---|--|
| Ohio, continued | | | |
| <i>Kent State</i> | B.A. | Survey of Architectural History I, II History of Interiors 1600-present History of Furnishings & Textiles | Required; Survey Required; Survey Required; Survey |
| <i>Miami University</i> | B.F.A. | History of Interiors | Required; Survey |
| <i>Ohio State University</i> | B.S. | Design History | Required; Survey |
| <i>University of Akron</i> | B.A. | Survey of History of Art I History of Interior Design I, I | Required; Survey Required; Survey |
| <i>University of Cincinnati</i> | B.S. | History of Art II, III History of Interior Design | Required; Survey Required; Survey |
| Oklahoma | | | |
| <i>Oklahoma Christian University</i> | B.F.A. | Art History I, II Historical Interior Design | 1/2 Required; Survey Required; Survey |
| <i>Oklahoma State University</i> | B.S. | Heritage of Interiors I, II | Required; Survey |
| <i>University of Central Oklahoma</i> | B.F.A. | History of Interior Design I, II, III, IV. | Required; Survey |
| <i>University of Oklahoma</i> | B.I.D. | History of Interior Design I, I | Required; Survey |
| Oregon | | | |
| <i>Art Institute of Portland</i> | B.F.A. | History of Architecture & Interior I, II History of Furniture & Decorative Arts | Required; Survey Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--------------------------------------|---------------|--|--|
| Oregon, continued | | | |
| <i>Marylhurst University</i> | B.F.A. | History of Furniture & Art I, I History of Architecture & Interiors I, II, III | Required; Survey Required; Survey |
| <i>University of Oregon</i> | B.I.A. | Interior Architecture History I, II, III Interior Design of 20th century | Required; Survey Elective |
| Pennsylvania | | | |
| <i>Art Institute of Philadelphia</i> | B.S. | Art History I, II History of Furniture History of 19th & 20th Century Design | Required; Survey Required; Survey Elective; Survey |
| <i>Art Institute of Pittsburgh</i> | B.S. | History of Furniture I, II | Required; Survey |
| <i>Chatham University</i> | B.I.A. | History of Interior Architecture I, II | Required; Survey |
| <i>Drexel University</i> | B.S. | History of Art I, II, III History of Modern Architecture History of Furniture | Required; Survey Required; Survey Elective |
| <i>La Roche College</i> | B.S. | History of Art II History of Interior Design & Architecture | Required; Survey Required; Survey |
| <i>Moore College</i> | B.F.A | History of Interior Design Historic Preservation | Required; Survey Required; Studio; Preservation and adaptive |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|---------------|--|--|
| Pennsylvania, continued <i>Philadelphia University</i> | B.S. | History of Architecture & Interiors I, II, III, IV | Required; Survey |
| *South Carolina <i>Winthrop University</i> | B.F.A. | Art History I, II Interior Design & Architectural History | Required; Survey Required; Survey |
| *Tennessee <i>Middle Tennessee</i> | B.S. | History of Interiors | Require; Survey |
| <i>O'More College of Design</i> | B.F.A. | History of Furniture Introduction to Historic Preservation | Elective; Survey; Survey of preservation movement; no projects |
| <i>University of Memphis</i> | B.F.A. | History of Architectural Interiors & Furnishings I, II | Required; Survey |
| <i>University of Tennessee-Knoxville</i> | | Western Art I, II History & Theory of Interior Architecture I, II | Required; Survey Required; Survey |
| <i>University of Tennessee-Chattanooga</i> | B.S. | History of Design I, II | Required; Survey |
| <i>Watkins College of Art & Des</i> | B.F.A. | History of Architecture and Interiors I, II 20th Century Design | Required; Survey Required; Survey |
| *Texas <i>Abilene Christian University</i> | B.S. | History of Architecture & Design I, II | Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---|---------------|--|--|
| *Texas, continued | | | |
| <i>Art Institute of Dallas</i> | B.F.A. | History of Architecture, Interiors & Furniture I, II Art History I, II | Required; Survey Required; Survey |
| <i>Art Institute of Houston</i> | B.F.A. | History of Architecture, Interiors & Furniture I, II Art History I, II | Required; Survey Required; Survey |
| <i>Baylor University</i> | B.A./B.S. | History of Interiors I, II | Required; Survey |
| <i>Stephen F. Austin State University</i> | B.S. | History of Interior Furniture, Furnishings, and Architecture | Required; Survey |
| <i>Texas Christian University</i> | B.S. | Art History History of Interiors I | Required; Survey Required; Survey |
| <i>Texas State University</i> | B.S. | History of Interiors Contemporary Interiors and Architecture | Required; Survey Required; Survey |
| <i>Texas Tech. University</i> | B.I.D. | Period Furnishings I, II | Required; Survey |
| <i>University of North Texas</i> | B.F.A. | Art History Survey I, II 20th Century Architecture & Interiors History of Furniture | Required; Survey Required; Survey Required; Survey |
| <i>University of Texas @ Arlingt</i> | B.S. | History of Architecture and Design I, II History of Interior Design | Required; Survey Required; Survey |

CIDA Accredited Undergraduate Programs

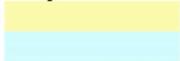
| State/School | Degree | Courses Offered | Details |
|---|---------------|---|--|
| *Texas, continued | | | |
| <i>University of Texas, Austin</i> | B.S. | History of Architecture I, II Interior Design Survey I, II | Required; Survey Required; Survey |
| <i>University of Texas, San Antonio</i> | B.S. | History of Architecture History of Interiors and Furnishings I, II History of Modern Architecture | Required; Survey Required; Survey Required; Survey |
| <i>University of the Incarnate Word</i> | B.A. | Architecture History I, II | Required; Survey |
| Utah | | | |
| <i>Utah State University</i> | B.A. & B.S. | History of Furniture and Architecture I, II | Required; Survey |
| <i>Weber State University</i> | B.S & B.A. | American & Modern Interiors | Required; Survey |
| *Virginia | | | |
| <i>Art Institute of Washington</i> | B.F.A. | History of Design to 1830 History of Design 1830-present History of 19th & 20th Architecture Historic Preservation | Required; Survey Required; Survey Required; Survey Required; applying historic preservation principles to contemporary interior designs |
| <i>James Madison University</i> | B.F.A. | History of Interior Design | Required; Survey |
| <i>Marymount University</i> | B.A. | History of Interiors I, II Historic Preservation | Required; Survey preservation principles in relation to interior design |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|------------------|--|--------------------------------------|
| *Virginia, continued | | | |
| <i>Virginia Commonwealth Univ</i> | B.F.A. | Survey of Western Art I, II Historic Envrionments I, II | Required; Survey Required; Survey |
| <i>Virginia Polytechnic Institute & State University</i> | B.S. | History of Interior Design | Required; Survey |
| Washington | | | |
| <i>Art Institute of Seattle</i> | B.F.A. | History of Interiors I, II | Required; Survey |
| <i>Bellevue College</i> | B.A.A. | History of Furniture Modern Architecture | Required; Survey Survey |
| <i>Washington State University</i> | B.A. | History of Interiors | Required; Survey |
| *West Virginia | | | |
| <i>West Virginia University</i> | B.S. | History of Interior and Furniture I, II | Required; Survey |
| Wisconsin | | | |
| <i>Mount Mary College</i> | B.A. | History of Art I, II History of Interiors & Architecture | Required; Survey Required; Survey |
| <i>University of Wisconsin- Mad</i> | B.S. | American Decorative Arts & Interiors History of American Interiors History of European Interiors 20th Century Design | Survey Survey Survey Survey |
| <i>University of Wisconsin- Stevens Point</i> | B.A./B.F.A./B.S. | History of Architecture, Design, and Decorative Arts | Required; Survey |

CIDA Accredited Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|---|--------|---|--|
| Wisconsin, continued <i>University of Wisconsin- Stou</i> | B.F.A. | History of Interiors and Furnishings History of Design Survey of Design I, II | Required; Survey Required; Survey Survey |

Key

*

Yellow field denotes Preservation course offered through Interior Design Curriculum
 Blue field denotes Art History course required by Interior Design Curriculum
 Member of the Southern Academic Common Market

Degree Abbreviations

| | |
|--------|-----------------------------|
| B.S. | Bachelor of Science |
| B.F.A. | Bachelor of Fine Arts |
| B.A. | Bachelor of Arts |
| B.A.A. | Bachelor of Applied Arts |
| B.I.D. | Bachelor of Interior Design |

APPENDIX B

NCPE Affiliated Historic Preservation Programs

Undergraduate Programs

| State/School | Degree | Courses Offered | Details |
|--|------------------|---|---|
| California <i>College of the Redwoods</i> | A.S./Certificate | Interior Surface Materials | Optional; Material Science 2 credit course |
| Colorado <i>Colorado Mountain College</i> | A.A.S. | None | |
| *Georgia <i>Savannah College of Art and Design</i> | B.F.A. | None | |
| Missouri <i>Southeast Missouri State University</i> | B.S. | Housing and Interior Design History of Furniture | Optional; Survey Optional; Survey * Program promotes minors in Archelology, Architecture, Interior Design and public administration |
| Ohio <i>Belmont Technical College</i> | A.A.S. | None | |
| <i>Ursuline College</i> | B.A. | Furniture Design | Survey; Suggested Elective; Offered through Interior Design Studio III |
| Rhode Island <i>Roger Williams University</i> | B.S. | None | |
| <i>Salve Regina University</i> | B.A. | None | |
| *South Carolina <i>American College of the Building Arts</i> | B.A | None | |
| <i>College of Charleston</i> | B.A. | History of American Interiors Survey | |

NCPE Affiliated Historic Preservation Programs

| Graduate Programs State/School | Degree | Courses Offered | Details |
|--|---------------|---|--|
| California <i>University of Southern California</i> | M.H.P. | None | |
| Deleware <i>Deleware State University</i> | M.A. | None | |
| <i>University of Deleware</i> | M.A. | American Interiors 1800-190 Decorative Arts and Design | Elective; Survey Elective; Survey |
| *Florida <i>University of Florida</i> | M.H.P. | None | Electives offered through Interior Design program in same college |
| *Georgia <i>University of Georgia</i> | M.H.P. | None | |
| <i>Savannah College of Art and Design</i> | M.A. | None | |
| Illinois <i>School of the Art Institute of Chicago</i> | M.S. | American Interior Design | Required; Survey |
| <i>Ball State University</i> | M.S. | Historic Architectural Interior | Elective; Survey |
| *Kentucky <i>University of Kentucky</i> | M.H.P. | None | |
| Maryland <i>University of Maryland</i> | M.H.P. | None | |
| Massachusetts <i>Boston University</i> | M.A. | None | |

NCPE Affiliated Historic Preservation Programs

| State/School | Degree | Courses Offered | Details |
|--|------------------------------|--|--|
| Massachusetts, cont'd <i>Goucher College</i> | M.A. | None | |
| Michigan <i>Eastern Michigan University</i> | M.S. | None | |
| New York <i>Cornell University</i> | M.A. | None | |
| <i>Columbia University</i> | M.S. | Design Workshop: Design with Historic Architecture | Elective; Architecture studio |
| | | Architectural Finishes | Elective; Survey; Relates to architectural history and contemporary uses |
| <i>Pratt Institute</i> | M.S. | None | |
| *North Carolina <i>University of North Carolina-Greensboro</i> | M.S. with H.P. Concentration | History of Decorative Arts | Survey |
| Ohio <i>Ursuline College</i> | M.H.P. | None | |
| Oregon <i>University of Oregon</i> | M.S. | None | |
| Pennsylvania <i>University of Pennsylvania</i> | M.S. | None | |
| Rhode Island <i>Roger Williams University</i> | M.S. | None | |

NCPE Affiliated Historic Preservation Programs

| State/School | Degree | Courses Offered | Details |
|---|----------------------|--|---|
| *South Carolina <i>Clemson University/College of Charleston</i> | M.S. | Historic Interiors/Directed Studies Advanced Historic Interiors | Elective; Survey Elective; Survey |
| *Tennessee <i>Middle Tennessee State</i> | M.A.: Public History | None | |
| *Texas <i>University of Texas</i> | M.S. | None | *Course of study promotes interior design courses to be taken as electives through School of Architecture |
| *Virginia <i>University of Vermont</i> | M.S. | None | |

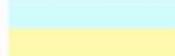
NCPE Affiliated Historic Preservation Programs

Preservation Related Programs

| State/School | Degree | Courses Offered | Details |
|-------------------------------------|-----------------------------------|--|---|
| Arizona | | | |
| <i>University of Arizona</i> | Heritage Conservation Certificate | None | |
| California | | | |
| <i>California State Polytechnic</i> | M.Arch. | None | |
| Colorado | | | |
| <i>University of Colorado</i> | H.P. Certificate | None | |
| <i>Colorado State University</i> | M.A. Public History | History of American Interiors | Optional; Survey |
| District of Columbia | | | |
| <i>George Washington University</i> | M.A. Public History | None | |
| Deleware | | | |
| <i>University of Deleware</i> | M.A. | American Interiors 1800-190 | Elective; Survey Decorative Arts and Design Elective; Survey |
| Hawaii | | | |
| <i>University of Hawaii, Manoa</i> | H.P. Certificate | Elements of Style: American Architecture, Furniture, and Decorative Arts | Elective; Survey |
| *Louisiana | | | |
| <i>Tulene University</i> | H.P. Certificate | None | |
| Massachusetts | | | |
| Boston Architectural College | H.P. Certificate | Traditional House Studio: Architectural Interiors History of Interior Design and Furniture Percieving the Patterns of the Past through New | Elective; Studio; Semester long project Elective; Survey Elective; Studio; Location Specific; Architectural |

NCPE Affiliated Historic Preservation Programs

| State/School | Degree | England's Historic Interiors Courses Offered | Sketching Details |
|--|-------------------------|---|--------------------------|
| Nevada <i>University of Nevada</i> | H.P. Specialty or Minor | None | |
| New Mexico <i>University of New Mexico</i> | H.P. Certificate | None | |
| Ohio <i>University of Cincinnati</i> | H.P. Certificate | None | |
| Pennsylvania <i>Bucks County Community College</i> | H.P. Certificate | History of American Furniture | Elective; Survey |
| *Texas <i>Texas A & M</i> | H.P. Certificate | None | |
| Utah <i>University of Utah</i> | H.P. Certificate | None | |
| *Virginia <i>University of Virginia</i> | H.P. Certificate | None | |
| Washington <i>University of Washington</i> | H.P. Certificate | None | |

Key

*

Blue Field Denotes Course related to Interior Design Required by Preservation Curriculum
 Yellow Field Denotes Course related to Interior Design that is offered as a Studio Course
 * Member of the Southern Academic Common Market

NCPE Affiliated Historic Preservation Programs

Degree Abbreviations

| | |
|------------------|-----------------------------------|
| A.S. | Associates of Science |
| A.A.S. | Associates of Applied Science |
| B.F.A. | Bachelor of Fine Arts |
| B.S. | Bachelor of Science |
| | |
| B.A. | Bachelor of Arts |
| M.H.P. | Master of Historic Preservation |
| M.A. | Master of Arts |
| M.S. | Master of Science |
| M.Arch. | Master of Architecture |
| H.P. Certificate | Historic Preservation Certificate |