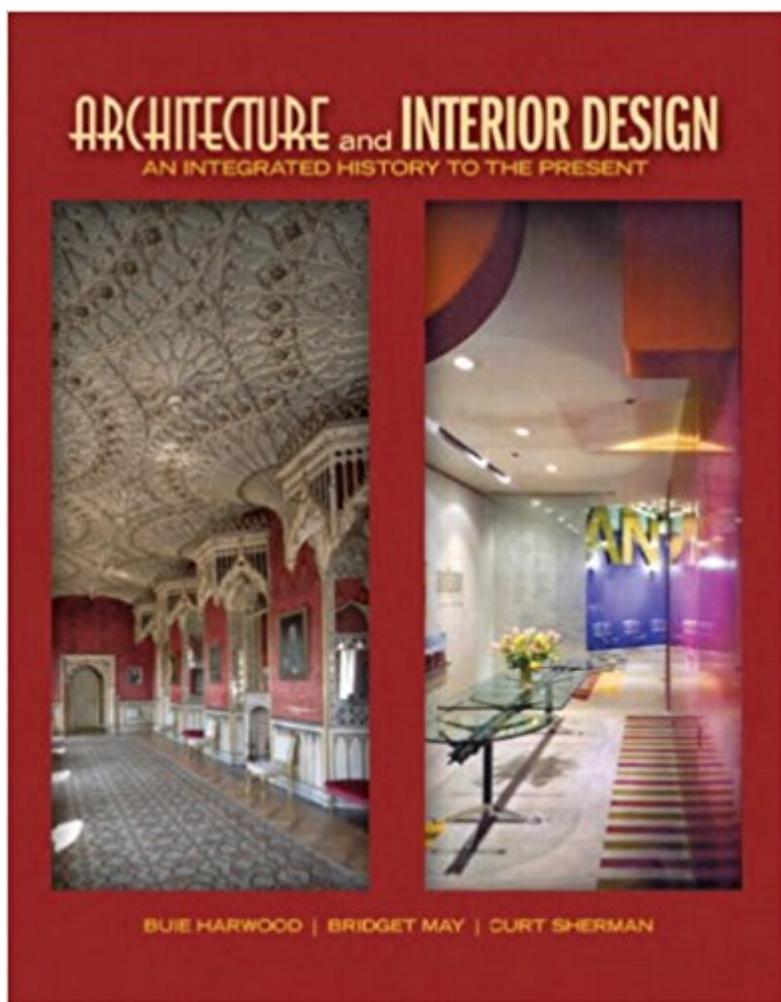


The book was found

Architecture And Interior Design: An Integrated History To The Present (Fashion Series)



Synopsis

Architecture and Interior Design: An Integrated History to the Present provides a survey of architecture, interiors, furniture, and decorative arts from the past to the present. It is a completely integrated and interdisciplinary reference for: architecture, architectural details, architectural surface treatments, space planning, interior design, interior architectural features, interior surface treatments, motifs, furniture, color, lighting, textiles, and decorative accessories. The unique scope allows comparison in all areas of the built environment through the centuries to illustrate historical, social, cultural, and stylistic influences. Narrative and graphics interweave design analysis with architectural and design history.

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ARCHITECTURE AND INTERIOR DESIGN: AN INTEGRATED HISTORY TO THE PRESENT

_____ A A A A A A A A A A A A A A A A A Buie Harwood, FIDEC, Honorary FASID,
Certified Interior Designer, Virginia

Architecture, Interiors, Furniture, and the Decorative Arts from the Beginning of Recorded History to the Present. This volume presents a survey of architecture, interiors, furniture, and the decorative arts from the beginning of recorded history to the present.

It is a complete, integrated, and interdisciplinary reference for:

Architecture

interior design
architectural details
architectural features
treatments
space planning
furniture
decorative arts

The unique scope allows comparison in all areas of the built environment through the centuries to illustrate historical, social, cultural, and stylistic influences. Narrative and graphics interweave design analysis with architectural and design history. Innovations: > The text has various categories that address Historical & Social developments, Concepts, Design Characteristics & Motifs, Architecture, Interiors, and Furnishings & Decorative Arts. > Descriptive spotlights of numerous buildings, interiors, and furniture assist in additional study. > Graphic material features a wide diversity of 1800 illustrations, many well-known and some less common. > Color photographs throughout the book expand the visual resources required for period study. > Design diagramming highlights major design features allowing the reader to make visual connections between the content. > An extensive Glossary, Bibliography, and Index offer flexibility and ease of use. > A comprehensive CD contains many of the illustrations in the book, as well as specifics on Important

Buildings and Interiors, Important Treatises, Design Practitioners for each chapter.

Buie Harwood, FIDEC, Honorary FASID, Certified Interior Designer in Virginia; Professor Emeritus and past Department Chair, Department of Interior Design, School of the Arts, Virginia Commonwealth University (for programs in Richmond and Doha, Qatar). Ms. Harwood has held officership and committee responsibilities in the Interior Design Educators Council (IDEC), National Council for Interior Design Qualification (NCIDQ), American Society of Interior Designers (ASID), and Foundation for Interior Design Education Research (FIDER; now called the Council for Interior Design Accreditation/CIDA). Among her many honors, she is an IDEC Fellow, received the first ASID Educator of Distinction Award in 2003, and is listed in Who's Who in Interior Design, the International Directory of Distinguished Leadership, and Who's Who Among America's Teachers. She has received numerous grants, published articles, and implemented research projects related to her historic research and the interior design career path. She is co-author (with B. May and C. Sherman) of *Architecture and Interior Design, through the 18th century: An Integrated History*, which won the prestigious ASID Education Foundation/Joel Polsky award in 2002, and their second volume, *Architecture and Interior Design, from the 19th century: An Integrated History* which was published in June 2008. Her book, *Decorating Texas: Decorative Painting in the Lone Star State from the 1850s to the 1950s*, won awards from the American Association of State and Local History and the San Antonio Conservation Society. She has studied in the Victorian Society Summer Schools at both Rhode Island and England. Bridget May, Ph.D, IDEC, ASID; Professor and former Chair of Interior Design, School of Arts and Sciences, Marymount University. Dr. May has held office and committee responsibilities in the Interior Design Educators Council (IDEC), and been active in the American Society of Interior Designers (ASID). Her many honors include a Benno M. Forman Fellowship for Research in American Material Culture at Winterthur Museum and Library and a one semester sabbatical at Marymount University. She has been listed in Who's Who in Interior Design and Who's Who in American Women. She has had many presentations, publications, and grants related to historic interiors, including one for a furnishings plan for a National Trust Historic Preservation house as well as a 2008 IDEC Special Projects Grant for a design history symposium (with John Turpin). She is co-author (with B. Harwood and C. Sherman) of *Architecture and Interior Design, through the 18th century: An Integrated History*, which won the prestigious ASID Education Foundation/Joel Polsky award in 2002, and their second volume, *Architecture and Interior Design, from the 19th century: An Integrated History* which was published in June 2008. She has studied at the Victorian Society Summer School in Rhode Island and at the

Winterthur Summer Institute in Delaware. Â Curt Sherman, FIDEC, ASID; Professor Emeritus, Department of Art and Design, College of Visual and Performing Arts, Winthrop University. Mr. Sherman has held officership/committee responsibilities in the Interior Design Educators Council (IDEC), American Society of Interior Designers (ASID), and Foundation for Interior Design Education Research (FIDER/now called the Council for Interior Design Accreditation/CIDA), and has given numerous ASID and IDEC workshops. Three interior design programs in universities were accredited under his chairmanship. Among his many honors, he is an IDEC Fellow and is listed in Who's Who in Interior Design. He has won prestigious awards for his photography and furniture design, and has had his photography work included in several publications, including books on historic interiors. He is co-author (with B. Harwood and B. May) of Architecture and Interior Design, through the 18th century: An Integrated History, which won the prestigious ASID Education Foundation/Joel Polsky award in 2002, and their second volume, Architecture and Interior Design, from the 19th century: An Integrated History which was published in June 2008. He has also worked on several historic interiors projects and studied at the Attingham Summer School in England as well as programs sponsored by the National Trust for Historic Preservation and the Smithsonian Institute.

The book was delivered on time, and the service was great, but the book itself has some issues. The book often concentrates more on exterior architectural styles than interior design, or even interior architecture for that matter. I had made a joke at the beginning of the semester about how architecture students should take an interior design course, because we study exteriors so much more than interiors. The joke was that "Every architecture book I've ever had has photos of Palladio's Villa Rotunda, but I've never seen a photo of the interior. Well, you can throw this book in the same pile, because we have photos of the Villa Rotunda, but none from the inside. There are mistakes, which is off-putting. On page 49, there is a labeled diagram of the Ionic Order. Both of the mouldings labelled "cyma reversa" are cyma rectas. It wouldn't be a big deal, but they're defined on the very next page (A cyma reversa is a concave moulding with a convex moulding above it, and a cyma recta is a convex moulding with a concave moulding above it.) On page 65, there is a reconstruction of the Roman Forum. The view is from the center of the forum, looking towards the Capitoline hill. It's labelled "Forum, Basilica, and Market of Trajan." Not only are the markets of Trajan not in the picture, they're actually quite far away from the center of the Roman Forum. The markets of Trajan are on the other side of the imperial fora, on the northern end of the Forum of Trajan. Trajan's markets are really really not in the illustration. There are lots of little sloppy mistakes

in the book, and the notes and powerpoints that come with the book to be used in the class are redundant, ambiguous, and sometimes contradictory. I'd like to reiterate, the seller is great. And the price for the book was really good too. I always check a variety of sites' prices before ordering. The book is somewhat weak though.

Each chapter is a different time period and is 10-15 pages long. You get a section on the History of the area for that time period and then go through Architecture, Interior, and Furnishings. It's very fast paced and many chapters reveal little new material. (Egypt was a summary of everything you already know about Egypt from Middle School). Often times the book will list off design techniques or motifs without having visual representations of them and if there IS a coordinating picture it's almost always located on another page which means you have to stop reading and flip through the chapter to find it. Despite all that the information is organized supremely which makes studying quite easy. Each section is clearly marked and has straight forward subcategories. This class was an easy A because the test questions were pulled right from the book. I skimmed the chapter and was able to go back and look up the answers very easily because of how organized this book is.

There are a lot of pictures omitted in the ebook version. It makes studying harder and content sometimes difficult to understand. Dry writing and yes, picture quality is also spotty. If it wasn't for class, I wouldn't have kept it!

One of the most boring books I've ever read. It takes what could be a fascinating subject and makes it incredibly tedious. If it wasn't required for a class, I would have returned it immediately.

I had to buy this book for my "History of Architecture and Furnishings" class. As any other college book this one was pricey as well, but that's to be expected. As a visual art major student most of our books include a lot of pictures and drawings which this book did not fail to deliver as well. Overall good book, except a little incorrect terminology that my teacher caught.

Interesting and informative

This book is hard to get through. It works as a reference/ background reading book but you really need the teacher to put it all in perspective and pull out the relevant facts. Glad I rented it as it's not one I would keep.

I needed this book for class. It is informative, but very dry. Some images are beautiful and crystal clear and some are really poor quality and pixelated. Just look at the cover images, the one on the left is perfect and the right one is super fuzzy.

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