



**SATHYABAMA**

INSTITUTE OF SCIENCE AND TECHNOLOGY

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**SCHOOL OF BUILDING AND ENVIRONMENT**

**DEPARTMENT OF DESIGN**

## **UNIT – I – HISTORY OF INTERIORS I – SDE1102**

## **THE BEGINNING AND CLASSICAL ERA**

**Prehistoric Cave paintings and indigenous expressions– Primitive Designs – Interiors during Egyptian - Geometric patterns, Greek, Roman, Gothic, Early Christian and Byzantine Periods, Ensemble of art, crafts like sculpture, pottery etc in each era, history of furniture development.**

### **PREHISTORIC CAVE PAINTINGS**

- Cave paintings are paintings on cave walls and ceilings, and the term is used especially for those dating to prehistoric times.
- Prehistoric cave paintings have been discovered in caves around the world, such as the Chauvet and Lascaux caves in France, the Altamira cave in Spain, the Cueva de las Manos in Argentina, Aboriginal Rock Art in Australia and the Drakensberg Rock Art of the African Bushmen, to name but a few.
- These paintings are not just the simple, childlike drawings that one might expect from very primitive, almost pre-human artists.
- In many cases they exhibit amazing use of color, composition and perspective, as well as a fine grasp of the anatomical structure of the animals portrayed.
- Ever since these paintings were discovered in the last centuries, there has been much speculation over why early humans created such artistic masterpieces.

### **Themes of cave paintings**

- The most common themes in cave paintings are large wild animals, such as bison, horses, aurochs, and deer, and tracings of human hands as well as abstract patterns, called finger flutings.
- Drawings of humans were rare and are usually schematic rather than the more naturalistic animal subjects.
- One explanation for this may be that realistically painting the human form was "forbidden by a powerful religious taboo."
- The main themes in the paintings and other artifacts (powerful beasts, risky hunting scenes and the representation of women in the Venus figurines) are the fantasies of adolescent males, who made a big part of the human population at the time.
- Sometimes the silhouette of the animal was incised in the rock first.

### **Theories about the cave paintings**

There are three theories that the prehistoric man might have painted animals on the walls of the caves.

- Perhaps the cave man wanted to decorate the cave and chose animals because they were important to their existence.
- The second theory could have been that they considered this magic to help the hunters. Perhaps if the artist could capture the image of the animal, they could capture the animal in a hunt.
- Prehistoric man could have used the painting of animals on the walls of caves to document their hunting expeditions.

## Methods of cave paintings

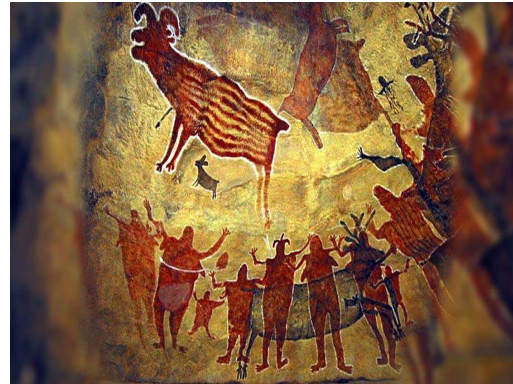
- Cave paintings are found all over the world and vary quite considerably in the techniques used to create them as well as in the themes of the images.
- Prehistoric people would have used natural objects to paint the walls of the caves.
- To etch into the rock, they could have used sharp tools or a spear.
- The paint or color that they probably used was from berries, red and yellow ochre, hematite, manganese dioxide, clay, soot, or charcoal.
- Many cave paintings are polychromatic made with mineral pigments, such as manganese, gypsum, malachite, hematite and the like, applied to the surface of the rock.
- The tools used to apply the paint could have been made by attaching straw, leaves, moss, or hair to sticks.
- They might have used hollow bones or reeds to spray the color on, similar to an airbrush technique.

## Examples :

1. Altamira Cave Paintings in Spain
2. French Cave Art at Lascaux
3. Cueva de las Manos in Argentina
4. Bhimbetka rock painting
  - The Bhimbetka rock shelters exhibit the earliest traces of human life in India; a number of analyses suggest that some of these shelters were inhabited by humans for in excess of 100,000 years. The earliest paintings on the cave walls are believed to be of the Mesolithic period, dating to 12,000 years ago.
  - The most recent painting, consisting of geometric figures, date to the medieval period.
  - Executed mainly in red and white with the occasional use of green and yellow, the paintings depict the lives and times of the people who lived in the caves, including scenes of childbirth, communal dancing and drinking, religious rites and burials, as well as indigenous animals.
  - Animals such as bisons, tigers, lions, and crocodiles have also been abundantly depicted in some caves.
  - The drawings and paintings can be classified under seven different periods.
  - **Period I** – (Upper Paleolithic): These are linear representations, in green and dark red, of huge figures of animals such as bison, tigers and rhinoceroses.
  - **Period II** – (Mesolithic): Comparatively small in size the stylised figures in this group show linear decorations on the body. In addition to animals there are human figures and hunting scenes, giving a clear picture of the weapons they used: barbed spears, pointed sticks, bows and arrows. Some scenes are interpreted as depicting tribal war between three tribes symbolised by their animal totems. The depiction of communal dances, birds, musical instruments,

mothers and children, pregnant women, men carrying dead animals, drinking and burials appear in rhythmic movement.

- **Period III – (Chalcolithic)** Similar to the paintings of the Mesolithic, these drawings reveal that during this period the cave dwellers of this area were in contact with the agricultural communities of the Malwa plains, exchanging goods with them.
- **Period IV & V – (Early historic):** The figures of this group have a schematic and decorative style and are painted mainly in red, white and yellow. The association is of riders, depiction of religious symbols, tunic-like dresses and the existence of scripts of different periods. The religious beliefs are represented by figures of yakshas, tree gods and magical sky chariots.
- **Period VI & VII – (Medieval):** These paintings are geometric linear and more schematic, but they show degeneration and crudeness in their artistic style. The colors used by the cave dwellers were prepared by combining black manganese oxides, red hematite and charcoal.
- The paintings are classified largely in two groups, one as depiction of hunters and food gatherers, while other one as fighters, riding on horses and elephant carrying metal weapons. the first group of paintings dates to prehistoric times while second one dates to historic times. Most of the paintings from historic period depicts battles between the rulers carrying swords, spears, bows and arrows.



### Primitive Designs





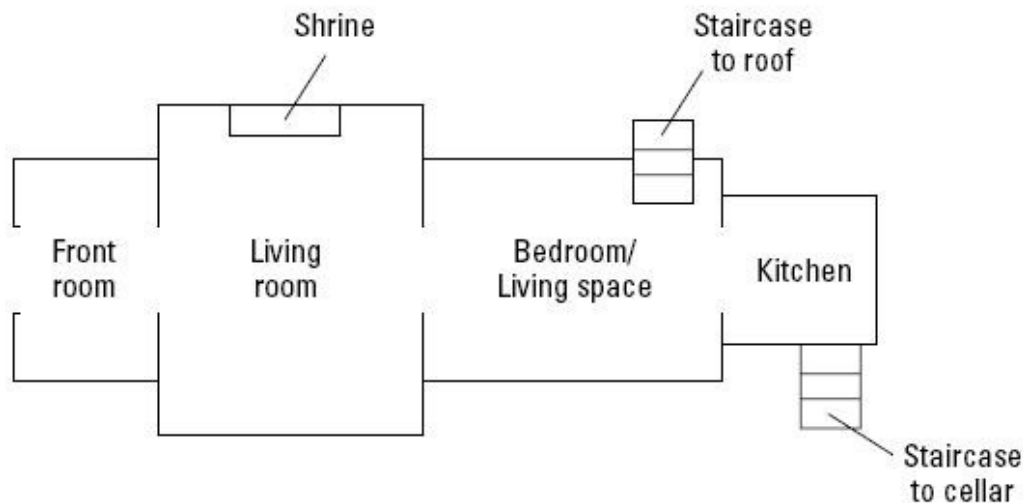
## INTERIORS OF EGYPT

- The ancient Egyptians formed the first of the great classical civilizations.
- While most of Europe was still in the Stone Age, the Egyptians were building palaces, studying mathematics and writing on papyrus.
- They were great builders and great artists, drawing the inspiration for their art from nature.
- A complex social and religious structure was in place.

### Egyptian houses

There was a huge difference in living standards between the rich and the poor.

- Ancient Egyptian homes of the poor consisted of a living room, a sleeping room and a kitchen, with perhaps one or two cellars for storage.
- These were built with sun-dried bricks, or reed matting smeared with clay. The average house consisted of four rooms:
- A front room leading from the street, which may have been used as a meeting place for guests.
- A living room where the household shrine was situated. The family would worship their personal gods or ancestors here.
- A living space, probably used as a sleeping area, with a staircase to a flat roof or upper floor.
- A kitchen at the rear of the house, which was open to the sky to prevent the room from filling with smoke.
- Cellars underneath the rear rooms were used as storage for foodstuffs.
- Houses were small so each room was multi-purpose.



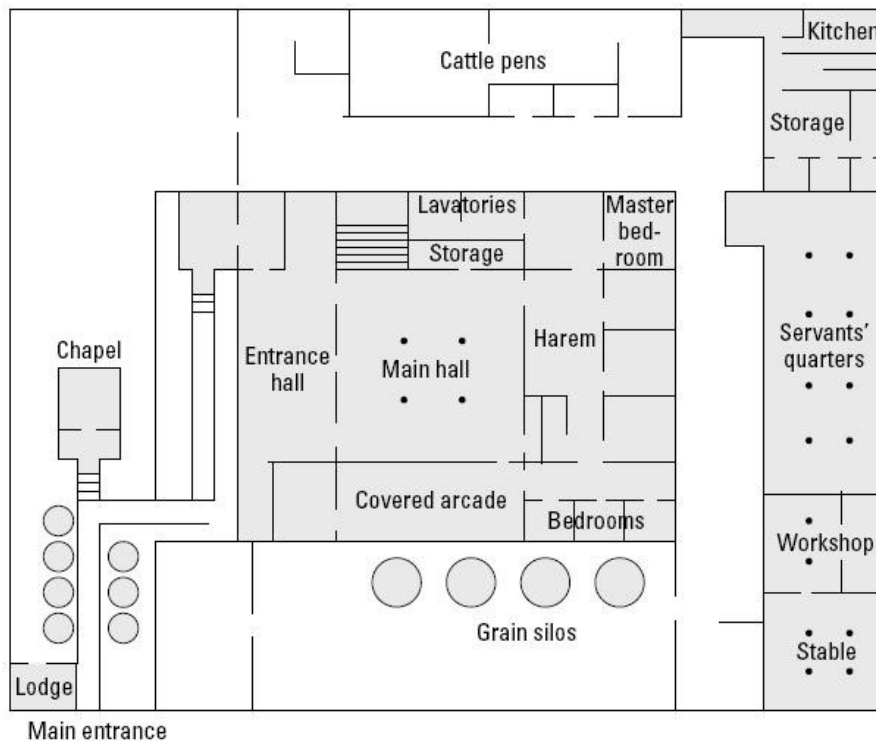
The houses of the elite, described as mansions, followed a similar layout to the small houses, although they consisted of a number of small suites of rooms joined by interlinking corridors. These gave the elite owners the privilege of separating the public from the private family quarters.

Many mansions also contained

- An audience chamber in which to greet visitors.
- An office in which to conduct business.
- A bathroom with built-in shower area (essentially a stone slab and a servant with a jug of water) and toilet (a horseshoe-shaped wooden seat over a bowl of sand). Some homes had

sunken baths open to the sky – to catch some rays while bathing. These quarters provided living, dressing, and sleeping areas from the rest of the household.

- The mansions were run like estates. In addition to the owner and his family, a plethora of employees, administrators, and servants lived in these larger homes.



### **Furniture design**

#### **Old Kingdom furniture :**

- Furniture from this period was divided into two groups:
- Platform pieces such as benches, chairs, tables, beds, couches, and stools; and boxes such as chests and cupboards.
- There was some surface ornamentation in the form of gilding and carving
- Old Kingdom furniture relied on shape, line, proportion, and texture for its decorative effect.
- Thrones and chairs featured carved lion-paw feet, beds were decorated with animal skins and colorful mats.
- There were stools, chests, footrests, small cabinets, small tables, and even vase stands.
- Four legged stools with animal shaped legs and sturdy square seats made from concave wood or woven or braided rushes were important items of the time.
- In the second half of the Old Kingdom, chairs with arms and backs began appearing..
- Egyptian furniture designs of this age incorporated metal work and inlay, as well as relief carving, and gilding.

#### **Middle Kingdom**

The Middle Kingdom was further development of earlier trends, with a marked sophistication evident. Decorative effects such as inlay, paint, gilt, and veneer became prominent. Popular design motifs included figures of sacred animals such as cow heads, lion heads, and hippopotamuses.

### **New Kingdom**

- The furniture produced during this period is on a luxurious scale, and is also evidence of greater woodworking skill.
- The New Kingdom saw the Egyptians extend their empire to new lands from Nubia to the Euphrates River and this contact with foreign cultures seems to have had its effect on furnishings.
- In wealthy Egyptian homes chairs appear in greater abundance.
- Folding stools were richly painted in bright colors.
- Small, low tables were often woven from rush.



### **HISTORY OF GREECE INTERIORS**

The earliest Greek civilizations borrowed styles and ideas from Egypt, but by the Classical era, designs had subtly changed to a style that was uniquely Greek.

- Lines became softer, much use was made of subtle and elegant curves, and more attention was given to comfort.
- It comprised of stools, chairs, couches, small tables, chests.
- Furniture was simple elegant without any excess in form, material, ornament or treatment.
- Being light in weight most of the non ceremonial Greek furniture was supposed to be carried outdoors and used there.
- Greek furniture styles were simple, elegant and tasteful. Although carving and inlays were used, furniture was not over-decorated.
- Houses were not cluttered with much furniture, and household items were made for use and comfort rather than decoration.

#### **Greek houses**

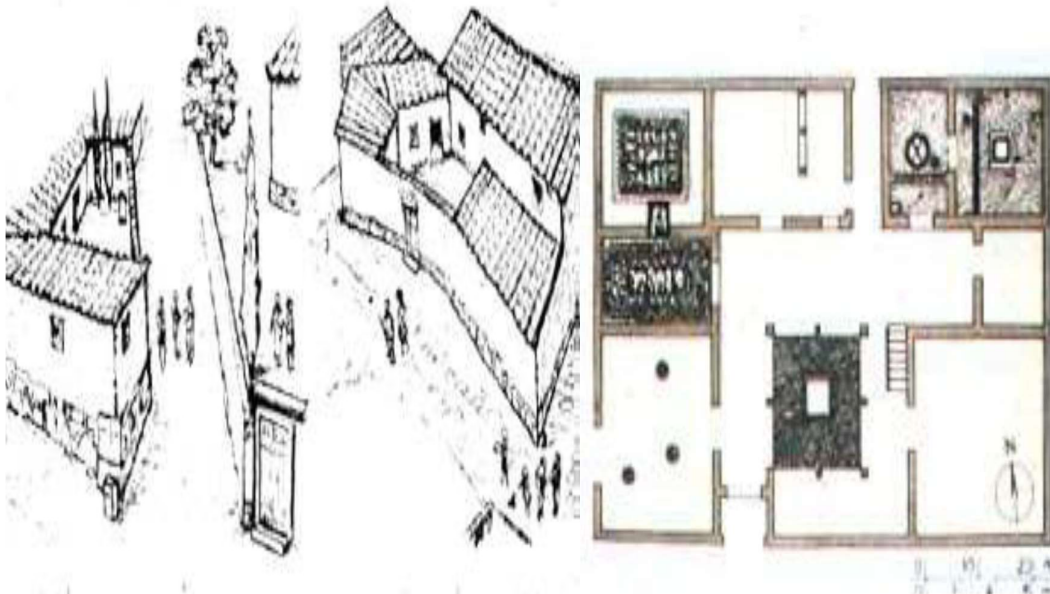
The Greek house consist of two parts:

- ☐ The northern house and
- ☐ The southern house.

•The northern house begins with a single large room, "the great hall," then lesser rooms are added to it. It gets its light from windows in the outer walls, and it is covered by a single steep roof.

•The southern (Greek and Oriental) house is a building with all rooms arranged around a rectangular court. The rooms, many or few, get their light from this court, while they are quite shut off from the world outside.

All in all, for warm climates this style of house is far more airy, cool and comfortable than the other. The wide open court becomes the living room of the house during the hot seasons.



#### **Furniture Characteristics:**

- The five main types of furniture in ancient Greece the stools, couches, tables, chests, and chairs were made for practicality to serve their purpose.
  - Thrones were derived from egyptian and mesopotamian models. They were impressive and elaborate as considered to be seats of gods.
  - They were placed in theaters for magistrates and VIPs .Being outdoor pieces,these were made of marble,with a round back and solid sides.
  - The early Greek couch was frequently treated as an interior fixture, essentially a "built-in" of stone which has been integrated into the decoration of the room. It held an important place in the house, being used by day for eating, and by night for sleeping. The low, three-legged table positioned below the couch here was used to hold food.
- The *Klismos*, used principally by women, was made with delicately curved back and legs. These features allowed the sitter to be in a freer and more natural position.



## **ROMAN INTERIORS**

### **Early roman houses**

The earliest of Roman homes were round or oval shaped huts with thatched roof. Later Roman huts were oval in shape. In more advanced times came rectangular shaped house.

- Early Roman houses revolved around the primitive farm life of early times, when all members of the family lived in one large room together.
- Primitive Roman houses didn't have a chimney with the smoke escaping through a plain old hole in the roof.
- There were no windows and so all natural light came via the aforesaid hole in the ceiling.
- There was only one door and the space opposite the door was probably set aside as much as possible for the father and mother.
- Here was the heart of the room/house, the hearth, where the mother prepared the meals, and near it stood the implements employed for spinning and weaving; here also was the safe or strong box (the arca) in which the master of the house kept his valuables, and here the bed was spread.

### **Later roman houses**

As greater space and privacy were needed, ancient houses were added on to with small rooms opening out of the atrium at the sides.

- The arrangement and plans of the various rooms around the peristylum looks to have varied with the ideas and designs of builder or owner;
- According to the means of the owner there were Roman bedrooms, the triclinium ( dining room ), Roman libraries, drawing rooms, kitchen, scullery, closets, private baths, together with the simple rooms needed for housing slaves.
- But, whether there were a lot of rooms or few, they all faced the court, receiving from it light and air, and so did the rooms along the sides of the atrium.
- There was often a garden behind the peristylum.
- Example - Diocletian's palace in Croatia.

### **Interiors :**

Walls:

1. Opus reticulatum (also known as reticulated work) is a form of brickwork used in ancient Roman architecture. It consists of diamond-shaped bricks of tuff placed around a core of opus caementicium.
2. Opus incertum was an ancient Roman construction technique, using irregular shaped and random placed uncut stones or fist-sized tuff blocks inserted in a core of Opus caementicium.
3. Opus Testaceum Opus Testaceum (Latin for "brick work") is an ancient Roman form of construction in which coarse-laid brickwork is used to face a core of opus caementicium. This was the dominant form of wall construction in the imperial era.

#### Floors and roofs:

The term for Roman floors was *pavimentum* - a name which originally referred to floors in small houses in which the ground in each room was smoothed, covered thickly with small pieces of stone, brick, tile or pottery, and pounded down solidly and smoothly with a heavy rammer.

- In better houses the floor was made of stone slabs fitted smoothly together.
- More elaborate houses had concrete floors, often with a mosaic surfaces.
- In the upper stories floors were made of wood, sometimes with a layer of concrete on top.
- Roman roofs varied, with some flat and some sloped.
- The earliest roof was a thatch of straw, later replaced by shingles and finally tiles.

#### Doors and Windows

There were numerous terms for the door in Roman times.

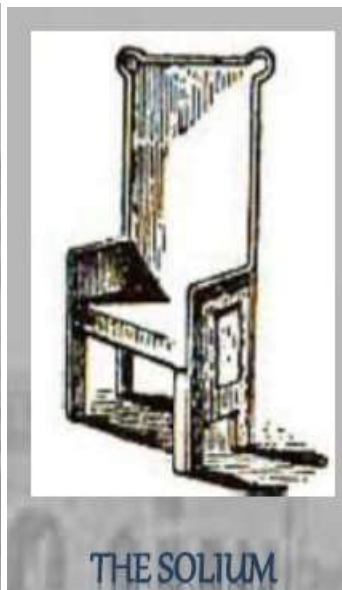
- *Ostium* included both the doorway and the door.
- Doors opened inward; outer doors were provided with bolts and bars. Locks and keys were heavy and clumsy.
- In some houses a doorman or janitor was kept on duty.
- Inside houses, curtains were preferred to doors.
- Some windows were provided with shutters, which slid in a framework on the outer wall.
- If these were in two parts, so that they moved in opposite directions, they were said to be *junctae* (joined).

#### Furnitures

1. Roman houses tended to be sparse, since the occupants liked space and simplicity in their décor.
2. Beauty was created by mosaics, frescos, and water features and other features of roman interiors rather than by use of elaborate furnishing.
3. Pictures of ancient roman furniture painted in frescos and other artworks, together with few pieces still are in existence today.
4. The main items of roman furniture found in the best houses were couches (*Lectus*), chairs and stools, tables and lamps adding chests or wooden cabinets.

#### Chairs and stools:

1. The early form of chairs among the roman, The *Sedile*, was the backless stool or bench with four perpendicular legs.
2. It was the regular seat for a person, used by men or women resting or working
3. The *Solium* an upright, high backed chair with solid arms was used by the master of the house when receiving visitors.
4. Later The *Cathedra* became popular, this was a more comfortable chair, without arms and with curved back.



The Lectus, or couch, or bed, was perhaps the most important items of roman style furniture. It had a headboard, and was furnished with pillows, cushions and coverlet. The legs were often highly decorated with precious metals. The coverings were often made of finest fabrics, dyed in the brilliant colors and worked with figures of gold. The couches used as sleeping beds seems to have been larger than those used as sofas.

### **GOTHIC INTERIORS**

Gothic architecture flourished during high and late medieval period . ( 1200 – 1600 AD)

- Gothic architecture symbolizes enlightenment / reaching towards heaven due to its height.
- Observed mainly in churches and cathedrals

Characteristics of Gothic architecture:

- Grand, Tall Designs, Which Swept
- Upwards With Height and Grandeur
- The Flying Buttress
- The Pointed Arch
- The Vaulted Ceiling
- 5. The Light and Airy Interior
- The Gargoyles of Gothic Architecture
- The Emphasis Upon the Decorative Style and the Ornate

Characteristics of Gothic interiors:

- Dark rich colors for the walls, ceilings and floors
- Upholstery and highly ornate furniture
- Ornamental fire places, lanterns and candle stands
- Well lit interiors with elongated pointed windows
- Fine traceries along with stained glass

Colours:

- Use dark rich shades.
- Contrast in interiors (light background dark Foreground and visa versa)





### **Furniture:**

- The full sofa set in the living room can be upholstered in black or another dark color.
- Can add pillows in blood red, white, or purple to add contrast. Other pieces should also be dark with intricate finishes.



### **Accessories:**

Intricate red or gold crosses can be placed on the wall.

- A fireplace mantle can be hung above medieval tapestries to serve as a focal point
- GARGOYLE statues can be set on either side of the sofa or the fireplace mantle to add more flourish.
- Highly decorated interiors; rich dark Wallpapers

### **Lighting:**

- The room should have large windows in a tracery style.
- Chandeliers can be wrought iron, cast iron, faux candle, candelabra, etc.

### **Materials:**

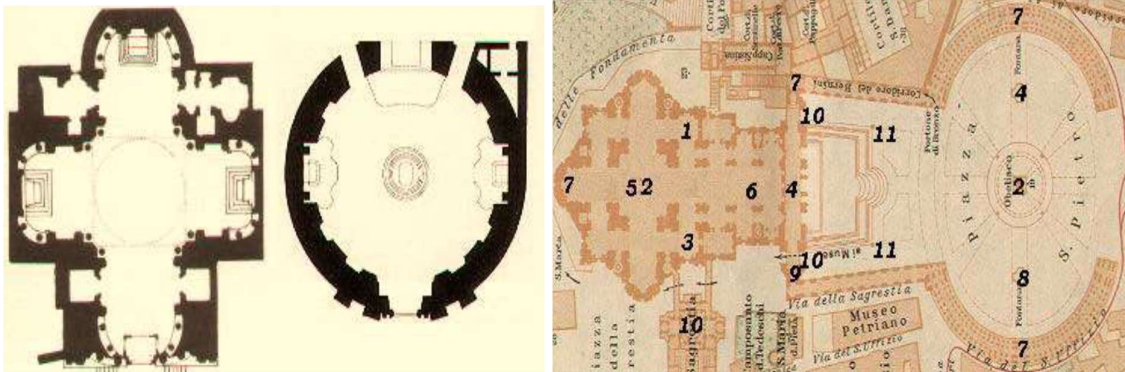
1. Teak wood
2. Leather coatings
3. Stained glasses
4. Stone traceries
5. Copper ,cast iron and Bronze

## EARLY CHRISTIAN AND BYZANTINE PERIODS:

- Early Christian architecture lasted from about 300 to 600 AD.
- The Early Christians, as Roman craftsmen, continued old Roman traditions
- Utilized as far as possible the materials from Roman temples which had become useless for their original purpose for their new buildings.
- Their churches, modeled on Roman basilicas, used old columns which by various devices were brought to a uniform height.
- Early Christian buildings hardly have the architectural value of a style produced by the solution of constructive problems.

Characteristics of the early christian church building:

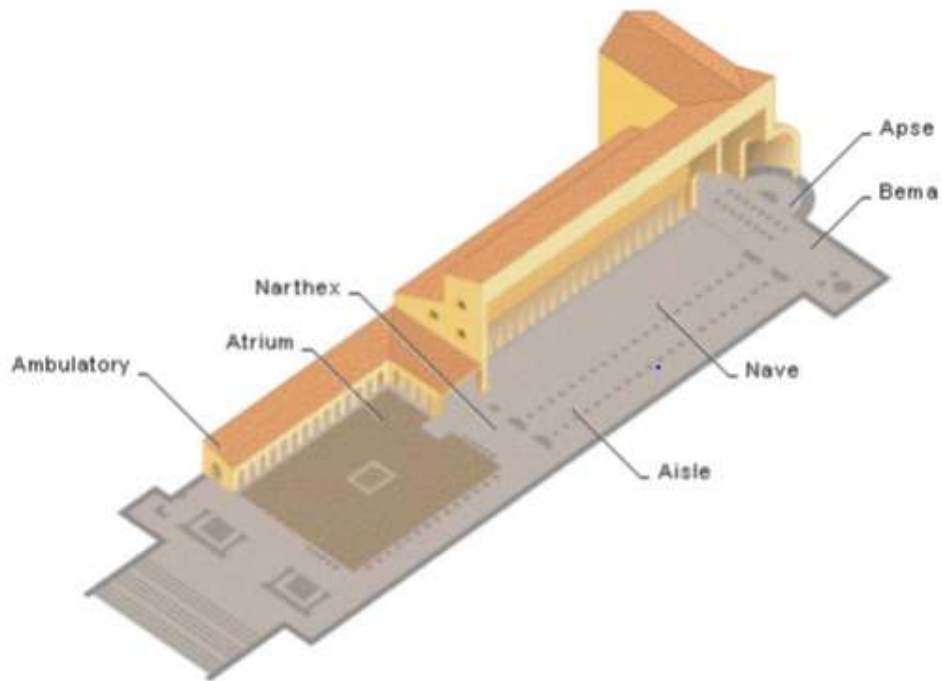
1. The house church
2. The atrium
3. The basilica
4. The bema
5. The mausoleum: centrally-planned building
6. The cruciform ground plan: Latin or Greek cross



The church is divided into two types; the basilica church and the alternative church plans.

### Basilica church type

- The early churches were generally simple and functional in their design.
- The emphasis was centered on the act of christian worship.
- The architecture of the church that developed was not a completely new style, but the use of available roman forms to satisfy a new program need.
- The form chosen for the early church was the roman basilica.
- It was suitable for use as a church with no serious modification and it could be easily and rapidly built at low cost.
- The most common form of the early churches had a rectangular hall with a timber trussed roof.
- It also had one or two isles on each side of a central nave and an apse at one end facing the principal entrance located at the other end.



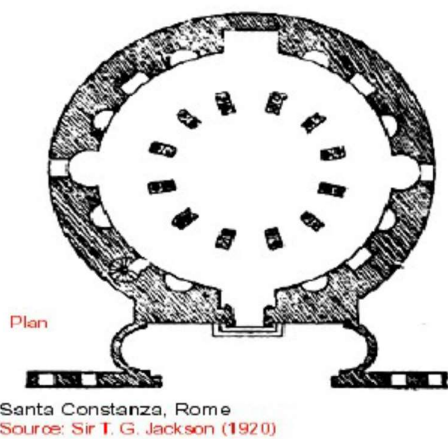
Examples:

- S. Giovanni in Laterano (AD 313-320)
- S. Peters, Rome (AD 333)

#### Alternative church form

- The rectangular basilica was not the only form adopted for the early church
- Alternative more centralized plans, with a focus on a central vertical axis rather than a longitudinal horizontal one were also adopted occasionally.
- The centralized churches were of two broad types.
- There were the completely circular church.
- These had a circular or octagonal space surrounded by an ambulatory

Examples of these include Saint Constanza Rome, the lateran Baptistery, and Saint Stefano Rotondo.



### Byzantine Interiors:

Byzantine was renamed after its imperial founder 'Byzantine Constantinople' and was inaugurated as the capital of the Roman Empire in 330 AD.

This is situated at the junction of Europe and Asia, in addition it was a big centre of trade and commerce.

### Architectural Character:

- It represents fusion of oriental and roman classical Architecture.
- The massive decoration had its origin in the 'Babylonian Style' while dome construction was incorporated from Rome.
- Horizontal lands were introduced the domical roof created an impression of vast enclosed space.
- Interiors were decorated with massive glass work.

### Planning:

Use of centrals square plans. On square divisions to accommodate domes for roofing system is the measure characteristic feature.

Modifications in Basilican plan consisted of

- a. Deletion of atrium court
- b. Incorporation of Narthex or vestibule as on Basilica of Constantinople
- c. Deletion of Belfry towers.

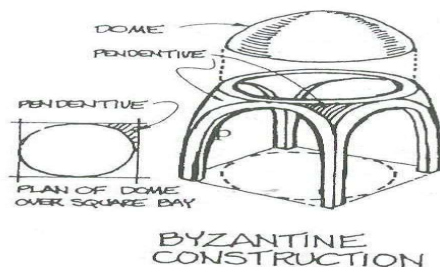
Square plan of the eastern churches were termed as 'Greek Cross Plans'

### Forms:

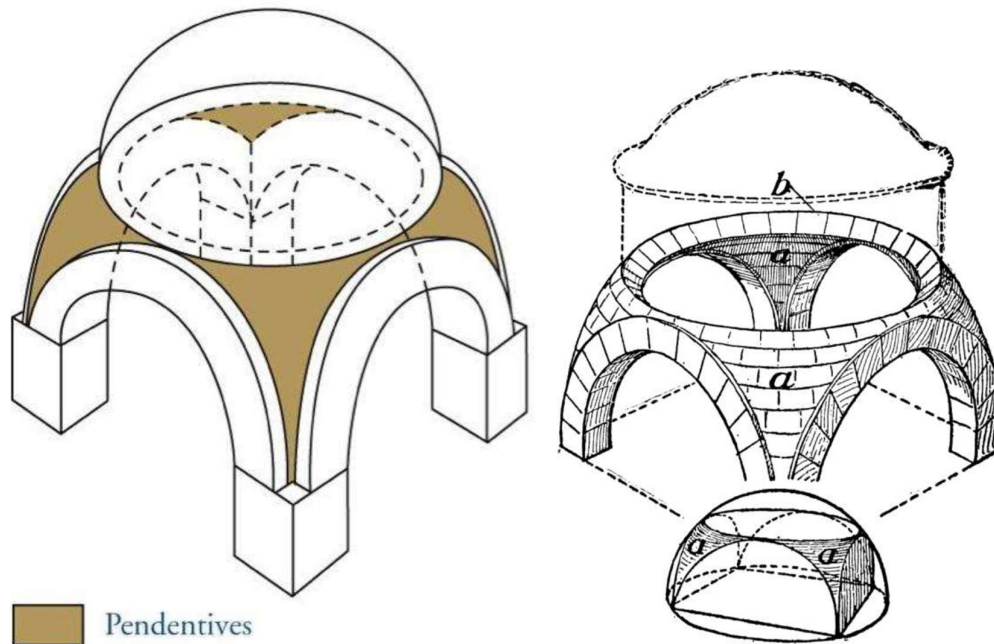
1. A smooth profile due to absence of belfry towers, just a position of dome on the sky line gives the style a distinct character in strong contrast of the spiky profile of early Christian churches.
2. Externally Byzantine churches were characterized by brick work in courses and marble bands on the brick walls.

### Byzantine Dome:

- A primitive form of dome and the barrel vault is of great quality.
- In some districts vaults were compelled to built-in stone, brick or mud, because there was no wood and tools to work.
- In all such cases some form of dome or tunnel vault had to devised for shelter.
- In tracing the growth of the dome in horizontal times, it has been regarded as an out come of the eastern empire, because it was at Constantinople and in the byzantine province that it was employed in ecclesiastical structure.
- But it was the Romans who in reality developed the use of dome as of all other applications of the semicircular arch from Rome, gets carried to Constantinople and from the same source different parts of western empire.

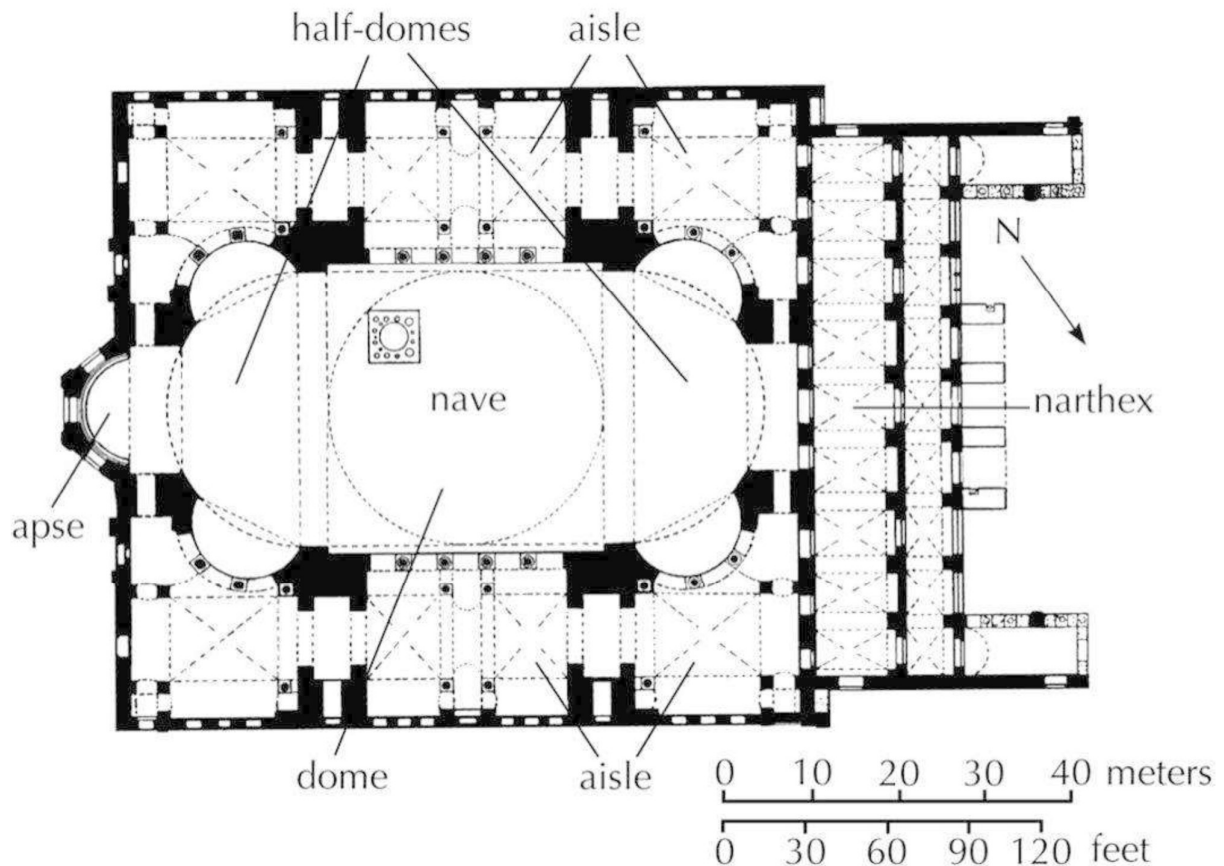






## HAGIA SOPHIA





- Hagia Sophia is covered by a central dome 102 feet (31 m) across, slightly smaller than the Pantheon's.
- The dome seems rendered weightless by the unbroken arcade of arched windows under it, which help flood the colorful interior with light.
- The dome is carried on pendentives.
- The weight of the dome passes through the pendentives to four massive piers at the corners.
- Between them the dome seems to float upon four great arches. These four concave triangular sections of masonry solved the problem of setting the circular base of a dome on a rectangular base.
- The church form is a combination of centralized and longitudinal structure.



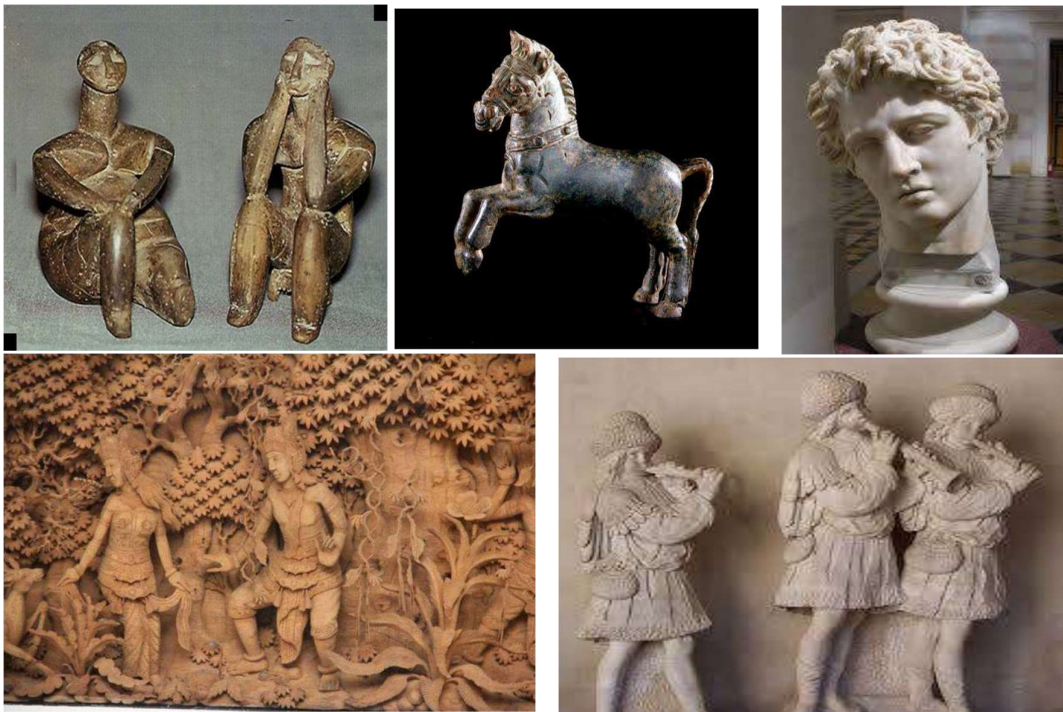


## History of Sculpture

Sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving (the removal of material) and modelling (the addition of material, as clay), in stone, metal, ceramics, wood and other materials .

### Prehistoric Period:

Sculpture begins in the Stone Age. The earliest known examples are the two primitive stone effigies known as The Venus of Berekhat Ram and The Venus of Tan-Tan. The Venus of Berekhat Ram (dating from c.230,000 BCE or earlier) is a basaltic figurine made during the Acheulian Period, which was discovered on the Golan Heights. The Venus of Tan-Tan(c.200,000 BCE or earlier) is a quartzite figurine from the same period. pre-sculptural forms, the earliest prehistoric sculpture proper emerged around 35,000 BCE in the form of carvings of animals, birds.



## Egyptian arts

Ancient Egyptian art is the painting, sculpture, architecture and other arts produced by the civilization of Ancient Egypt in the lower Nile Valley from about 3000 BC to 100 AD. Ancient Egyptian art reached a high level in painting and sculpture, and was both highly stylized and symbolic. Much of the surviving art comes from tombs and monuments and thus there is an emphasis on life after death and the preservation of knowledge of the past. Ancient Egyptian art was created using media ranging from drawings on papyrus through wood, stone, and paintings. Ancient Egyptian art displays an extraordinarily vivid representation of the Ancient Egyptian's socioeconomic status and belief systems. Egyptian styles changed remarkably little over more than three thousand years.





### **Greek arts**

The arts of ancient Greece have exercised an huge influence on the culture of many countries all over the world, particularly in the areas of sculpture and architecture. The art of Ancient Greece is usually divided stylistically into four periods: the Geometric, Archaic, Classical, and Hellenistic.



### **Roman arts**

The art of Ancient Rome, includes painting, sculpture and mosaic work. Luxury objects in metal-work, gem engraving, ivory carvings, and glass are sometimes considered to be minor forms of Roman art, although they were not considered as such at the time. Sculpture was perhaps considered as the highest form of art by Romans, but figure painting was also highly regarded. A very large body of sculpture has survived from about the 1st century BC onward, though very little from before, but very little painting remains, and probably nothing that a contemporary would have considered to be of the highest quality.

Ancient Roman pottery was not a luxury product, but a vast production of "fine wares" were decorated with reliefs that reflected the latest taste, and provided a large group in society with stylish objects. Roman coins were an important means of propaganda, and have survived in enormous numbers.





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## **UNIT – II – HISTORY OF INTERIORS I – SDE1102**

## **MIDDLE AGES**

**Secular interiors-** Understanding the changes in the life style and the furniture and other interior furnishings of Romanesque, Gothic and renaissance periods - Cultural codes embedded in images, interior element and objects, age of Exuberance, demonstrated vividly by the Baroque architecture using the Renaissance elements in a new rhetorical & theatrical fashion

A secular Architecture is a one which encompasses features of many architectural forms and it also includes structures which can be accessed by believers of all religion.



Gothic secular interiors

## **ROMANESQUE INTERIORS**

Romanesque = “Roman- like” .This style grew in those countries of Western Europe which had been under the rule of Rome. With the church as the unifying force, this period was devoted to the glorification of Christianity and the church was the predominant building type.

### **Romanesque style**

- Combination of contemporary western roman and byzantine buildings
- Known for its massive quality, thick walls, round arches, sturdy piers, groin vaults, large towers and decorative arcading.
- Every building has clearly defined forms, very regular and symmetrical plan
- So that overall appearance is one of simplicity when compared with the gothic buildings that were to follow.
- The style can be identified right across the Europe, despite regional characteristics and different materials.



The later Romanesque and Gothic styles followed the furniture making techniques preserved by the Byzantine empire, and this made possible the Renaissance with its proliferation of art, architecture and furniture styles.

- Romanesque churches and monasteries were the focal point of civilization, and most of the furniture and works of art of this period are ecclesiastical.
- Taking ancient Roman remains as their model, Romanesque artists, architects and furniture designers copied Roman styles in a rather crude fashion, although later works of Romanesque art show a brilliance of their own.
- Romanesque sculpture and artwork were used to lavishly decorate churches and cathedrals, giving us an insight into the fashions, lifestyles and culture of early medieval Europe. The style of Romanesque architecture is impressive, since with little knowledge of mathematics or engineering, they were able to create massive structures.
- The Romanesque style was the true beginning of modern architectural and furniture design
- Church furniture was ornate, decorated with either carvings or paintings in an imitation of the old Roman furniture styles.
- Arches and curves were the design theme, both in the shape of the item itself, and the carved paneling and decoration.
- Simple animal and plant forms were also used in carving. Many items were brightly painted to lighten up gloomy interiors.

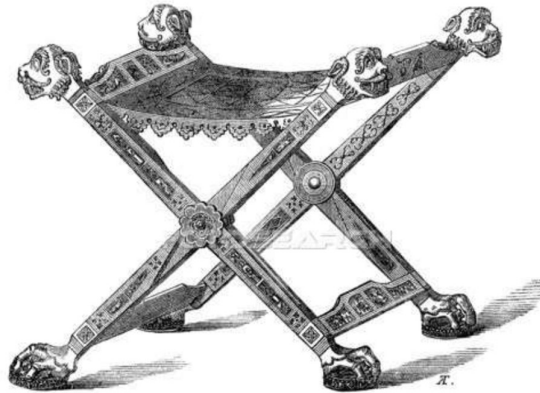
Since the common people of this era lived very simply, Romanesque furniture was predominantly designed for churches and for the aristocracy.

### **Furniture:**

Romanesque furniture consisted mostly of pieces designed and constructed for church use. Altars, canopies, shrines, silver chalices, throne chairs, caskets, and tapestry were all common Romanesque furniture pieces.

- The poorer classes would make do with a rough bed, or just a mattress of straw on the ground, perhaps a storage chest or two, and a board supported by tree trunks that served as a dining table.
- Chairs were symbol of status restricted to royal members. The chair members were mostly of turned wood to resemble stone columns with semi circular arches to form arcaded sides and back.
- Tables were movable .some had semi-circular tops.
- Cupboards and presses were either made as plain shelves or in the form of planks without framework or panelling. The brilliant polychrome decoration was employed to hide the crude carpentry.
- Beds were of two types-one with turned members elaborately framed and another was based on chest construction, with square supports at the head and foot board and for the sides.
- Beds employed curtains and hangings suspended from rods or a framework around the bed.





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## GOTHIC INTERIORS

The Gothic styles of architecture, art and furniture date from the 12th century through to the 16th century.

- With the Byzantine influence introduced to Europe by the crusaders, as well as Islamic and arabesque elements, furniture and architecture became more ornate.
  - Furniture in the Gothic period was of two types:
    1. the richly ornamented pieces that were used for show,
    2. the simple, knockdown utilitarian items for everyday use.
  - The trefoil and quatrefoil - cloverleaf patterns employing either three or four lobes,
  - Crockets - leafy bumps or bosses found on Late Gothic tracery, and
  - Finials - multiple crosses or leafy motifs that capped the pointed arch.
- Gothic furniture craft paved the way for the Renaissance period to follow, and many new items of furniture appeared at this time.
- The armoire for clothes storage, the buffet for eating utensils, and tables with drawers were first seen in this period.
  - Gothic cabinet furniture progressed a long way from the simple storage chests and coffer of earlier times.
  - Gargoyles and other horrific mythical creatures were popular motifs since it was believed that they would frighten away evil spirits.



Gothic bedroom furniture featured massive four poster beds, with linenfold-carved valences, and heavily carved and decorated posts and bedsteads. Bed coverings and hangings in rich colors completed the elaborate Gothic bedroom style.



## RENAISSANCE INTERIORS

Renaissance is a French word that means rebirth. Historians consider the Renaissance to be the beginning of modern history.

- It influenced painting, sculpture, and architecture. Paintings became more realistic and focused less often on religious topics.
- Renaissance houses contained large rooms and high ceilings elaborately ornamented with painted decorations and plaster mouldings, usually in a style imitating or derived from ancient Greece and ancient Rome.
- Both the decorations and the furniture of the rooms were intended to create an effect of richness and magnificence.
- Rich families became patrons and commissioned great art. Artists advanced the Renaissance style of showing nature and depicting the feelings of people.

A room was judged by the ornamentation on the ceilings and walls. Little furniture was used. Sideboards (dressoirs), chests (cassoni), and wardrobes or clothes presses (armoires) were designed to harmonize with the symmetrical architectural features of the rooms.

- Lavish use was made of wood paneling and of such features as mullioned windows, elaborate chimneys, fireplaces, and mantels.
- Rooms were simple and dignified, with few items of furniture or accessories.
- Ceilings and walls were decorated with plaster mouldings or hung with tapestries. Windows, doors, and the large four-poster beds of the period were draped with heavy velvets, damasks, and brocades. The lower portion of the walls is decorated with traditional oak paneling. Above, stucco reliefs alternate with allegorical frescoes. This was a new style introduced in this period.



## Artifacts from the Middle Ages

1. Royal Marriage Bed
2. Traveling Book Coffin
3. Lost Govan Stones
4. Three-Person Toilet
5. A Lewis Warder
6. The Bergen Dice
7. The Sewer Sword



## BAROQUE INTERIORS

The era of King Louis XIV, or Louis Quatorze, marked in France the beginning of a series of distinct period furniture styles, called the Baroque.

- It was an age of courtly splendor and grandeur; of rich, massive furniture, well suited to the palace and salon.
- Furniture was arranged against the wall as if on display, and seemed to have no other purpose than as decoration.
- The Louis XIV style is marked by dignity, grandeur, bold effects, lavish but not excessive ornament, and faultless workmanship.
- In the decoration the anthemion and acanthus were prominent, and the ornamental details were symmetrical and balanced.



Tables of the Louis XIV furniture style had turned or pedestal feet, and later had curved legs. Small, round and oblong tables and consoles became common.

- Beds were designed chiefly with a view to supporting elaborate draperies.
- Carved and inlaid panels were much used on chests and wardrobes, and there were many forms of chests and cabinets in vogue.
- The chief woods used in cabinet making were oak, walnut, chestnut, and ebony, with ornamental portions frequently done in rosewood, sandalwood, tulipwood, and various exotic woods.

Gobel in tapestry and Lyons velvet were the principal upholstery materials Louis XIV chairs of the French Baroque period were large and comfortable, being usually upholstered, back and seat, with tapestry, brocade of large pattern, or with ruby velvet enriched with gold galloon.

- During the first half of the reign of Louis XIV the legs of chairs were straight, and turned or carved in a squarish effect, like pedestals. They were furnished with decorative under framing, and were sometimes ornamented with acanthus carving.



### Style regence

Toward the end of Louis XIV's era the styles changed, developing toward that of the styles of Regence furniture. Regence furniture represents another phase of the wider and preceding Baroque furniture of Louis XIV.

- one of the distinguishing features of the succeeding reign is a balance of harmony, but not of detail.
- Baroque furniture was replaced by lighter, smaller, more delicately designed pieces.
- Legs and members of furniture were shaped in flowing curved lines.
- The furniture was highly decorated with elaborate wooden marquetry, with overlaid mounts or with geometric inlays. Its main distinguishing characteristic is seen in the work of Juste Aurele Meissonnier, in whose published designs we see a very asymmetrical, organic style using natural motifs, these forms becoming popularised and used and by other furniture makers as well as metalsmiths, and other craftsmen.
- The best expression of Regence furniture design is seen in the work of metalworkers such as goldsmiths and bronzesmiths.
- Gilt mounts composed of asymmetrical scrolls, shell designs, and floral motifs predominate.



### Style and Characteristics of Baroque Furniture

Baroque furniture shares some characteristics with other artistic mediums during this period, the most distinctive being the elaborate ornamentation. Furniture pieces had plenty of details, and the designs featured an exuberant and sometimes exaggerated decoration.

- In Baroque designs, decorative elements were never too much.
- Despite the elaborate ornamentation, Baroque compositions had a delicate balance and a harmonious integration of all elements.
- The furniture pieces were usually symmetrical, and all the details were replicated on both sides, with very small variations, if any.
- The general layout often included twisted columns, which incorporated plenty of curves for giving a sense of dynamism.
- In most tables, cabinets, armoires and tall furniture, pedestal feet were common, usually diagonally interlaced.
- The four legs were usually the only elements to touch the floor.
- Heavy moldings were used to decorate not only the uppermost part but also the top of each section where there was an important change in size, like on top of the pedestals and lower drawers.
- For decorating the crown moldings, a wide variety of elements were used, from pediments to sculptures.
- The motifs for decoration were usually stylized foliage and geometric, with spirals and curves. Figurative details like cherubs, chubby children and animals were usually used as ornamentation on the corners and the top of the legs.



**Baroque Furniture**



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## **UNIT – III – HISTORY OF INTERIORS I – SDE1102**

## **COLONIAL TO THE BEGINNING OF THE 20th CENTURY**

**Design principles, materials, furniture and design elements during Colonial, Victorian designs, Arts & Crafts movement, Art Nouveau, Eclectism- tangible and intangible expressions of culture and values.**

### **COLONIAL ARCHITECTURE**

Colonial architecture is an architectural style from a mother country that has been incorporated into the buildings of settlements or colonies in distant locations. Colonists frequently built settlements that synthesized the architecture of their countries of origin with the design characteristics of their new lands, creating hybrid designs.

Architecture in Colonial India

- British Colonial era lasted in India for over three centuries starting from 1615 to 1947.
- Colonization of India also had a great impact on architecture
- Colonization marked a new chapter in Indian architecture.
- Colonial architecture culminated into what is called the Indo-Saracenic architecture.
- The Indo-Saracenic architecture combined the features of Hindu, Islamic and western elements
- Colonial architecture exhibited itself through institutional, civic and utilitarian buildings
- Such as post offices, railway stations, rest houses and government buildings

Example:

#### **Victoria Memorial Hall at Calcutta**

- Victoria Memorial Hall is one of the most magnificent monuments of not only the city of Calcutta but of our entire country.
- It was envisaged by Lord Curzon, the Viceroy of British India, as a memorial to the deceased Queen Victoria.
- The memorial was to be designed with a museum housed within its realms.
- The memorial with the museum would act as a “standing record of our wonderful history”
- This was to be a historical museum where people could see before them pictures and statues of men who played a prominent part in the history of this country and develop a pride in their past

Architecture

- Curzon entrusted architect William Emerson who already had to his glory the famous architectural buildings like the Crawford market in Bombay and All Saints Cathedral in Allahabad.
- Curzon insisted on classical style and he insisted Emerson to submit designs in the Italian renaissance style





- The Victoria Memorial is topped by an enormous (16' high, 3-tonne) bronze Angel of Victory, which is capable of revolving
- The design is in the Indo-Saracenic revivalist style which uses a mixture of British and Mughal elements with Venetian, Egyptian, Deccani and Islamic architectural influences.
- The building is 338 feet (103 m) by 228 feet (69 m) and rises to a height of 184 feet (56 m).
- It is constructed of white Makrana marble

Victorian architecture is a series of architectural revival styles in the mid-to-late 19th century. Victorian refers to the reign of Queen Victoria (1837–1901), called the Victorian era, during which period the styles known as Victorian were used in construction. However, many elements of what is typically termed "Victorian" architecture did not become popular until later in Victoria's reign, roughly from 1850 or 1850. The styles often included interpretations and eclectic revivals of historic styles.

### **Key Elements**

- Two to three stories. Victorian homes are usually large and imposing.
- Wood or stone exterior. The majority of Victorian styles use wood siding, but the Second Empire and Romanesque styles almost always have outer walls made of stone.

- Complicated, asymmetrical shape. Unlike the boxy Greek revival style, Victorian homes have wings and bays in many directions.
- Decorative trim. Commonly called "gingerbread," Victorian homes are usually decorated with elaborate wood or metal trim.
- Textured wall surfaces. Scalloped shingles, patterned masonry or half-timbering are commonly used to dress up Victorian siding.
- Steep, multi-faceted roof or Mansard roof. Victorian homes often have steep, imposing rooflines with many gables facing in different directions. The Second Empire Victorian style has a flat-topped Mansard roof with windows in the side to allow for maximum space inside the house.
- One-story porch. A large, wraparound porch with ornamental spindles and brackets is common, especially in the Queen Anne style.
- Towers. Some high-end Victorian homes are embellished with a round or octagonal tower with a steep, pointed roof.
- Vibrant colors. Before the Victorian era, most houses were painted all one color, usually white or beige. By 1887, bright earth tones like burnt sienna and mustard yellow were in vogue.

Interior design in the Victorian period was layered, cluttered, ornate, and eccentric. Interiors of Victorian-era houses often included:

- Grand staircases
- Complicated layouts with multiple rooms including formal dining rooms, libraries, and parlors
- High ceilings
- Ornately carved wood paneling
- Geometric tile hallways
- Decorative fireplaces
- Stained glass windows
- Dark wood furniture
- Heavy drapes
- Decorative wallpaper
- Hardwood floors covered with rugs

### **Interior styles:**

#### **Colors**

No bright and airy rooms here. Victorian style is characterized by rich, dark jewel tones: deep reds, blues, greens, purples, golds, even black. It's heavy on the wood, too, with dark paneling and wood floors and accents in mahogany and walnut.

#### **Opulence and warmth**

The heavier and richer, the better; that's a crucial element of Victorian style. Marble, sensuous fabrics like velvet and damask, rugs and tapestries, drapery and layered

window treatments, and plush upholstery all add to the warmth, richness, overall comfort and coziness of a Victorian room.



Ornate details, including moldings, stained glass, carvings, and arched lancet windows (with similar silhouettes on furniture) abound in typical Victorian decor.

### **Pattern & texture**

Heavy and detailed is best in this style. Wallpaper, drapery, and other textiles should be intricately patterned and textured .

### **Lighting**

Victorian lighting is warm and inviting; think wrought-iron chandeliers, fireplaces, sconces, lamps, and lots of flickering candlelight .

### **Furniture**

Furniture and fixtures are oversized and often placed close together, which delicately straddles the fine line between overcrowded and cozy. Chairs and sofas are overstuffed and comfortable.





## Accessories

Victorian-era decorating involves hefty accessorizing – statues, bowls, lamps, and assorted ornaments on nearly every available surface.

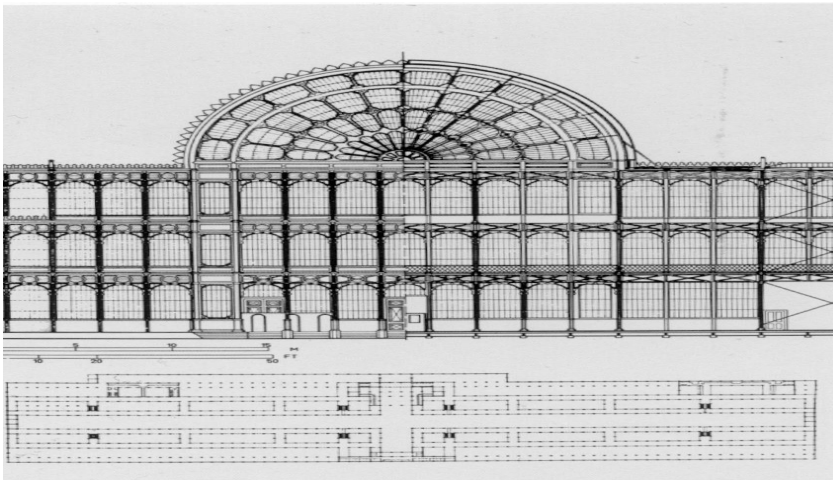
Example :

### The crystal palace

The **Crystal Palace**, designed by Sir Joseph Paxton, was a remarkable construction of prefabricated parts. It consisted of an intricate network of slender iron rods sustaining walls of clear glass.

The shape and size of the whole building was directly based around the size of the panes of glass made by the supplier,

These were the largest available at the time, measuring 10 inches (25 cm) wide by 49 inches (120 cm) long. Because the entire building was scaled around those dimensions, it meant that nearly the whole outer surface could be glazed using millions of identical panes, thereby drastically reducing both their production cost and the time needed to install them.



## **ARTS & CRAFTS MOVEMENT**

The movement represents in some sense a revolt against the hard mechanical conventional life and its insensitivity to beauty.

It is a protest against the turning of men into machines against artificial distinctions in art, and against making the immediate market value .

### **INFLUENCES**

- ❖ Socialism - the ideas of John Ruskin and early Marx, especially the dehumanising effects of industrialization
- ❖ Linear character and verticality taken from graphic prints of William Blake, Aubrey Beardsley, Jan Toorop.

Influence of Gothic revival:

- Aesthetic ideas were also borrowed from Medieval European and Islamic sources.
- Japanese ideas were also incorporated early Arts and Crafts forms.
- Medieval Guilds provided a model for the ideal craft production system.

Social reforms of arts and crafts movement:

- ❖ change in working condition
- ❖ Believe in restoration power of craftsmanship
- ❖ Simple life
- ❖ Arts as a way of life
- ❖ Artisanal production improved laborers' conditions and edified society

Principles:

- ❖ Design unity
- ❖ Joy in labor
- ❖ Individualism
- ❖ Regionalism

### **CHARACTERISTICS FEATURES:**

- Simple form and shape : Simple forms were one of the hallmarks of the Arts and Crafts style.
- There was no extravagant or superfluous decoration and the actual construction of the object was often exposed.
- Natural motifs : Nature was an important source of Arts and Crafts motifs. The patterns used were inspired by the flora and fauna of the British countryside.
- Truth to materials : Preserving and emphasizing the natural qualities of the materials used to make objects was one of the most important principles of Arts and Crafts style.

- The vernacular :The vernacular, or domestic, traditions of the British countryside provided the main inspiration for the Arts and Crafts Movement. Many of those involved set up workshops in rural areas.

Arts and Crafts architecture followed these principles, allowing the function of the building and the activities within it to determine the outer shape and the construction, leaving out excessive ornamental features.

Ideals from the Arts and Crafts Movement:

- ❖ The truth and beauty in these simple ideals can be an inspiration in today's busy and often crazy world. Here are a few Craftsman Style ideals for you to enjoy and use as you see fit:
- ❖ simple, refined aesthetics (beauty)
- ❖ simple, functional design (utility)
- ❖ living simply
- ❖ social reform (individuals more rational; society more harmonious)
- ❖ the virtue of a well decorated middle class home
- ❖ handcrafted objects
- ❖ high quality craftsmanship
- ❖ The joy of working and crafting with one's own hands
- ❖ Creating objects well designed and affordable to all
- ❖ Creating harmony with nature
- ❖ Using and sustaining natural materials
- ❖ Maintaining a sense of space and environment
- ❖ Staying spiritually connected to home and nature
- ❖ Creating space for inner peace away from jobs and factories

Example:

### **Red house**

- ❖ The Red House, in Bexleyheath, was designed in 1858-1860 by Philip Webb for his friend William Morris.
- ❖ Webb rejected the grand classical style and instead found inspiration in British vernacular architecture.
- ❖ With its well-proportioned solid forms, deep porches, steep roof, pointed window arches, brick fireplaces and wooden fittings,
- ❖ Commissioned by Morris, Philip Webb built the Red House at Bexley Heath in Kent.
- ❖ The emphasis on basic form, sound materials and good craftsmanship had great appeal to architects who in turn contributed to a poetic phase of European architecture.
- ❖ In building the house, every brick and tile was carefully selected and placed to give variation of colour and to avoid the impression of any mechanical uniformity.

- ❖ The Red House perhaps the best known building associated with the Arts and Crafts movement and appears in virtually every book relating to Arts and Crafts.
- ❖ The interior design included murals by Burne-Jones and Rossetti and massive furniture designed by Webb and by Morris.
- ❖ Red House is L-shaped, with the rooms laid out for maximum efficiency and clarity. The L-shaped plan also allows the house to embrace the gardens as a part of the domestic sphere, as well as creates an asymmetry that is typical of traditional Gothic structures that were built over long periods of time.
- ❖ the use of exposed red brick for the exterior both gave the house its name and reveals the innate beauty of the construction materials.
- ❖ Morris and Webb valued the specific beauty of natural materials, which they saw as far superior to and healthier than industrially produced materials.
- ❖ The concept of an integral whole extended to the interior design as well. Webb, Morris, his wife, Jane, and the painter Edward Burne-Jones all worked together to design everything in the home, from the wallpaper to the stained-glass windows to the built-in cabinets and furniture, so that all celebrated the beauty of nature and the medieval guild ideal.
- ❖ The house was to represent a protest against industrialism through its:
  1. Informality
  2. Absence of decoration
  3. Simple vernacular
- ❖ Stained glass decorated by Morris, his family and their friends is found throughout the house.





Stained glass window at Red House with Morris's motto: Si Je Puis



## ART NOUVEAU

### Introduction

- It is an international philosophy and style of
  1. Art
  2. Architecture
  3. Applied art

that were most popular during 1890–1910.

- The most important places for architecture during this period were Brussels, Paris and Barcelona.
- The name 'Art nouveau' is French for 'new art'.

The most important architects were Antonio Gaudi & Domenechi Montaner.

- It represents the beginning of modernism in design (Modern Architecture).
- It occurred at a time when
  1. Mass-produced consumer goods began to fill the marketplace, and
  2. Designers, architects, and artist began to understand that the handcrafted work of centuries past could be lost.

### Time & place

Flourished in major European cities between 1890– 1910.

emerged in the early 1890s in all the visual arts:

1. Painting,
2. Sculpture,
3. Architecture,

4. Interior design,
5. graphic arts,
6. Posters,
7. Jewellery,
8. Clothing, and
9. Furniture

Art Nouveau was underlined by a particular way of thinking about

1. Modern society and
2. New production methods, attempting to redefine the meaning and nature of the work of art, so that art would not overlook any everyday object.

**Art Nouveau buildings have these features:**

1. Asymmetrical shapes
2. Extensive use of arches and curved forms
3. Curved glass
4. Curving plant-like embellishments
5. Mosaics
6. Stained glass

**Materials used**

- Stained Glass
- Wrought Iron
- Mosaic Tiles
- Lime Mortar
- Glazed Stucco

**ART NOUVEAU ELEMENTS**

**1.Flowing Lines**

- Characterized by graceful, sinuous(Curved) lines.
- The lines are rarely angular.

**2.Violent Curves**

- Some artists referred to the curves in Art Nouveau works as whiplash(A quick blow delivered with a whip) curves.
- These curvy lines connect the images in the art and can even be found in beautified plain items, such as furniture & buildings.

**EXAMPLES:**

- CASA BATLLO
- CASA MILA
- PARK GUELL

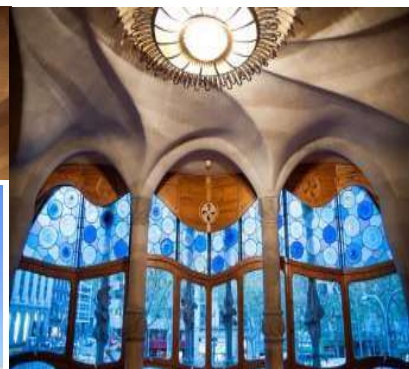


## CASA BATLLO

- Restored by Antoni Gaudí
- Casa Batllo is a six story apartment building in Barcelona, Spain.
- beautiful example of organic architecture.
- It does have a skeletal organic quality.

### Art nouveau elements in the building

- The outer wall has mosaic of colored pieces of glass.
- Tracery (Decoration consisting of an open pattern of interlacing ribs)
- irregular oval windows
- flowing sculpted stone work
- Attic having animal like shape with a legendary story depicted.
- Goal of the designer was to avoid straight lines completely.
- Much of the façade is decorated with a mosaic made of broken ceramic tiles that starts in shades of golden orange moving into greenish blues.
- The roof is arched and was likened to the back of a dragon or dinosaur.



### Art nouveau furniture

- A combination of many European styles
- The diversity of art nouveau is particularly found in furniture
- In general, 3 developments can be made out:
  - The natural form designs in France and Belgium
  - Geometric shape and pattern in Austria
  - The formal art nouveau in Germany
- Most Art Nouveau furniture was based around the greatly influential designer, Charles Rennie Mackintosh
- Inspired by Japanese art.



### ECLECTICISM

- Eclecticism is a conceptual approach that does not hold rigidly to a single paradigm or set of assumptions, but instead draws upon multiple theories, styles, or ideas to gain complementary insights into a subject, or applies different theories in particular cases.
- The term eclecticism is used to describe the combination in a single work of elements from different historical styles, chiefly in architecture and, by implication, in the fine and decorative arts.
- The term is sometimes also loosely applied to the general stylistic variety of 19th century architecture after Neo-classicism.
- Eclecticism plays an important role in critical discussions and evaluations but is somehow distant from the actual forms of the artifacts to which it is applied, and its meaning is thus rather indistinct.
- The simplest definition of the term—that every work of art represents the combination of a variety of influences—is so basic as to be of little use.
- In some ways Eclecticism is reminiscent of Mannerism in that the term was used negatively for much of the period of its currency, although, unlike Mannerism, Eclecticism never amounted to a movement or constituted a specific style: it is characterized precisely by the fact that it was not a particular style.
- Eclecticism means "Borrowing from many sources".

- Eclecticism is a term used to describe a single piece of work, which incorporates a mixture of elements from previous historical styles to create something that is new and original.

Architecture and Interior Design these elements may include structural features, furniture, decorative motives, distinct historical ornament, traditional cultural motifs or styles from other countries, with the mixture usually chosen based on its suitability to the project and overall aesthetic value.

1. Classical Eclecticism is a mixture of Beaux-Arts, Neo-Renaissance, Chateausque, and Neoclassical Revival.
  2. Classical Eclecticism seeks to restore order, unity, and restraint to architecture and interiors.
- **Beaux-Arts:** follows the classical traditions of ancient Rome, the Italian Renaissance, the Baroque, and 17th/18th century France.

Characteristics: Symmetry, five-part facades with central emphasis, rusticated ground stories, smooth upper stories, dramatic rooflines, and grand staircases sum up this movement.

- **Neo-Renaissance:** follows Italian 16th century palaces and villas.

Characteristics: block forms, rusticated lower stories, arched openings, quoins, and low or flat roofs.

- **Chateausque:** Vertical and picturesque, the style features asymmetry, smooth stone walls, tower or turrets, pointed openings, tracery, roof dormers, and steeply pitched roofs.
- **Neoclassical Revival:** emulates Neoclassical prototypes.

Characteristics: It shows symmetry, Greek orders, rusticated basements, smooth upper stories, flat roofs, balanced rhythm, and limited ornament.

## **Furniture**

- Furniture is often large in scale, formal, majestic, and carved.
- In private rooms, styles in a more human scale, are fashionable.
- Suites of furniture are common, although some rooms may mix a variety of styles.
- Decorative techniques include ebonizing, inlay, carving, gilding, and painting.
- A variety of upholstery fabrics adds color and pattern

## **Motifs & symbols**

- Beaux Arts: swags, acanthus leaves, cartouches, figural and relief sculpture, flowers, cherubs, shells, c and s scrolls, and wreaths.
- Neo-Renaissance: egg and dart, bead, and dentil moldings, cartouches, roundels, and classical motifs such as pilasters, lintels and stringcourses.
- Chateausque: tracery, pointed arches, pinnacles, fireplace hood moldings, floral panels, griffins, and gargoyles.
- Neoclassical Revival: egg and dart, bead, and dentil moldings, triglyphs and metopes, cartouches, honeysuckles, acanthus leaves, the fret and key, swags, lyres, vases, drapery, and classical figures.



The church of the Sagrada Família in Barcelona designed by Antonio Gaudí is a notable example of eclecticism. Elements of the gothic style were merged with oriental motifs and forms found in the natural world, resulting in a structure that was distinctive and original.

#### **The Breaker's interior- showing furniture of Eclecticism**



#### **Biltmore Estate Interior Furnishings**







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## **UNIT – IV– HISTORY OF INTERIORS I – SDE1102**

## BAUHAUS TO POST WAR MODERNISM

**Ideologies of Walter Gropius/ Bauhaus, De Stijl, Mies Van Der Rohe, Le Corbusier, Art Deco, Post war Modernism in interiors, Works and design ideology belonging to various schools of thought & of their effects on the design movements and interior spaces in residential and public spaces.**

### IDEOLOGIES OF WALTER GROPIUS/ BAUHAUS

#### Introduction

The Bauhaus was founded by architect Walter Gropius in Weimar. It was grounded in the idea of creating a Gesamtkunstwerk ("comprehensive artwork") in which all the arts would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, modernist architecture and art, design, and architectural education .

- The Bauhaus movement had a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.
- The school existed in three:
  1. German cities—Weimar, from 1919 to 1925;
  2. Dessau, from 1925 to 1932; and
  3. Berlin, from 1932 to 1933
- under three different architect-directors: Walter Gropius from 1919 to 1928; Hannes Meyer from 1928 to 1930; and Ludwig Mies van der Rohe from 1930 until 1933, when the school was closed by its own leadership under pressure from the Nazi regime, having been painted as a centre of communist intellectualism.

#### Early life

- Name : GEORGE WALTER ADOLF GROUPIUS
- Born in Berlin 18 May, 1883
- He was the third child of Walter Adolph Gropius and Manon Auguste Pauline Scharnweber.
- Earlier he was taught by his father.

#### Inspiration

- His father and his great-uncle Martin Gropius were architect, that was why he wanted to become an architect from his childhood days.
- Inspired by William Morris.
- **William Morris** (24 March 1834 – 3 October 1896) was an English textile designer, artist, writer, and socialist who founded a design firm and associated English Arts and Crafts Movement.

#### International Style

- Simple geometry often rectangular.
- Used of modern materials like steel and glass.
- Smooth surface.Primary colors.
- Linears and horizontal elements.



## **Philosophy**

- His philosophy was based on MODERN ARCHITECTURE.

The modern architecture includes international style. The most common characteristics of International Style buildings are said to be:

- i. rectilinear forms;
- ii. light, taut plane surfaces that have been completely stripped of applied ornamentation and decoration;
- iii. Open interior spaces;
- iv. a visually weightless quality engendered by the use of cantilever construction. Glass and steel, in combination with usually less visible reinforced concrete, are the characteristic materials of the Construction. He believed of industrialized building carried with it a belief in team work and an acceptance of standardization and prefabrication.

## **Famous Works**

- Fagus Factory, Alfeld, Germany.
- Gropius House, Lincoln, Massachusetts.
- Bauhaus Archive, Berlin.
- Siemensstadt Housing Estate Or Ring Estate, Europe, Eurasia, Germany, Western Europe.
- Josephine M. Hagerty House, Cohasset, Massachusetts.

## **Example:**

### **Fagus Factory, Alfeld, Germany.**

The fagus factory, a shoe last factory in Alfeld in Germany, is an important example of early modern architecture.

- It was built at Alfeld-am-der-Leine
- It was in collaboration with Adolf Meyer.
- Most striking thing: simplicity and confidence of the architecture.

In Fagus works, Gropius brought the accomplishment of the past fifteen years.

- The main building can be seen as an inversion of the turbine factory.
- It was designed by Gropius keeping in mind the surroundings.
- It was called by Gropius an artistic and practical design.

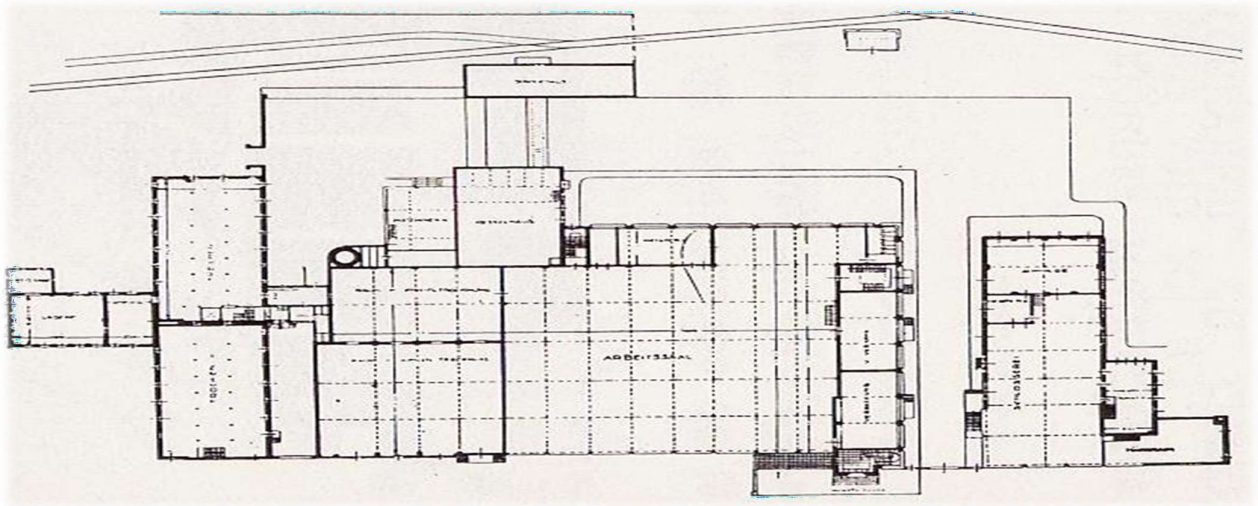
## **Design**

- Although constructed with different systems, all of the buildings on the site give a common image and appear as a unified whole.
- The first one is the use of floor-to-ceiling glass windows on steel frames that go around the corners of the buildings without a visible (most of the time without any) structural support.
- The other unifying element is the use of brick. Fagus building was the first to extract the full aesthetically revolutionary impact from the structural development.

- Fagus structure was actually a hybrid construction of brick Columns, steel beam sand concrete floors labs and stairways.
- It was a steel frame supporting the floors, glass screen external walls. Pillars are set behind the façade so that its curtain character is fully realized.

### Construction system

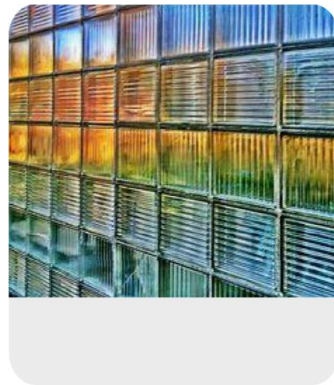
- The main building was erected on top of a structurally stable basement with flat caps. non-reinforced (or compressed) concrete, mixed with pebble dashing was used for the basement walls, an unfortunate blend unable to support great individual loads.
- The ceilings were underpinned with a formwork shell and finished in rough-cast plaster on the services installation side. the floors were composed of planks on loose sleepers –that is, sleepers that were not fixed between the floor joists.
- Along the side of the building, 3-millimetre-thick steel plates sealed the wedge between window frame and piers.



## External view

Glass screen was used all over the walls to have proper view from inside. walls are no longer supporters of the building but simple curtain projecting against increment weather. it was domination of voids over solids. Plane surfaces predominate in this factory. The glass and walls are joined cleanly at the corners without the intervention of piers.

- It was constructed in 1911 according to Werner's plan but with the glass facades designed by Gropius and Meyer and then expanded in 1913.
- Both have corners free of supports, and glass surfaces between piers that cover the whole height of the building.
- However, in the Turbine factory the corners are covered by heavy elements that slant inside. The glass surfaces also slant inside and are recessed in relation to the piers.
- The load-bearing elements are attenuated and the building has an image of stability and monumentality.
- In Fagus exactly the opposite happens; the corners are left open and the piers are recessed leaving the glass surface to the front.



- The Fagus building is a 40-centimeter high, dark brick base that projects from the facade by 4 centimetres.
- The interiors of the building, which contained mainly offices, were finished in the mid 20s. The other two big buildings on the site are the production hall and the warehouse. Both were constructed in 1911 and expanded in 1913.
- The warehouse is a four-storey building with few openings. Its design followed closely the original plan by Werner.
- Apart from them, the site contains various small buildings designed by Gropius and Meyer. Gropius and Meyer were able to enforce only minor changes in the overall layout of the factory complex.



### **Construction System**

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- The other unifying element is the use of brick.
- All buildings have a base of about 40 cm of black brick and the rest is built of yellow bricks.



- In order to enhance this feeling of lightness, Gropius and Meyer used a series of optical refinements like greater horizontal than vertical elements on the windows, longer windows on the corners and taller windows on the last floor.



Now the Fagus factory is designated a UNESCO world heritage on 25 June 2011 on its 100<sup>th</sup> jubilee.

## DE STIJL

- De Stijl, or The Style, is an art and design movement founded in Holland by painters and architects around 1917.
- The movement strives to express universal concepts through elimination, Reduction, abstraction, simplification, and a dynamic asymmetrical balance of rectangles, planes, verticals, horizontals, the primary colors, and black, white, and gray.

## Designers

- Designers formulate a new language and vocabulary for architecture.
- To do this, they take the traditional house apart, analyze it like an object, abstract it to eliminate traditional references, and then reassemble it in a new way.
- The new form emphasizes the cube. It is not a solid box, but instead opens up from outside to inside with solid and void relationships established through flat planes.





## Architectural characteristics

- Flat roof, asymmetry, geometric forms, white or gray walls with details highlighted by primary colors.
- Houses for individuals are the most important.
- Compositions generally emphasize the separation of planes, the application of primary colors, and the spatial relationship of solids to voids.
- Rectangular shapes define the geometric repetition of windows, doors, and blocks of color.
- Window sizes vary on an individual building from large to small. They may be arranged in patterns or one unit on a large wall.
- Flat roofs are typical, and distinctly different from other structures.



*Interior of the Schröder House*



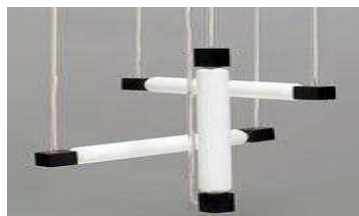
*The Red & Blue Chair, side Table & Bed*

## Furniture

- Furniture and decorative arts are conceived as one with the architecture and interior design.
- Designers similarly emphasize structure, construction, proportion, and the balance between solid and void relationships.
- They carefully place individual parts to develop visual balance and harmony so that all parts are appreciated alone as well as in context with the whole furniture piece.
- Chairs and tables are the most important conveyors of concepts.
- Furniture complements the architectonic character of an interior through its emphasis on straight lines, rectangular planes, and geometric forms.



*Zig Zag Chair*



*Pendant Light  
by Rietveld*



*Crate Chair by Rietveld*

## **Symbols & motifs**

There are no decorative motifs in De Stijl design. Instead, beauty evolves from simple, unadorned surfaces arranged in geometric relationships and from construction detailing.

## **Decorative arts**

Decorative arts are limited in De Stijl houses. Artwork is prohibited because the house itself is a piece of art. Few designers create decorative arts.

## **LUDWIG MIES VAN DER ROHE**

Born: Maria Ludwig Michael Mies March 27, 1886 Aachen, Kingdom of Prussia, German Empire

Died: August 17, 1969 (aged 83) Chicago, Illinois, U.S.

Nationality: American (1944–1969)

Occupation: Architect

His notable works:

Can be divided into categories as shown below:

- ☐ Approach to structure
- ☐ Court houses with steel columns
- ☐ Steel framed office buildings with glass curtain wall
- ☐ Hall construction with a wide span roof
- ☐ Truss construction with suspended roof
- ☐ Glass houses with steel frame
- ☐ Steel framed apartment towers with glass curtain wall
- ☐ Urban planning

## **Design philosophies:**

- Evolved his ideas from basic principles of construction; hence the form of his buildings is the expression of their structure.
- No complication rather aimed at clear and simple structure.
- The concept of fluid space with a seamless flow between indoors and outdoors.
- Distinction between structural and non structural elements.
- Flexible arrangement of floor plan.
- Emphasized on the usage of steel and glass as a building material in the structures.
- Togetherness of the interior space and the landscape served the ideology.
- Emphasized on the better selection of the modest usage of the building material.

- He created an influential 20th century architectural style. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces. He called his buildings "skin and bones" architecture.
- He is known for the use of the aphorisms "less is more" and Gustave Flaubert's "God is in the details".

#### 1. Less is more

He does not build palaces or heavy, massive fortresses. For a minimum of mass, his buildings yield a maximum in cultivated living.....

#### 2. God is in the details

Perfection lies in giving consideration to every minute detail.....as GOD is perfect.....

Philosophy:

- Mies' buildings, beyond merely affecting our lives, endow them with greater significance and beauty.
- The absence of any decorative treatment was fundamental.
- His buildings radiate the confidence, rationality, and elegance of their creator and,
- His buildings were free of ornamentation .
- His works confess the essential elements of our lives.
- He followed the reductionist approach.
- *Less is more.*

Style:

- Mies, like many of his post-World War I contemporaries, sought to establish a new architectural style that could represent modern times.
- Mies' architecture has been described as being expressive of the industrial age. He created an influential twentieth-century architectural style, stated with extreme clarity and simplicity.

Features:

- His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces.
- He strove toward an architecture with a minimal framework of structural order balanced against the implied freedom of unobstructed free-flowing open space.
- He called his buildings "skin and bones" architecture.
- Mies found appeal in the use of simple rectilinear and planar forms, clean lines, pure use of color, and the extension of space around and beyond interior walls.

## Example: **THE GERMAN NATIONAL PAVILION**

### Characteristic features

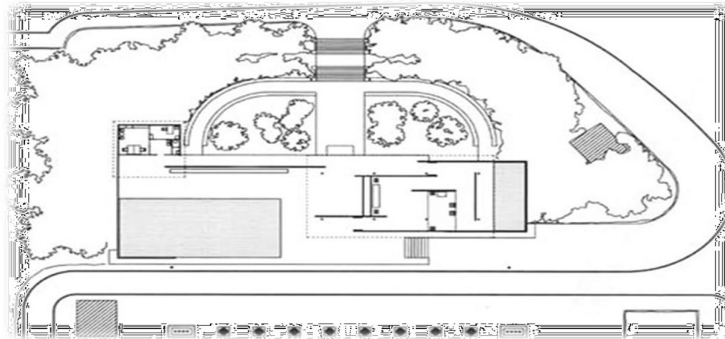
- simplicity and clarity of forms and elimination of "unnecessary detail"
- materials at 90 degrees to each other
- visual expression of structure (as opposed to the hiding of structural elements)
- the related concept of "Truth to materials", meaning that the true nature or natural appearance of a material ought to be seen rather than concealed or altered to represent something else
- use of industrially-produced materials; adoption of the machine aesthetic



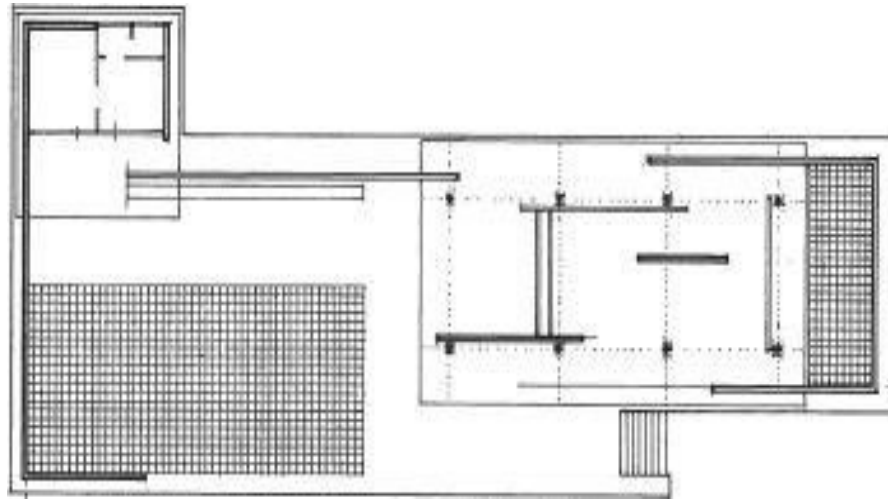
## **THE GERMAN NATIONAL PAVILION**

### Significant features

- It was designed as the German national pavilion for the 1929 Barcelona, International Exhibition. The Pavilion was conceived to accommodate the official reception presided over by King Alphonso XIII of Spain along with the German authorities.
- On a site at the World Exhibition in Barcelona, there was erected an imposing pedestal measuring 53 x 17 meters which the visitor had to traverse.
- It had no function to perform other than to look worthy of the country it represented.
- The Terrace was partly covered by two pools of different sizes and one part was roofed.
- The roof slab was supported on eight steel columns of cruciform



Site plan



Floor plan

- Free standing walls of fine materials enclosed pavilion and formed a pattern of open and closed spaces.



- The materials : Glass, steel and four different kinds of marble (Roman travertine, green Alpine marble, ancient green marble from Greece and golden onyx from the Atlas Mountains) were used for the construction
- Interior walls were covered with Honey colored golden onyx, antique green Tinian Marble and tinted and frosted glass.
- The only transverse wall to join two other was made of frosted glass and contained lighting which provide diffuse illumination inside and outside the pavilion. The terrace was paved with slabs of Travertine marble about 1 meter square.



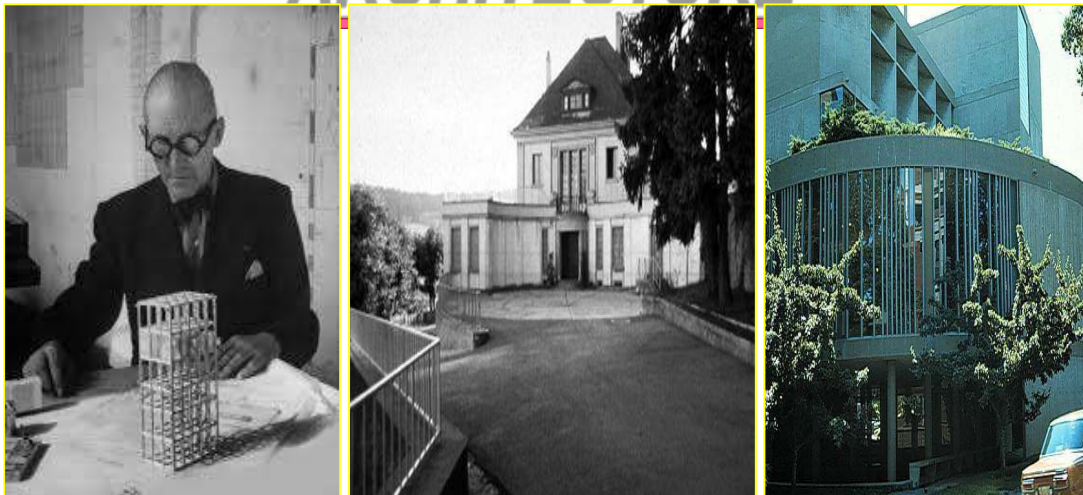


## LE CORBUSIER

- Charles – Edouard Jeanneret, better known as Le Corbusier.
- He was born in Switzerland and became a French citizen 1930.
- He was architect, designer urbanist and writer.
- His career spanned five decades, with his buildings constructed throughout Europe, India and America.

### Influences

- He saw this system as a continuation of the long tradition of Vitruvius, Leonardo da Vinci's and, the work of Leon Battista Alberti.
- They used the proportions of the human body to improve the appearance and function of architecture.



He was the pioneer of modernism in architecture and laid foundation to what is known as Bauhaus movement or international style.

He is known for innovation in urban planning and his solutions for low income housing.

During his lifetime he had projects in Russia, India and Europe and two are in the USA too.

He formed the five points of architecture which were the guiding principles for many architects.

### Concepts

**PILOTIS** :- (raise the building off the ground) to let nature move under the building footprint.

**FREE PLAN**:- (allowing the internal partitions) this also allowed the division of rooms to be placed at minimums with minimal wall thickness.

**FREE FACADE** :- (partly based on free plan, this allowed the windows to be formed independently of the wall structure) it also allowed lighting to rooms to be controlled, increasing the lighting and removing the possibility of dark spaces.

**LONG HORIZONTAL WINDOW** :- (also known as the window wall) this allowed for large amounts of light to be driven into the living areas of dwelling, creating sunny places in winter, the removal of dark cluttered spaces.

**ROOF GARDEN** :- (replacing displaced nature) letting maximum light and air enter the recreation spaces of the residents. the person on the new roof garden is soaking in the sun, which is seen as the healthy and right thing to do.

### **Basic material:**

Basic material he generally used in his design was:-

Concrete

Glass

Steel

Among all of these his main emphasis was on concrete.



### **Philosophy – house is a machine**

- A house has to fulfill two purposes.
- First it is a machine for living in.
- That is, a machine to provide us with efficient help for speed and accuracy in our work.
- A diligent and helpful machine which should satisfy all our physical needs: comfort.
- But it should also be a place conducive to meditation, and lastly, a beautiful place, bringing much needed tranquility to the mind.



Famous projects

Villa savoye, paris (1928-31)

Chandigarh

Unite d'habitation, at marseille, france (1945-52)

Chapel notre-dame-du-haut, france (1950-1955)

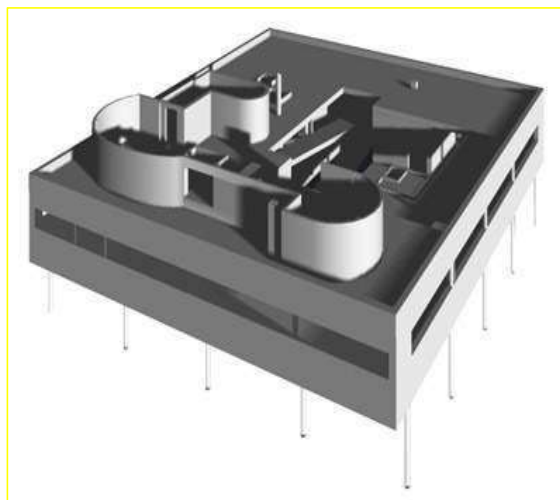
**Example: VILLA SAVOYE, PARIS (1928-31)**

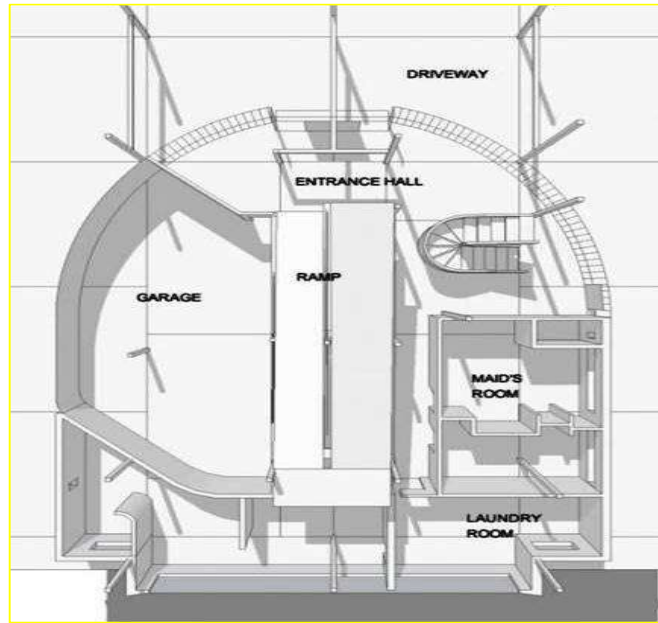


The building consists of:

- a) Ground floor having a car shed, lobby and 2 rooms.
- b) First floor having a saloon, bedrooms, kitchen and open terrace.
- c) Terrace consisting of partition walls open from top.

It is considered one of the purist villas built by Le Corbusier where all his principles are magnificently brought in.





Ground floor plan

- It consists of an arrival sequence designed for car: the glass enclosure for its turning radius, the vertical mullions to emphasize its speed, the placement of column opposite to door.
- The long and continuous glazing hardly creates a barrier between interior and exterior.

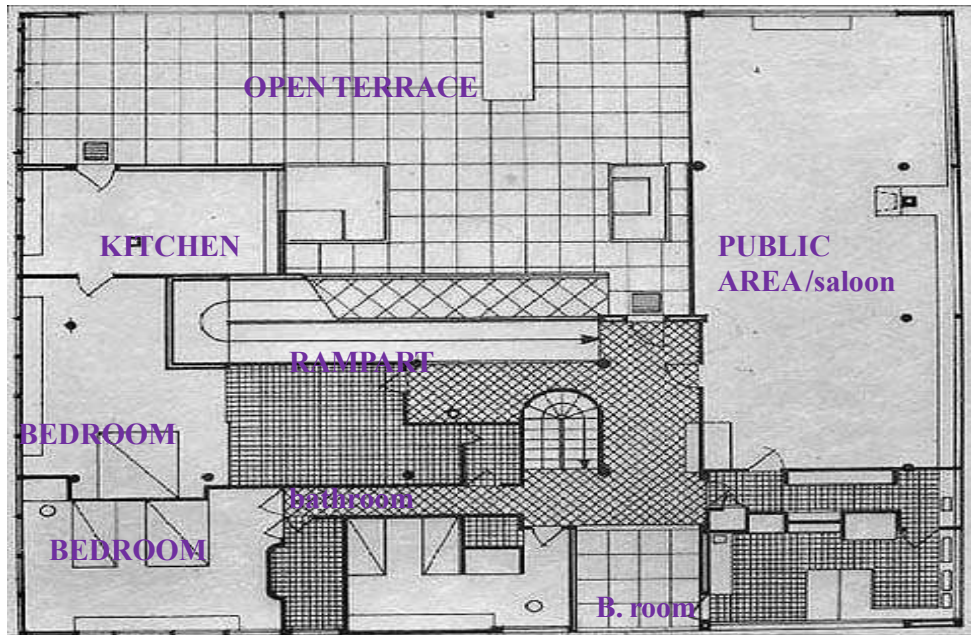


- The interior has rooms well linked with each other and has hardly any barriers between them.
- It has a spiral staircase and ramp art reaching up to second floor, yet another feature of Corbusian architecture.
- Consists mainly of a lobby and two rooms in this floor.





Interior view



First floor plan

- The rooms are oriented for sun and view-saloon to northwest, terrace to south, accommodations to west and kitchen to east.
- The most magnificent part is the hanging garden in between which creates great sense of openness and creates a microclimate in an area, yet another typical feature of corbusian architecture.



- The public area consists of long horizontal window on one side and terrace garden on opposite.
- Hence it almost disintegrates distinction between inside and out, creating a free facade, another typical feature of Corbusian's architecture.



View of public area from east



Interior view of public area

## ART DECO

Art deco or deco, is an influential visual arts design style that first appeared in France after world war I and began flourishing internationally in the 1920s, 1930s and 1940s. The style is often characterized by rich colours, bold geometric shapes and lavish ornamentation.

### Influence

- Art deco was a globally popular style and affected many areas of design. It was used widely in consumer products such as furniture, cookware, porcelain, and jewelry.
- during the 1930s, art deco was used extensively for public works projects, railway stations, architecture, interior design, and amusement parks.
- World war ii caused art deco to decline in popularity: it was perceived by some as gaudy and inappropriately luxurious during the 1960s.

## **Characteristics:**

### **Materials**

- Art deco materials included stucco, concrete, and smooth-faced stone. Steel and aluminum were often used along with glass blocks and decorative opaque plate glass.

### **Roof**

- Art deco designers adorned flat roofs with parapets, spires, or tower-like constructs to accentuate a corner or entrance. Decorative curiosities such as chimneys were added to further enhance the design.

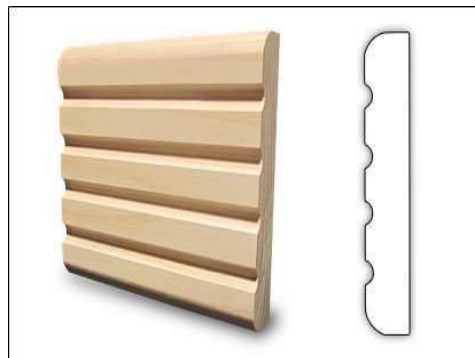


### **Windows**

- Windows usually appear as punctured openings, either square or round. They were often arranged in continuous horizontal bands of glass. Wall openings are sometimes filled with decorative glass or with glass blocks.

### **Entrance**

- Doorways are sometimes surrounded with elaborate pilasters and pediments, and door surrounds are often embellished



## **Art Deco buildings have many of these features:**

- Cubic forms
- Ziggurat shapes: Terraced pyramid with each story smaller than the one below it

- Complex groupings of rectangles or trapezoids
- Bands of color
- Zigzag designs
- Strong sense of line
- Illusion of pillars

### Examples

- The Empire State Building, US
- Martin Luther King Jr. Civic Center
- Kennedy-Warren Apartment
- The Daily Express Building, GERMANY

### Art deco architecture in germany

- The Daily Express Building, located on Great Ancoats Street, Manchester, is a Grade II listed building which was designed by engineer, Sir Owen Williams. It was built in 1939; the other two similar buildings are located in London and Glasgow.
- The building is futurist art deco, specifically streamline modern with its horizontal lines and curved corners. It is clad in a combination of opaque and vitrolite glass. It was considered highly radical at the time and incorporated a growing technology, curtain walling.
- It is considered the best of the three of the Express Buildings, and is admired by architects such as Norman Foster and Mancunians alike. The building was Grade II listed in 1974 - just thirty- five years after its initial construction



Express building

## ART DECO - INTERIOR DESIGN

**Color:** the most popular colors were glossy black, chrome, silver, yellow and red. You could also use cream, off whites, beige, oyster and shades of green. The living room below is a stunning example of deco interiors. The colors, tones and slick style represent this era beautifully. Classic and definitely tastefully put together.



**Walls:** Art deco is all about symmetry and balance which could be captured using wallpaper like those in the wonderful examples shown in the examples below. Using a wall covering with a bold pattern looks great on just one wall rather than all walls within the room. There are some fantastic deco images available in poster form, which make great artwork when framed and hung on smoothly painted walls.



### Characteristic of art deco furniture

#### Chairs

- Art deco chairs typically feature curved lines and organic, human like forms. These curves are often against angular lines, creating the attractive contrast that was characteristic of art deco design.

#### Cabinets

- Art deco cabinets are generally very large, rigid, and often composed of lacquered wood. Many craftsmen left the wood natural to show the distinctive grains of exotic Timbers.





## **The Emergence of Post-Modernism**

- 1960s - the emergence of Post-Modernism, a way of thinking of architecture that is quite different from the approach of International Style designers.
- “Complexity and Contradiction in Architecture”, Robert Venturi, 1966 made the case for nonstraightforward architecture and glorified Baroque architecture.
- The movement largely has been a reaction against the austerity, simplicity and functional design approach of the modern architecture/international style.
- Mies Van de Rohe “Less is more, “ Robert Venturi “Less is a bore

Postmodernism has its origins in the perceived failure of Modern Architecture; its preoccupation with functionalism and economical building which failed to meet the human need for comfort both for body and for the eye. In response, postmodern architects sought to reintroduce ornament, color, decoration and human scale to buildings. Form was no longer to be defined solely by its functional requirements or minimal appearance.

### **CHARACTERISTICS OF POSTMODERNISM**

1. Postmodern Architecture rejects the notion of “pure” or “perfect” form, instead it draws from: all methods, materials, forms, & colours available to architects.
2. Moves away from the neutral white colours seen in modernism.
3. Sensitivity to the building’s context, history and the client’s requirements .
4. Physical characteristics- the use of sculptural forms, ornaments and anthropomorphism .
5. Conceptual characteristics - pluralism, double coding, high ceilings, irony, paradox & contextualism.

### **Example: AT&T Building, New York 1984**

With this building and its references to architectural styles of the past, Philip Johnson broke completely with the Miesian tradition. In fact, his client had said emphatically that the company did not want another glass box. Instead of a building made of sleek glass and metal, this building is predominantly masonry (only 30% of the outside is glass) and revives a classical architectural vocabulary. Johnson & his associates divided the building into three parts, reminiscent of the three elevations of a Greek temple – base, column and pediment.





## **Works and design ideology belonging to various schools of thought & of their effects on the design movements :**

**Introduction :** Since the 1900s, a number of architects around the world began developing new architectural solutions in which new technological possibilities could be integrated. Notable among these is the Deutscher Werkbund and, following their lead, the Bauhaus. The philosophical approaches that dominated this era were mainly related to utilitarianism, which originated also Functionalism and Chicago School. The other face of the former -and strongly associated with it- was the Formalism.

**Modernism** was a term that was coined to describe a set of cultural tendencies with an array of associated cultural movements in the late 19th and early 20th century. It saw traditional forms and traditional arrangements as hindering progress and was manifested in some forms that radically simplified or rejected previous practice.

The philosophical ideas that dominated this era was mainly related to utilitarianism and functionalism due to the hard economical situation, which marked this period that witnessed a Great Rescission as well as two World Wars.

**Utilitarianism** It is generally credited to the ideas of Jeremy Bentham in the early 20th century. It is the idea that the moral worth of an action is determined solely by its contribution to overall utility. The greatest role of this movement was that it was the origin of the later on Functionalism and Chicago School, resulting in a great breakthrough in notions and forms.

**Functionalism:** John Dewey was the main person credited as the founder of functionalism, applying it to social problems and education. It is a philosophy of mind in which mental states (beliefs, desires, pain, etc.) are constituted solely by their functional role -- that is, their causal relations to other mental states, sensory inputs, and behavioural outputs. It was a protest against structuralism, which was the study of the contents of consciousness.

Functionalism was interpreted into a principle that says that architects should design a building based only on its purpose. In the early 20th century, Louis Sullivan popularized the phrase 'form ever follows function' to capture his belief that a building's characteristics should be driven solely by its function.

Functionalism was the inspiration for many architectural movements as in the following:

1. **De Stijl:** The influence of De Stijl (Dutch for The Style) was in its peak from 1917 to 1931. The founder and leader of the group was Theo van Doesburg. The aims of the movement were to create volumetric subtleties with planes related at right angles, with surfaces in primary colours, and to eliminate all else. The artistic philosophies that formed its basis were functionalism and neoplasticism. It was also influenced by Cubist painting and the ideas of "ideal geometric forms" in the neo-platonic philosophy.
2. **The Bauhaus:** They were a group of radical designers, who in 1918 featured new stylistic shapes in steel and glass based on an industrial and socialist ethic that had its primary goal to replace the 19th-century Eclecticism with the new trends of Functionalism. Walter Gropius, the chief theorist of the movement, put also the innovative design of its building . He acknowledged steel-and-glass construction and pure geometric forms as ideals and sought to use them with scientific logic and

precision. The Bauhaus had its theoretical roots in the movements of Neues Bauen and Zeitgeist along with the pioneering industrial designs of Peter Behrens and the Deutscher Werkbund. A number of the members of the group – including Gropius himself – were also to be considered as expressionists.

3. **The International Style:** Promulgated by Bauhaus architects in theory and practice, it was started by 1919, prevailed in the 1930s and dominated the architecture of the 20th century until the 1970s. During the great Depression of the 1930s, the simplicity and economy of the style was a desirable alternative to the lavishness of eclecticism and after WW II it provided a basis for rebuilding European cities.
  - Buildings were intended to represent an abstract, machined simplicity and a modern clarity of thought.
  - It meant to break with architectural tradition and design simple, functional buildings using new and cheap materials.
  - But, to the dismay of the originators, it was later adopted by far lesser talents and profit-minded builders to produce edifices all over the world that turned the style into the infamous ‘glass boxes’.
4. **Organic Modernism:** Criticism of International Style began in the 1960s on the grounds that it was universal, sterile, and lacked meaning. Alvar Aalto and Eero Saarinen were two of the most prolific architects in this trend.
5. **Brutalism:** Brutalism grew out of the Bauhaus and the béton brut movement of Le Corbusier and his followers. The English architects Alison and Peter Smithson coined the term in 1954, from the French béton brut, or "raw concrete". Brutalist buildings could be constructed quickly and economically. Common features included: heavy and angular shapes, pre-cast concrete slabs, rough, unfinished surfaces, exposed steel beams and massive, sculptural shapes. Brutalist buildings are hence bold application of structural and material honesty mixing ideas from both functionalism and structuralism.

**Chicago School:** John Dewey, the founder of Functionalism, founded also the Chicago School of Pragmatism around the beginning of the 20th century. The Chicago School was active in Chicago at the turn of the 20th century. It was among the first to promote the new technologies of steel-frame construction in commercial buildings, and developed a spatial aesthetic which co-evolved with European Modernism.

### **Formalism**

In philosophy, it is the prominence of form over content or meaning. It is a type of thought, which is concerned with the “how” of things, not with the “why”. Formalism was one of the strongest impulses behind architectural modernism.

### **Logical Positivism/ Empiricism**

Logical positivism was produced by a group called the "Vienna Circle". These included: the rejection of metaphysics not as wrong but as having no meaning; the idea that all knowledge should be codified in a single standard language of science; and the project of "rational reconstruction", in which ordinary-language concepts were gradually to be replaced by more precise equivalents in the standard language.

**Continental (analytic) philosophy:**

The history of continental philosophy is usually thought to begin with German Idealism, which developed out of the work of Immanuel Kant. The term refers to a range of trends of 19th and 20th centuries including: Phenomenology, Existentialism, Hermeneutics, Structuralism, Critical Theory of Frankfurt School and some developed branches of Marxism. The impact of the different schools of this philosophy on architecture was not a direct impact as to designing/forming building, or as pioneering architectural movements, but rather intellectual and analytical impact, concerning mainly the academic area of the profession.

**Structuralism:**

Was a movement that was led by Wilhelm Wundt and Bradford Titchener and dominant the philosophical thinking between 1890 and 1920. At this time, structuralism was the philosophy. Its basic notion was “to analyze consciousness into its basic elements and investigate how these elements are related”

**Expressionism**

Was a movement that originated in Germany at the end of the 19th century as a reaction to positivism and other artistic movements such as naturalism and impressionism. It is a subjective art form that reflects the tendency of an artist to distort reality for an emotional effect. Matthias Grunewald and El Greco are often being credited as the founder of expressionist.

**Minimalism:**

Emerged by early 1960s as an abstract movement, which rejected the idea of relational, and subjective art and the complexity of abstract expressionist surfaces. It argued that extreme simplicity could capture all sublime representation needed in art.

**Futurism**

Is a movement that was mainly about architecture. Its first manifesto by Filippo Marinetti was published in 1909 in Le Figaro. Though mainly about architecture, it was cosigned by number of proponent musicians, artists and poets.

**Postmodernism:**

The term Postmodernism was coined in 1949 to describe dissatisfaction with -mainly- modern architecture. Later, it was applied to several movements in several fields including art, music, literature and philosophy that reacted against modern movements, and are typically marked by reviving traditional elements and techniques.

**Deconstruction :**

Deconstructivism is a development of postmodern architecture that began in the 1980s. It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure's surface or skin, nonrectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope. The visual appearance of deconstructivist buildings is characterized by a stimulating unpredictability and a controlled chaos.