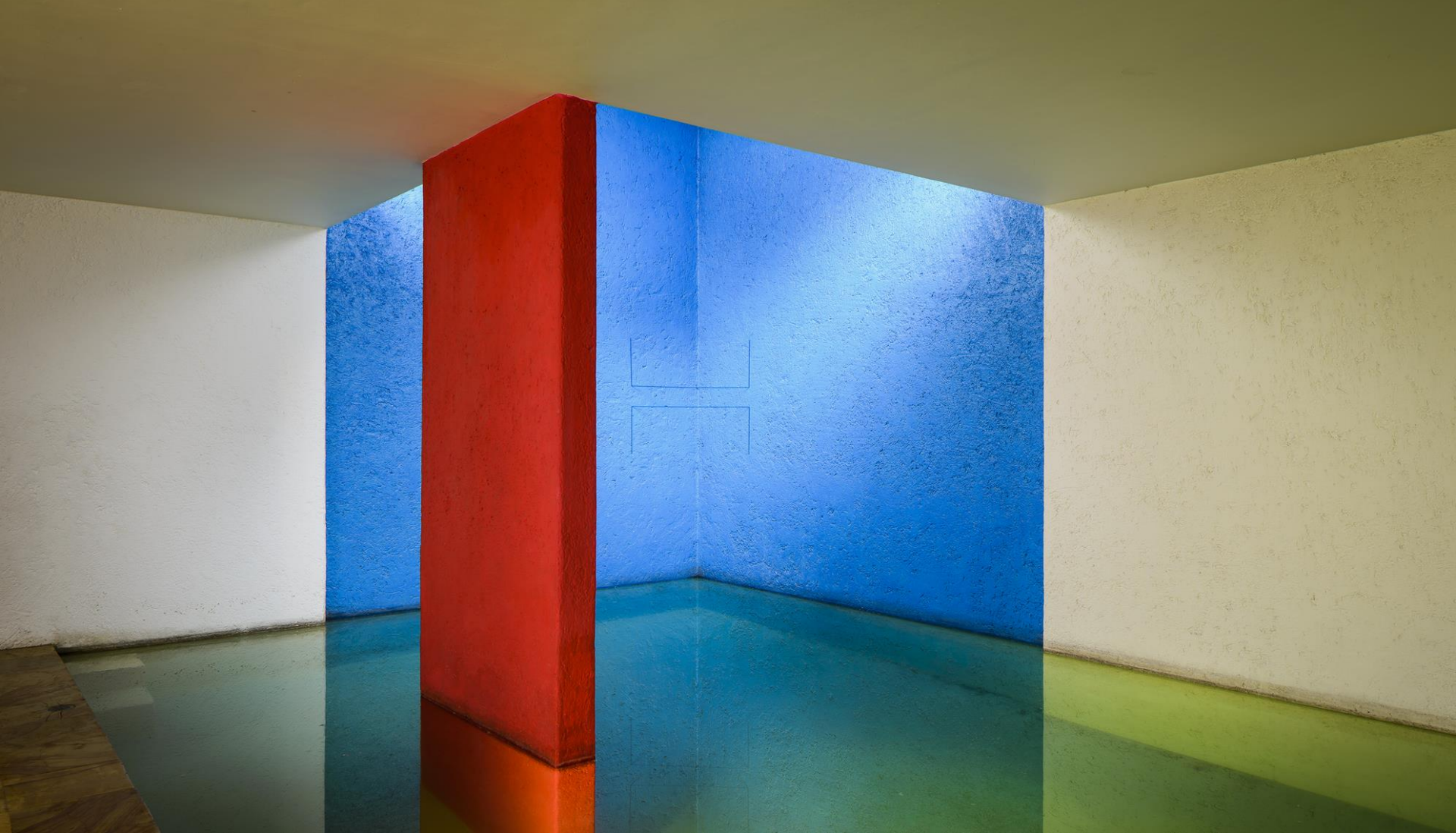


Interior Design

Unit – I Interior Spaces and Furniture Across History

presented by

Ar. R.Poornima,M.Arch.

Prehistoric And Indigenous Design

It is not uncommon for the modern viewer to find greater interest in prehistoric and indigenous design than in many of the period works of the more familiar cultures of the "civilized" world.

Modern art has been strongly influenced by native art.

While modern design may not have felt as deep an influence, there are often strong affinities between the directness of design by indigenous peoples and the most respected of modern work.

Weavings such as rugs and blankets, pottery and baskets, and smaller household utensils from Africa, Oceania, and the Arctic and American Indian cultures are familiar examples of the kind of design that seems as vital and significant as the best contemporary equivalents.

There is little access, directly or through photographs, to the total interior in which such objects belong, but a sense of their complete environment can be generated from looking at both the individual objects and illustrations of the typical house structures.



Ancient Egypt. (3000 – 2000 Bc)

The ancient Egyptians formed the first of the great classical civilizations.

While most of the 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.

The Egyptians kept books of accounts and recorded history; their children played with carved wooden toys with moving parts.

Their presence of stools, chests, footrests, small cabinets, small tables and even vase stands, points to a fairly high level of organization in living arrangements.



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.

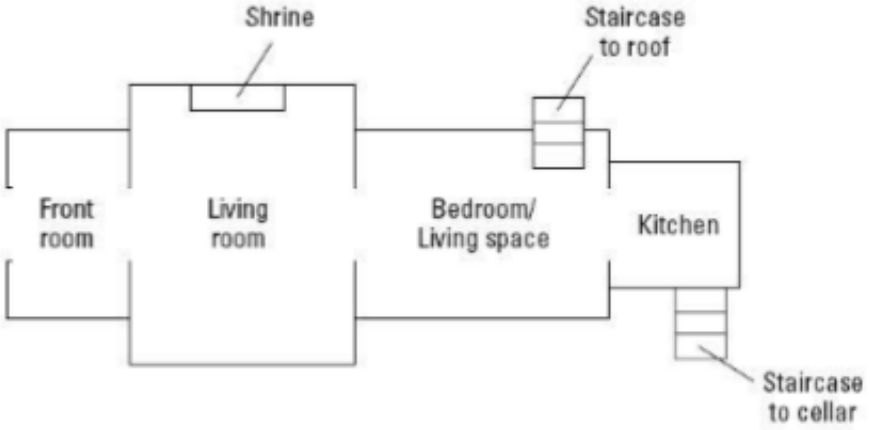
A living room where the household shrine was situated. The family would worship their personal gods or ancestors here.

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 sky to prevent the room from filling with smoke.

Cellars underneath the rear rooms were used as storage for foodstuffs.





Wall Painting

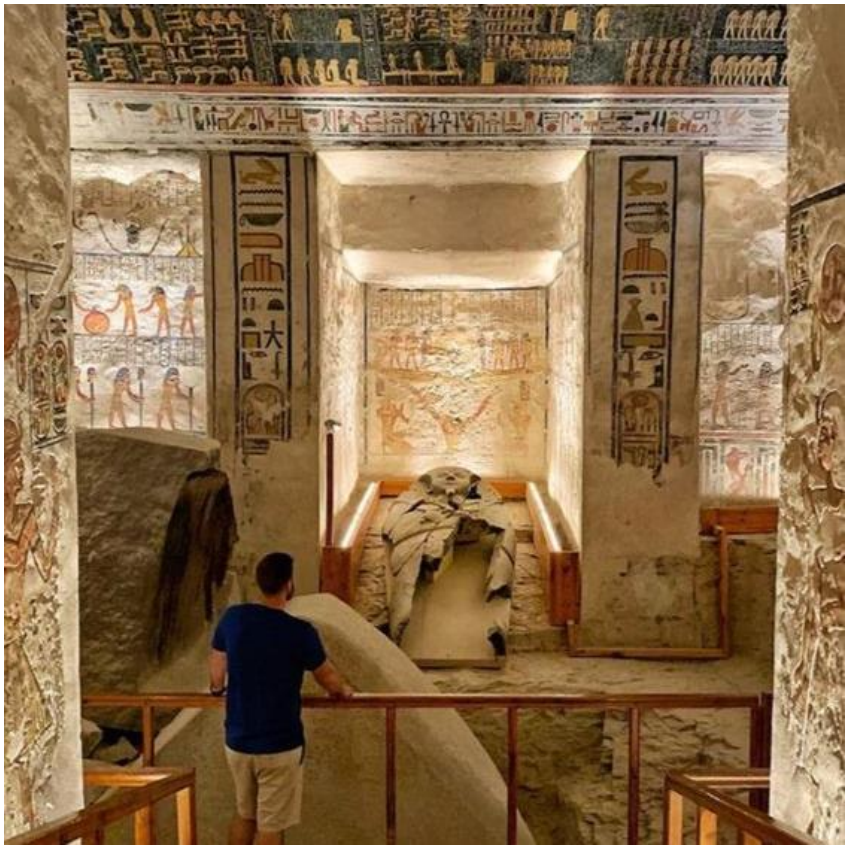
The extant interiors are in tomb, but knowledge of wealthy domestic ones comes from excavations, painted images in tomb, and models.

Rooms are rectangular with relatively straight walls, flat ceilings, few windows and limited architectural details.



Colours

Typical colours include blue-green, rust red, gold, black and cream mainly derived from earth pigments. Architectural details may be highlighted in orange, green and blue. Colours can also be symbolic.



Lighting

Saucers with wicks in oil and torches of twisted plant material smeared with fat. Some lamps have naturalistic forms, such as the alabaster lamp shaped like a lotus plant.

Floors

Tombs and dwelling are mostly of pressed clay: few are brick. Finer homes have polished plaster floors, sometimes decorated, floor mats of woven rushes are common.

Windows

Small and rectangular, often have wood grilles or rolled mat coverings woven of reeds.

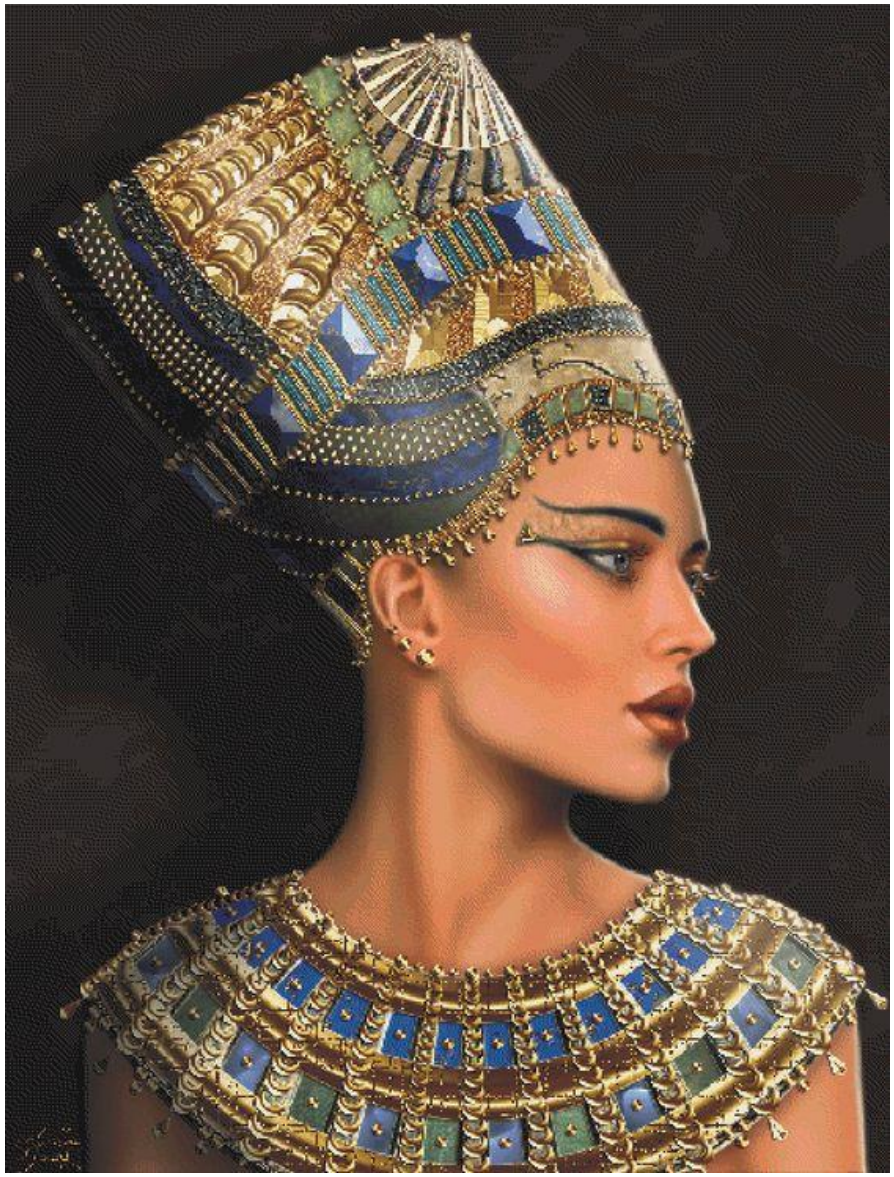
Walls

Plastered and whitewashed. Tombs depict the deceased in various activities arranged in bands.

Grander homes the walls in important rooms are painted. The lower portion is white, black or dark blue with patterning above.

Symbols And Motifs

Object and forms are formal and convey monumentally though simplicity, order and balance. Careful organization, geometry and stylization reflect the essence, regarded as an eternal principle.



The Mesopotamia (5000 - 3500)

Known as the cradle of all civilizations and had succession of three great civilizations: SUMMER , BABYLON AND ASSYRIA

No furniture has survived so we have to depend on its depiction in works of art which range from tiny cylindrical seals to large scale bas reliefs.

Characteristics

Only the king and the people with authority had a seat to sit others just stood around.

Stools, footstools, chairs and couches were more common than other pieces like tables.

High couches were used for dining and to sleep.

The chairs high needed a footstool due to height of char.

The table and chairs legs combine symbolic feature with realistically carved lion paws.

They had folding stools with a cushion on it.





Ancient Greece (2000 – 300 BC)

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.



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 theatres 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, there-legged table positioned below the couch here was used to hold food.





Ancient Rome Interiors (300 – 200 AD)

Roman cities were planned with straight roads, running water and sewers.

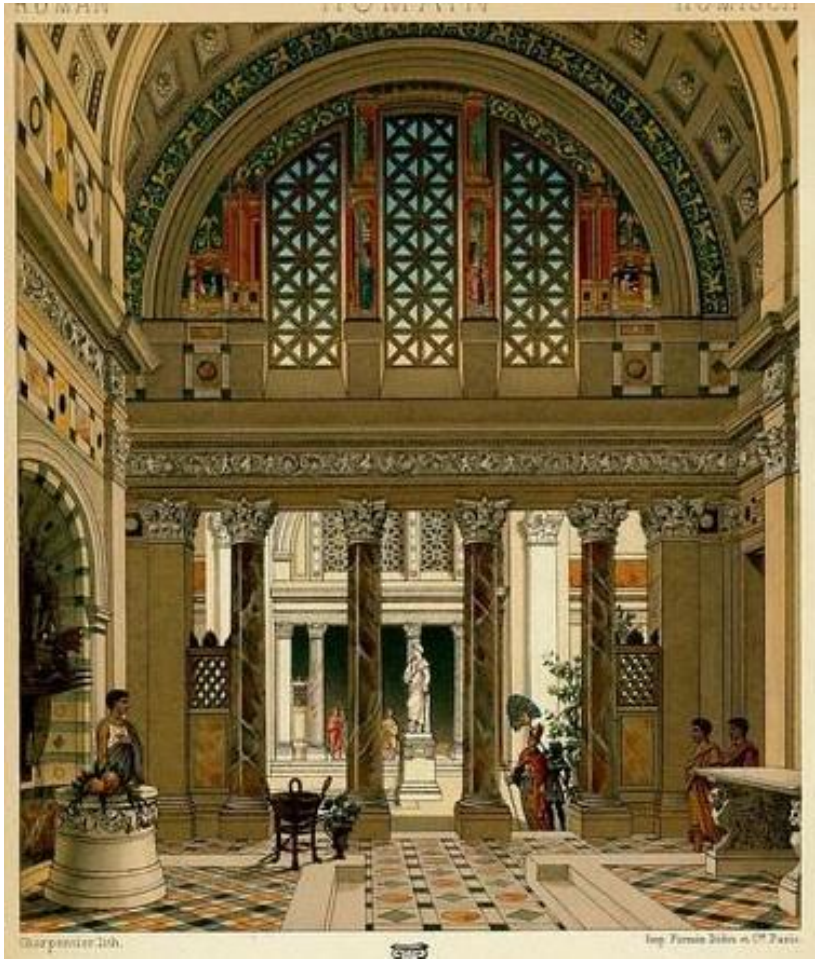
The rich lived in fine villas and the poor lived in apartment style buildings.

Romans adopted all Greek furniture forms and added grandeur, ostentation and luxury to them.

Romans used luxurious materials like gold, silver, copper, bronze, ivory and tortoise shell as inlay in various materials.

Furniture in Roman houses tended to be sparse, since the occupants liked space and simplicity in their décor.

Beauty was decorated by mosaics, frescos and water features.



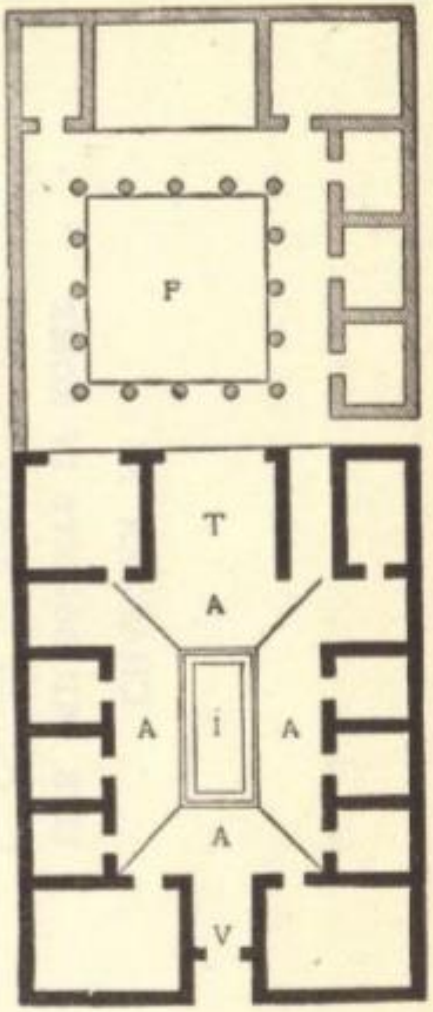
Interiors

The Roman house, like the Greek, was centred on a courtyard. Most houses also adopted the peristyle with columns that help up the roof. House exteriors did not have as much detail as the interiors.

Apartment like buildings became increasingly popular as the demand for housing was on the rise. Country villas became housing for the more wealthy. They were elaborate houses with platforms, terraces and galleries.

In addition to the retail spaces centred in the city forum and urban markets, many residential areas offered spaces on the front perimeter of houses that could be rented out for business.





INTERIOR AND PLAN OF ROMAN HOUSE — RESTORATION

V, Vestibulum (Entrance). *A*, Atrium (Reception Room). *I*, Impluvium (Basin in floor). *T*, Tablinum (A room whose purposes are not certain, at the right and left of which are passages). *P*, Peristylium (Open court surrounded by colonnades; the living quarters of the family). Small sleeping rooms opened off the atrium; at the rear of the house was the Hortus (Garden).

Paintings

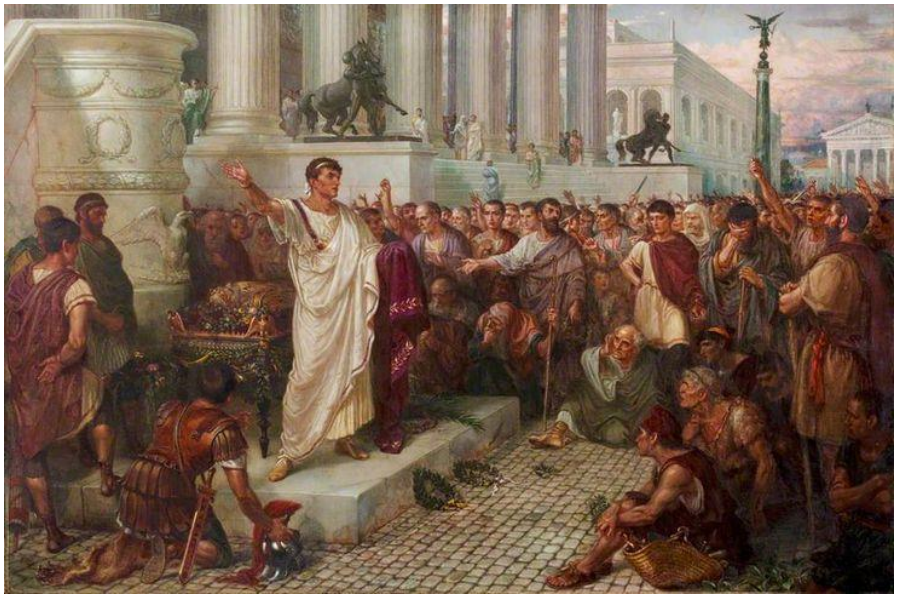
There were four main Roman painting styles that could be found on the walls of important interiors.

The first included mimics of other materials such as marble and stone.

The second mimicked architectural construction. Differing from the first, the second style was enhanced with perspective and shading on columns and arches.

The third had an increasing amount of pictorial sophistication. The frescos showed images of architecture that could never be. It also often included landscapes.

The fourth and final style was representational and commonly included large scenes and panoramic vistas. They were full of figures, often in movement.





Floor

Floors are covered with marble tiles arranged in geometrical figures with contrasting colours or with mosaic pictures.

Roman ceilings were often barrel vaulted and painted in bright colours, or divided deeply into sunken panels by heavy intersecting beams of marble or wood.

Lights And Lamps

Roman lamps were relatively simple items, simply a vessel that held olive oil or melted grease.

Through which there was a hole through which the lamp was filled.

As works of interior and decorative art such lamps were often quite beautiful though.

Even lamps made of cheap materials were often of grateful form and proportions.

These lamps were meant to be carried in the hand like lanterns or supposed to be suspended from the ceiling by hanging chains.



Doors And Doorways

Doors and doorways gave opportunities for artistic treatment.

Doors were elaborately panelled and carved or were plated with bronze or made of solid bronze.

The posters were sheathed with marbles ordinarily carved with elaborated design.



Byzantine Interiors (330 – 1453 Ad)

Byzantine architecture was a mixture of Eastern and Western influences, with elements of Greek and Roman styles intermingled with the spires and domes of the East.

Byzantine religion was a strong factor in this culture, with the first imposing church structures being built during this era.

Byzantine furniture, architecture and art all flourished during this time with artists and craftsmen building on the skills and techniques of earlier civilizations.

Glass making techniques were refined to a fine art, and with the addition of gold to the mix, richly luminous stained glass was used to produce the famous Byzantine mosaics – work of outstanding beauty.



Interiors

Byzantine church interiors are opulent, formal and sumptuous. Surface decorations in rich colours, and materials are characteristic.

Paintings, mosaics, and / or marble panels derived from Early Christian forms cover floors, walls and ceilings.



Materials

Brick replaces Roman concrete. Vaults and domes are of brick to eliminate centring. Iron tie-rods help reinforce arches and vaults.

Bricks usually are covered with stucco, marble, stone or mosaics.

Windows

Windows with round tops punctuate walls and domes. Windows placed in the drums of domes make the domes appear to float.

Roofs

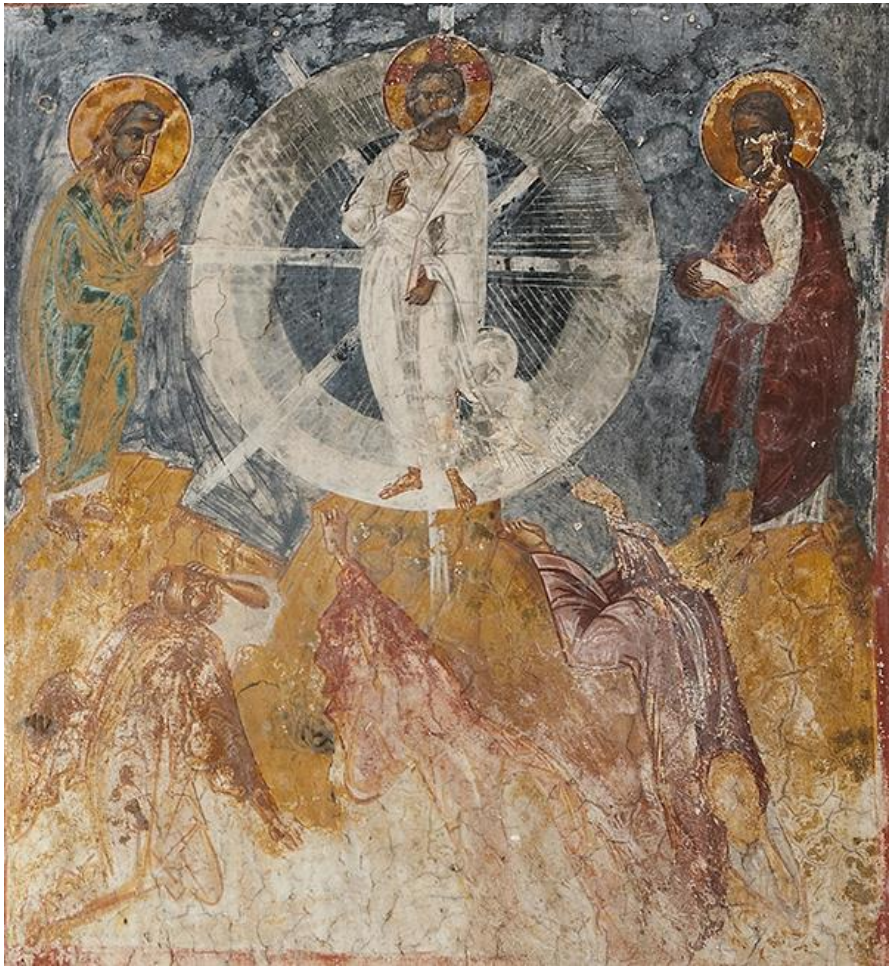
Sloped and gabled rooflines. Domes over centres or crossings are almost universal. Small chapels may also be domed or semi-domed.

Colours

The palette incorporates various shades of gold, red, green, and blue.

Floors

Floors are marble, stone or mosaics that are often in geometric patters.





Gothic Interiors (1200 – 1500 Ad)

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 :

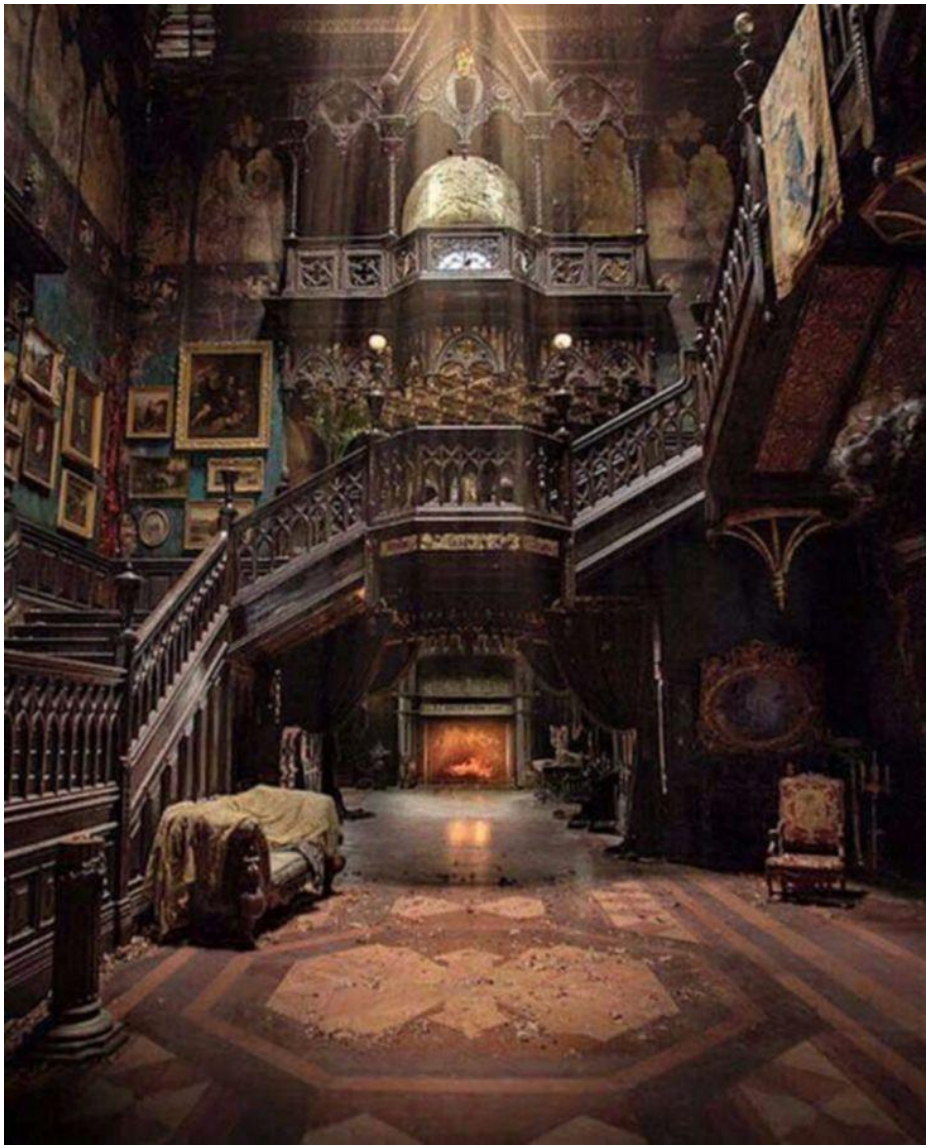
1. The richly ornamented pieces that were used for show,

2. The simple, knockdown utilitarian items for everyday use.

The pointed Gothic arch – which by the Late Gothic period was a serpentine arabesque ogee shape.

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 fleur – de – lis motifs that capped the pointed arch.



Seven characteristics of Gothic Interiors

Grand, Tall designs which swept upwards with height and grandeur

Flying Buttress

The Pointed Arch

The Vaulted Ceiling

The Light and Airy Interiors

The Gargoyles of Gothic Architecture

The Emphasis upon the decorative style and the ornate



Gothic Style

Style had a religious symbolic base – think of old, ornate churches.

Pointed arches and stained glass in a complex trefoil or rose designs were predominant, exposed, wooden beams, large, imposing fireplaces and emulated candle lighting completed the ecclesiastical style.

Dark rich colours for the walls, ceilings and floors.

Upholstery and highly ornate furniture.

Ornamental fire places, lanterns and candle stands.

Well lit interiors with elongated pointed a windows.

Colours

Use dark rich shades

Contrast in interiors (light background dark foreground and visa versa)

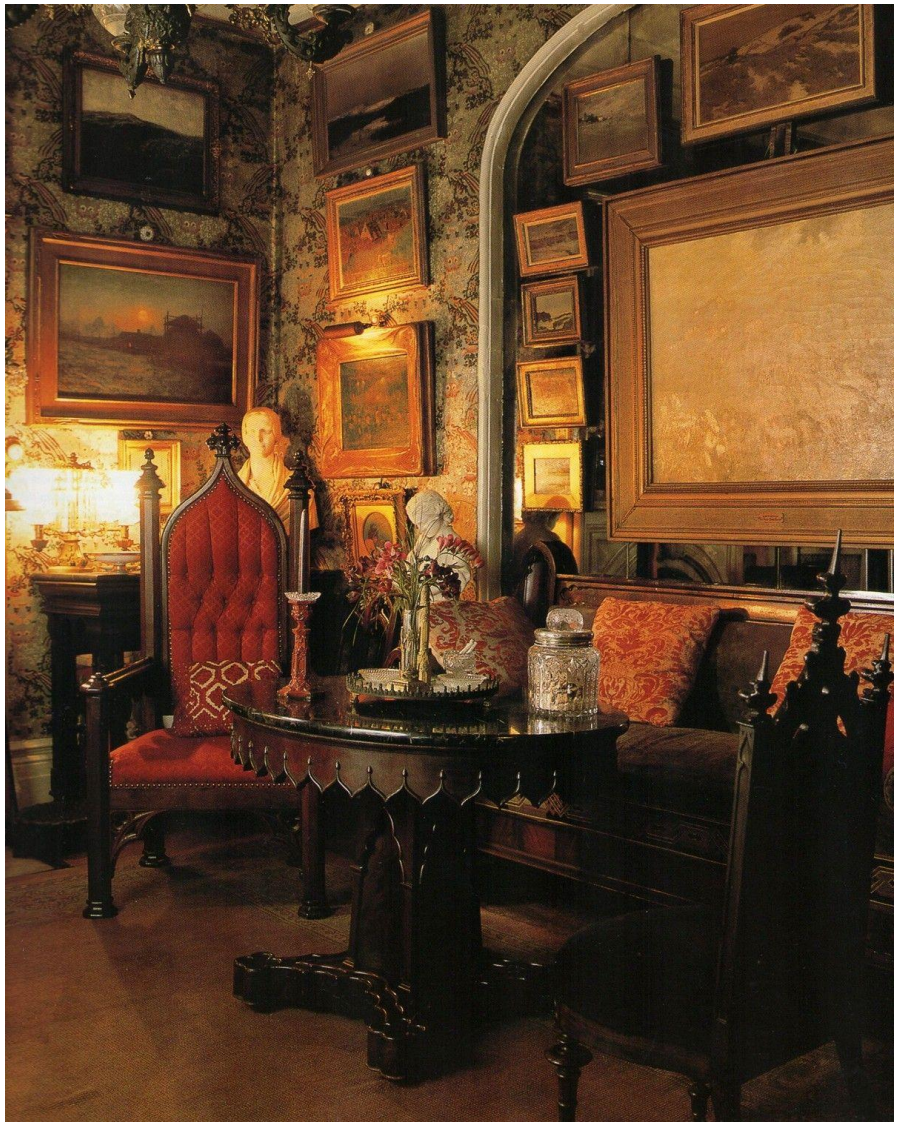
We can go with a maroon, navy blue, dark brown or burgundy as well.

Victorian Interiors

This style draws inspiration from nature, geometry, theory and many other resources. It also encompasses a wide range of sub styles including Eastlake, Aesthetic or Anglo – Japanese, Gothic Revival, Renaissance Revival, Greek Revival (Neo-Classical), Egyptian Revival and "exotica" like Turkish and Persian design.

American – Victorian

British – Victorian



American – Victorian (1837 - 1914)

The impact of the Victoria culture was evident after the Civil War. Some of the popular cities having Victorian influence in America were Boston, Chicago, Buffalo, Albany and certain areas of Brooklyn.

They adopted their culture largely from European culture and in particular, the French culture.

Homes were built drawing influence from various architectural designs like Gothic style, Romanesque architecture, the Queen Anne architecture, Second Empire and such other styles mainly popular between 1860 and 1900.

The American housing pattern was directly influenced by the Victorian Architecture.

Furniture

Throughout history Queen Victoria identified herself with the middle class. Therefore the furniture of this period was made for an ever-increasing middle class population.





Interiors

Victorian interior design draws its roots from the Industrial revolution which had a dramatic impact on design during the era, increasing the prosperity of the middle class and allowing them to improve and upgrade the décor of their homes.



Colours

Victorian interior design colours are warm and subdued, and include soft colours on grey or cream backgrounds, deep rich walnut and mahogany browns, black and shades of teal, plum , aubergine, mustardy yellows and gold's, burgundy, rust, blue, green (think sage and olive, not mint and Kelly) and "dusty" hues like "ashes of roses" and a subdued shade of lavender.

Fabrics

Choose from a wide variety of period reproduction and vintage fabrics and trims from printed floral chintzes and toils to silk damasks and velvets.

Patterns

Complex patterns often cover every surface of a Victorian home. From multiple wallpapers to luxurious fabrics and oriental rugs, Victorian interior design uses patterns lavishly throughout the home.

Patterns range from flora and fauna to geometric patterns, stripes, damasks and more.

British – Victorian

During the Victorian era, Britain could claim to be the world's superpower, despite social inequality at home and burgeoning industrial rivals overseas.

Interiors

During the Industrial Revolution, the middle classes were able to increase their prosperity and for the first time invest in the décor and design of their homes.

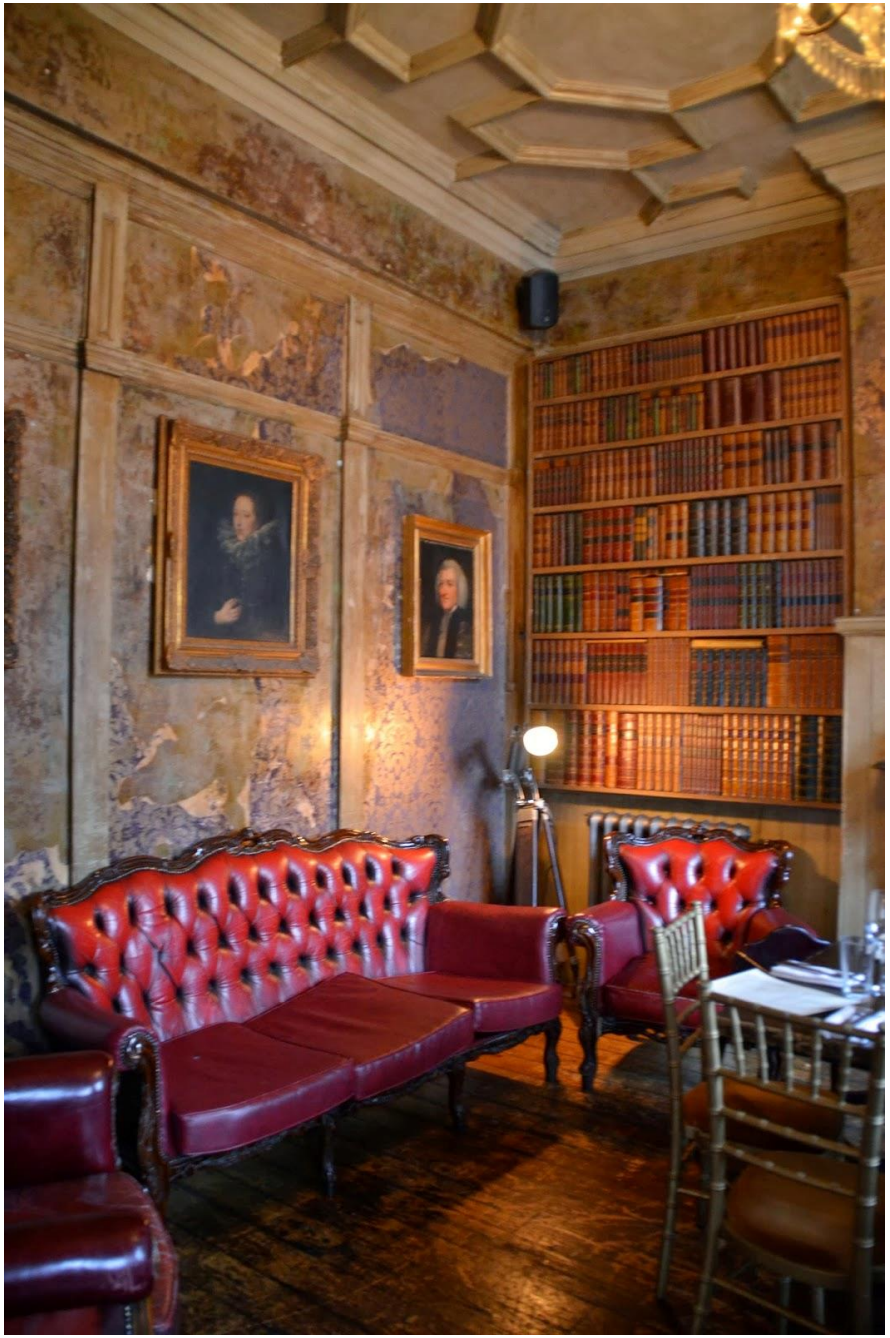
They immediately began to emulate the aristocracy and filled their homes to bursting point with accessories, furnishings and fabrics, all designed to showcase their new wealth and status.

Flooring

Parquet flooring or patterned tiles can be used to showcase Victorian fashion. A large interesting rug or patterned carpet in the middle of the floor leaving a polished floorboard border is ideal.

Colour

The Victorians favoured soft, subdued tones, nothing bright or vivid. Delicate rose pinks, greys, lavender or sage are the perfect colours or for something warmer, try a mustard yellow, burgundy or teal.



Fabrics And Patterns

The Victorian favoured two styles of fabric in the home. The first is a heavy silk damask or velvet which would be perfect for curtains, while the second is a heavily patterned floral print on either toile or chintz – ideal for cushions or seat covers.

Lighting

Choose multiple highly decorative lamps to give soft, ambient lighting to your rooms. The period "Tiffany" lamp is the perfect addition to a Victorian themed home and gives an added touch of colour.





Historic Context Of Furniture Design

Importance Of Furniture's In Interior Design

Furniture, function and space work together in interior design. Function defines spaces; but, furniture brings function to space.

The importance of furniture in interior design lies in its role as a functional, spatial, circulation and design element.

Furniture matters into interior designers like books to librarians. It's important because interior design is concerned with the design of spaces and what makes the space in furniture.

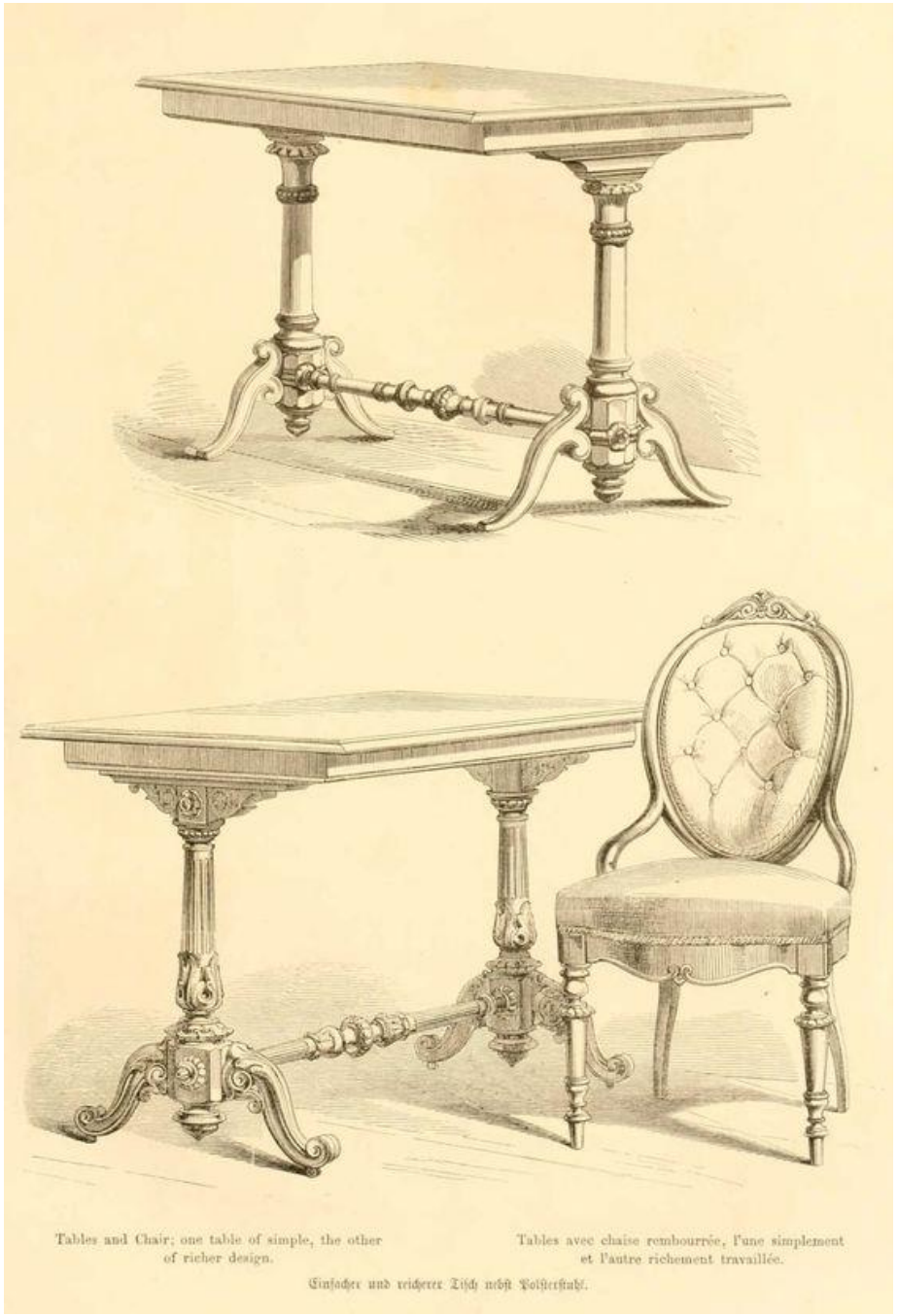
In this lesson, we'll go over the various aspects of this 'making'.

Space Planning &Furniture

Furniture and functionality work together in the space planning phase of interior design, too.

By definition, space planning is the allocation and division of interior space for the client needs and activities.

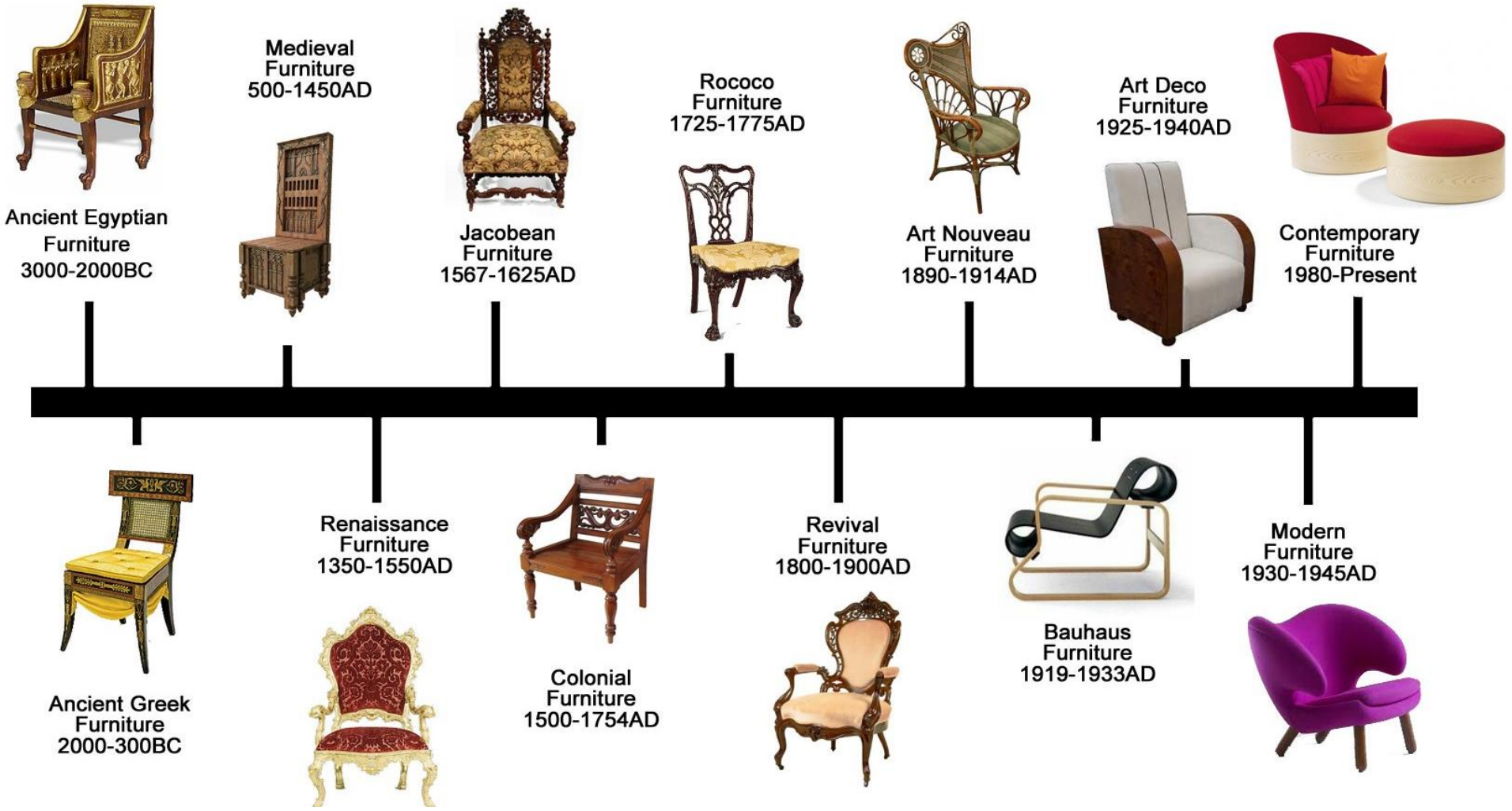
How to place the furniture is an essential part of space planning where maximum usage is considered in the placement and arrangement of furniture.



Historic Context Of Interior Design (Western)

The look and arrangement of the British home has changed dramatically throughout the decades, whether defined by the economy, culture or a reaction against the status quo.

Furniture design has been a part of the human experience since the beginning of history.



Evidence of furniture services from as far back as the Neolithic period in the form of paintings, wall murals discovered at Pompeii, in sculpture and examples have also been excavated in Egyptian Pyramids and found in tombs in (modern day Turkey).

The furniture design timeline below outlines just some of the different periods of furniture design and gives a basic overview of the timeline of furniture design history.

These notes will track the main advancements, developments, styles and materials in furniture design highlighting the identifying features of each period, the materials used and show images of some of the most significant pieces of furniture ever designed.



Neolithic Period Furniture

The Neolithic Era, also known as the New stone Age, was the time after the stone or ice age and before the Copper Age in some areas and the Bronze Age in others.

Depending on the region, the era ran from around 9000 BC to about 3000 BC. The Neolithic Era starts in the Middle or Near East.

Due to a shortage of wood in Orkney, the people of Skara Brae were forced to build with stone, a readily available material that could be turned into items for use within the household.

Each house was equipped with an extensive assortment of stone furniture, ranging from cupboards, dressers and beds to shelves and stone seats.

The stone dresser was regarded as the most important as it symbolically faced the entrance in each house and is therefore the first item that was seen when entering the house.



Ancient Egyptian Furniture (3000 – 2000 Bc)

The first ancient civilization was formed by ancient Egyptians.

There designs and art drawings are mainly inspired from nature.

The furniture items found in ancient time were stools, beds, lamp stands, shrines and chests.

Most of the furniture prepared during that period was made of decomposable material like wood or reeds. These materials are durable because of extremely dry climate.

The furniture was often veneered and painted with vibrant colours depicting aspects of the life of the owner.

WOOD (fig tree)

SYCAMORE (name of the plant)

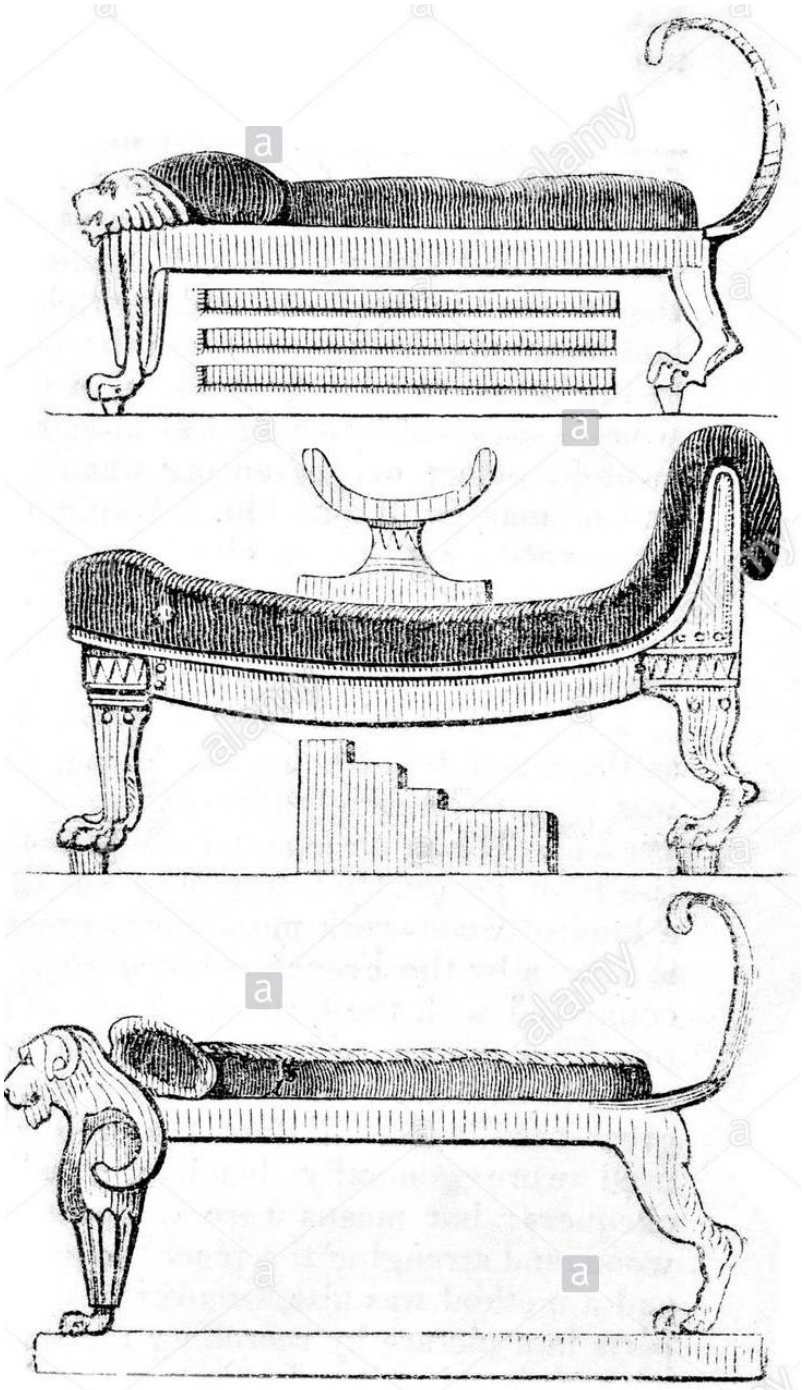
MUD (from Nile) mainly used for making pots and jars

STONE

COLORED FABRICS

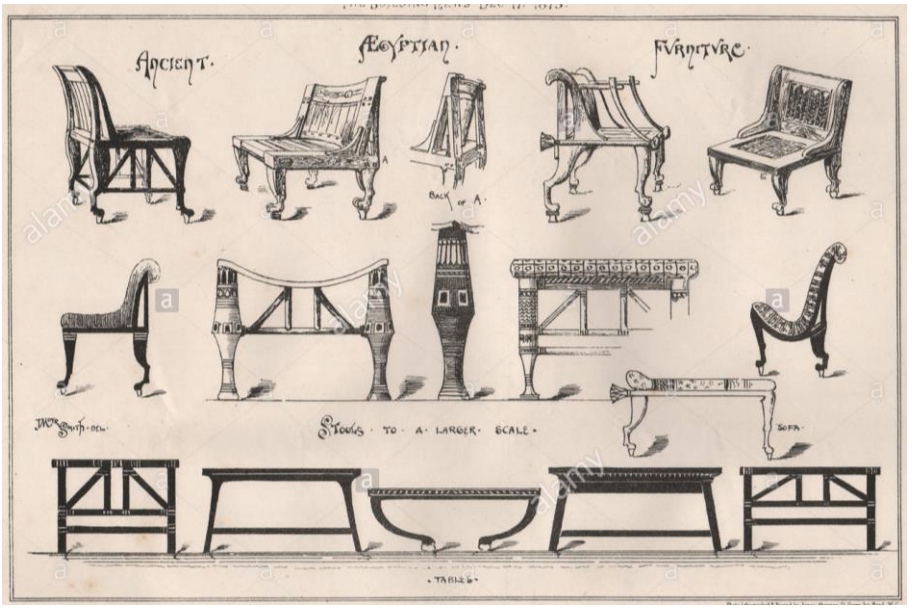
FAIENCE mainly used to create glass storage jars

Gold, silver, bronze and semi-precious stones are used to decorate the fine furniture of pharaoh.



Household Goods

Houses were mostly sparsely furnished. The majority of Egyptians did not have many belongings that had to be hidden away, so a chest or two or a few baskets would furnish plenty of storing space.



Tables were rarely used. Even scribes, more affluent than the average Egyptian, did not write their scrolls sitting at a table, but generally squatted on the floor, holding a wooden board on which the papyrus was spread with one hand and writing with the other.

Kitchen work was done crouching with the cooking utensils laid out on the floor. In many houses there would be a few low stools, but people often sat simply on the ground.

And while the wealthy slept on beds, the poor had to make do with a mattress filled with straw or wool, a mat or even the plain floor.

Head Rest



Like many other African peoples the Egyptians used headrests made of stone, ivory or wood, instead of pillows for sleeping on. It has been proposed that little cushions were placed on the headrests to soften them, but this conjecture is purely speculative.

They were at times decorated with images of Bes and other Gods, seemingly in an attempt to protect the sleeper from evil.

Chairs

Chairs were known since the Early Dynastic Period at least. Sometimes they were covered with cloth or leather, were made of carved wood like this chair from the tomb of Tutankhamen.

They were much lower than today's chairs, with their seats sometimes only 25 cm high.

The chairs consisted of low, wooden frames usually without arms.

The seats were made of platted cord.

The legs and the feet of the chair were carved to resemble the things such as the paw of a lion.



Beds

The framework for the bed was made of woods.

Most beds were designed to slope towards the feet and foot boards were added to the Egyptian style.

Wooden or stone headrest was mostly prepared.

Pillows were not used in Egypt and the mattresses were usually made of linen.



Chests

Chests, boxes and cabinets play an important part of Egyptians bedroom furnishings.

Poor people used chests for storing household items and linen.

Rich people sometimes store treasures in chests which were locked in bolts and lashed with ropes.

Small compartmentalized for storing cosmetics and miniature chests with sliding lids were made to hold jeweller.



Stools

The stools are produced in variety of different styles used by all classes.

The design ranges from simple to beautiful and the seats were commonly made of wooden rush.

The folding stools were invented by the Egyptians.

There are different types of stools ranges from plain designs, flare legs and feet of some stools were decorated with carvings of the feet of animals.



Leg Of A Stool

The legs of the furniture were often carved in the form of animal legs or the fore and hind-parts of some animal such as the lion.

In the first dynasties these were generally legs and hooves of bulls. This bull's hoof is made of ivory and the pronounced muscles point to a Mesopotamian influence

From the III Dynasty onwards lion paws were popular.



Ancient Greek Furniture (2000 – 300 BC)

Greek culture can be said to have begun with the Bronze Age civilization of the Minoans in Crete.

The Minoans built vast palaces, and were skilled in metalwork, pottery, artwork and the crafting of jewellery.

Lines became softer, much use was made of subtle and elegant curves, and more attention was given to comfort.

Early Greek furniture was largely influenced from furniture crafted by the Egyptians and unlike Egypt, Greece had enough timber for furniture making.



The Configuration of Greek Furniture

So much wealth in the form of precious metals like gold, bronze etc., were lavished in typical Greek furniture.

For example, the ancient Greek couch was used for resting as well as for eating. It was constructed with the horizontal reclining area at table height, rather than low and at an incline.

Their stools were built in a variety of configurations and the legs were mostly built in trumpet form or a rectangular design based on a columnar form.







The first type looks more like a small table. The typical stool consisted of a flat top and four straight legs. This stool was known as a Bathron.

The second type of stool was light weight, the X stool, also known as the diphros okladias, was easily movable

Beds usually had the appearance of Greek temples and usually were made of stone.

A common wood type table was rectangular and stood on three legs. There were two legs at one end, the third being in the centre of the other end.

Most ancient tables, were made with 3 rather than 4 legs to create a better sense of balance.



Medieval Furniture (500 – 1450 AD)

The Middle Ages or Medieval Times, in Europe was a long period of history from 500 AD to 1500 AD. That's 1000 years! It covers the time from the fall of the Roman Empire to the rise of the Ottoman Empire.

The medieval period was a stark and somewhat crude time, and that is reflected in the furniture styles of the era.

The furniture of the medieval period is very distinctive in style. Its most notable characteristics are ornate wood carvings on the border of chairs and canopy beds, garish structural layouts and colours that are basically grey, beige or black.

Forms were mainly square or rectangular with very little in the way of curved lines or circular forms.

Medieval furniture was primarily made of oak, since it was easy to obtain, strong and durable. Perhaps the most important piece of medieval furniture was the chest or coffer. Chests were originally made from hollow tree trunks banded with iron, hence the origin of the modern word 'trunk'. A type of chest known as the hutch could be used for packing household possessions when travelling, but it was also used as a seat, a desk, a table and a couch for sleeping purposes.

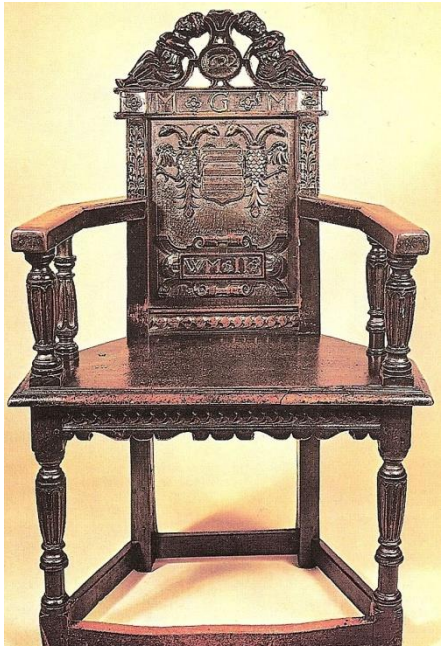






Renaissance Furniture

The Renaissance is a period from the 14th to the 17th century, considered the bridge between the Middle Ages and Modern history. It started as a cultural movement in Italy in the Late Medieval period and later spread to the rest of Europe.





"From the beginning of the Renaissance in the early 15th century, there were changes in furniture forms that were spread over Europe….. Italian Renaissance furniture shows a strong architectural bias, and the purpose of the piece, as in Roman furniture, was subordinate to its form."

Similar to the Gothic style, the furniture of the Renaissance period was reflecting the architectural forms and ornaments. The unique Italian Gothic was already coexisting with Renaissance elements since the 14th century, and in the 15th century, the return to classic forms had immediate results in the form and ornamentation of the furniture.



The Italian Renaissance furniture had a palatial rather than domestic character. Its carving fully expressed the spirit of the Arts revival, to such an extent that cabinet-makers from all over Europe came to learn from their Italian counterparts. Thus, furniture styles on the continent were heavily influenced by the Italian Renaissance.

Art Nouveau Furniture (1890 – 1914 AD)

Art Nouveau furniture, which features curving lines and organic shapes, was a result of ideas that merged nature, design, and craftsmanship. Art Nouveau was a decorative style that became popular in Europe and the United States between 1890 – 1910… Its goal was a new art for a new age.

One of the first things you notice about Art Nouveau furniture is a sense of long, sinuous line. It snakes around shapes and curls in organic, stylish ways. Some of this comes from the flattened space and linear quality of Japanese art, which was a popular influence among artists at the time. Some of these lines come in the form of whiplash curves, elongated curving lines that bend back on them.

Art Nouveau furniture is often made of materials like hardwood, especially walnut, oak, and teak. Some surfaces are decorated by a process called inlay, where small pieces of hardwoods are cut and pieced together to form a flat decorative surface. Furniture pieces can also incorporate metals that also curve and bend in elegant ways.



Art Deco Furniture (1925 – 1940 AD)

Art Deco (c.1920 to 1935) began in Europe, particularly Paris, in the early years of the 20th century, but didn't really take hold until after World War I. It reigned until the outbreak of World War II.

Art Deco's linear symmetry was a distinct departure from the following asymmetrical organic curves of its predecessor style Art Nouveau.

In the 1920s, the major Paris department stores established decorating departments provide consumers with everything from large furniture pieces to light fixtures and cocktail sets.

Art Deco furniture incorporated modern materials like aluminium and chrome. Chairs, dressers and cabinets featured smooth, highly polished surfaces that reflected light, emphasizing their newness and modernity. Bold colours like black and red were popular. If the furniture was upholstered, it often used leather, shagreen (which is tanned shark or ray skin), or exotic furs.



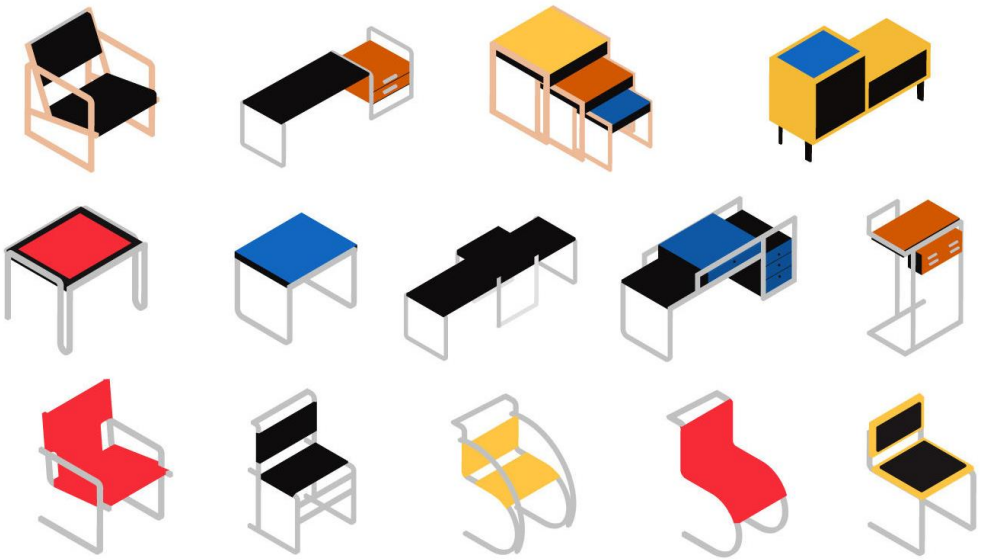


Bauhaus Furniture (1919 – 1933 AD)

The Bauhaus furniture movement is a style of modernistic furniture that was influenced by the "Staatliches Bauhaus" school in Germany. It influenced a great number of famous designers whom created masterpieces during the early 1900s… This later became known as Bauhaus furniture.

The simplicity of Bauhaus furniture is evident in its sleek, light and very modern style. Whereas a traditional lounge chair might be heavy and overstuffed, the Barcelona Chair designed by Van Der Rohe and Reich features only a slim rectangular cushion over a light stainless steel frame. The basic parts of furniture, like table tops and legs, or seat backs and bottoms, were typically reduced to simplified geometric forms. Ornamentation found in other styles of furniture design, such as scrollwork, inlays or carved forms, was absent in Bauhaus style.

That way, the piece could be easily wheeled across a room to wherever it was most convenient.







Modern Furniture (1930 – 1945 AD)

Born from the Bauhaus and Art Deco streamline styles came the post Modern style using materials developed during the war including laminated plywood, plastics and fibreglass.

In modern furniture the dark gilded, carved wood and richly patterned fabrics gave way to the glittering simplicity and geometry of polished metal.

The forms of modern furniture sought newness, originality, technical innovation and ultimately conveyed the present and the future, rather than what had gone before it as revival styles had done.

This interest in new and innovative materials and methods produced a certain blending of the disciplines of technology and art. The use of new materials, such as steel in its many forms; moulded plywood and plastics, were formative in the creation of these new designs. They were considered pioneering, even shocking at the time especially in contrast to what came before.





Thank You.