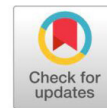


Research Article**Open Access**

History of Interior Design

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Abstract

The study of interior design, its development, and change through history is a useful way both to explore the past and to make sense of the space in which modern life is built. Professional interior designers are expected to study design history, to know the practices of the past in terms of “styles” and to know the names and the nature of the contributions in those eras who generated the most interesting and influential approaches to design. The periods /examples chosen in this study depict the vernacular design of historic periods. Building and their interiors are planned to serve the purpose and styles of the times of their origins, but they exert their influence on the activities and lives that they house as long as they continue in use. The challenges of this study was to identify the overall design practices in different eras and comparisons were drawn in respect of design considerations. The choice made here is to emphasize Western i.e. European and American design practice and its prehistoric origins.

Keywords: *Styles, Interior Design, Interior Decoration, History, Renaissance Period, Neoclassicism, Baroque, Colonial Georgian, Gothic revival, Greek revival, Eclecticism, Early Jacobean*

Introduction

The earliest known practitioners of interior design were the Ancient Egyptians, who adorned their humble mud homes with animal skins, plain fabrics, murals depicting vivid biographical and spiritual scenes, sculptures, and painted urns in addition to their utilitarian furnishings. A more distinctly wealthy adornment was required to represent the wealthier and more powerful Egyptians, as seen by the elaborate gold jewelry and other artifacts discovered in Egyptian tombs.

By promoting civic pride through the development of public structures with dome-shaped roofs, Roman and Greek civilizations promoted the art of interior decorating and accessorizing in Egypt. While the Romans focused on fusing beauty and comfort in their homes, the magnificent Greek oak furniture included beautiful ivory and silver adornment. The interiors of

both civilizations dwellings were created to display riches and social and political standing. Roman furniture was frequently crafted from stone, marble, wood, or bronze and was made more comfortable by adding cushions and artistic tapestries [1]. Both Romans and Greeks brought in vases to enhance their dwellings and made captivating mosaic floors, wall paintings, and frescoes to make their places distinctive to them.

Following this age of adornment, there was an abrupt shift toward exactness because of the dreadful continuing battles in Medieval Europe and the growth of the Christian church. The period's interior style was distinguished by gloomy wood paneling, simple, only functional furnishings, and stone-slab flooring. When adding decorative accents like tapestries and stonework, even wealthy clients of the time stayed with subdued, somber tones.

Following the Middle Ages, Europeans were once more encouraged to decorate their dwellings with color and adornment. Darkly romantic Gothic architecture was developed in the 12th century to make the most of newly popular open interiors and natural light. Interior design in Europe and America began to exhibit more freedom and eclecticism in the early 1800s. Throughout the following two centuries,

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a plethora of cutting-edge and contemporary interior design movements—including Art Deco, Art Nouveau, Victorian, and industrial Bauhaus styles—would come and fall out of fashion as the times changed. But the greatest appreciation and popularization of interior design occurred in the 19th century. The choices are no longer limited to royal estates and mansions of the affluent.

This study is taken up to understand the salient features of traditional interiors and its influence on contemporary interiors.

Methodology

The study was carried out on interior designs belonging to different eras from the 16th century to the 20th century. The overall design practices of these eras were the focus of this study, to establish the progression of interior design. Secondary sources were used to gather information.

Discussion

A survey of history helps to discover that Homes and furnishings were always changing sometimes slowly and at times rapidly. Always a modern movement that was favored by some and resisted by others. There has been an evolution of an interior design with the progression of time. Almost every characteristic of contemporary work can be found in historic examples. In this study the following styles have been chosen to see how trends in interior design have evolved through these years to their current state (21st century):

1. Renaissance Period: 15th-16th Century
2. Baroque spirit-17th century
3. Rococo-rock work:
4. Neoclassicism
Early Neoclassic
Late Neoclassic
5. Medieval Revivals Victorianism and the industrial Revolutions 19th century
6. Italian Renaissance: 15th and 16th century
Early Renaissance: 1420-1500
High Renaissance: 1490 to 1580
7. Italian baroque: 1550-1730
8. Spanish renaissance: 16th century

9. Spanish High Renaissance or Desornamentado: 1556 To 1600
10. Spanish baroque or Churrigueresque -17th century
11. French Renaissance: 1500-1643
12. French baroque/Louis XIV style: 1643-1715
13. French rococo or Louis xv style: 1715-1774
14. French Neoclassicism 1750-1815
15. Early Neoclassicism or Louis Xvi Style: 1750-1793
16. Late French Neoclassicism or the Empire Style: 1804-1815
17. Eclecticism: 19th Century
18. ENGLAND English renaissance: 1509-1649
Tudor Elizabethan (1509-1603) and Early Jacobean (1603-1649)
19. UNITED STATES
20. Early colonial style: 1630-1730
21. Colonial Georgian style: 1700-1790
22. American Neoclassicism: 1790-1850
23. Federal style, roman Revival or post -colonial style: 1790-1820:
24. Greek revival -1820-1850
25. Gothic Revival 1840-1880:
26. Romanesque revival: 1870-189
27. Eclecticism: 1880

Renaissance Period: 15th-16th Century

The plans of Renaissance buildings have a square, rectangles, and arcs predominantly symmetrical appearance in which proportions are usually based on a module. Domestic buildings are often surmounted by a cornice. There is a regular repetition of openings on each floor, and the centrally placed door is marked by a feature such as a balcony, or rusticated surround. The study of historic homes begins with the Renaissance, an age when the individuality of man was reaffirmed. Roman and Greek orders of columns are used: Corinthian, Tuscan, Doric, Ionic, and Composite architecture. The orders may support an arcade or architrave structurally, or they may be simply aesthetic and positioned in the shape of pilasters against a wall.

During the Renaissance, architects tried to create an integrated system out of columns, pilasters, and entablatures. This design period aimed to have clarity, order, and moderation. The character of the design

is formal, full-bodied, reposed, and strong design framework with rich embellishment. The design had great variety in compelling unity, symmetrical balance, rhythm, and strongly architectural, combining strength and grace; each part was treated as a unit, emphasized in proportions. Colors used were strong with rich hues with marked contrasts of light and dark.



Baroque spirit-17th century

Baroque art and architecture, the visual arts, and building design and construction were produced during the era in the history of Western art that roughly coincides with the 17th century. Some of the qualities most frequently associated with the Baroque are grandeur, sensuous richness, drama, dynamism, movement, tension, and emotional exuberance. Baroque palaces were built on an expanded and monumental scale to display the power and grandeur of the centralized state, a phenomenon best displayed in the royal palace and gardens with large scale. The character of this design is vigorous, aggressive, monumental, ostentations extravagant, and unloosened [2].

The forms are dictated by desire rather than by utilitarian function: powerful unity from big, compelling central ideas a strong geometric order with a variety, symmetrical balance, rhythms of compulsive, sweeping, engulfing strength emphatic dominance. The shapes are expanding, non-geometric curves which are used in an agitated and exaggerated manner. The ornaments are big, and bold,

elaborating of interior form and surface, bold human and animal masks; semi-realistic animated legs; out curving scrolls and foliage; Louis xiv, emblem of the sun with radiating rays. Trompe l'oeil was a common technique of the period by which the many frescoes adorning these buildings were given a sense of three-dimensionality.



Rococo-rock work

Late Baroque is another name for the extravagant and theatrical Rococo design movement. Rococo architecture is frequently associated with structures built in eighteenth-century France, but the style also had an impact on music, art, furniture, and silverware. Rococo was the style du jour for a relatively brief time compared to other aesthetic movements. This design style aims to exuberate comfort, luxury and beauty. The character of this design is feminine, intimate and playful.

The design has curved forms, exciting variety, symmetrical balance is the use of asymmetrical parts and motifs, rhythm resembling rippling water, flickering flames and wine-like plants, and decoration was spread rather than concentrated. The scale ranges from small to minute. The shapes are free-flowing, delicate curves with minimum straight lines introverted c- scrolls was the distinctive shape used [3]. Ornaments used are cupids, dragons and birds, lace, ribbons and wreaths, rocks, shelves, leaves, flowers, and fruits became surface decorations. The colors used are delicate and soft high in value and low in intensity. House exteriors were simple, plans were

convenient, and gardens were often naturalistic. In this style, the spaces are named as State apartment-‘Apartment de parade’ Private apartment-‘de commodity’, for receiving friends-‘Apartment de society and family.

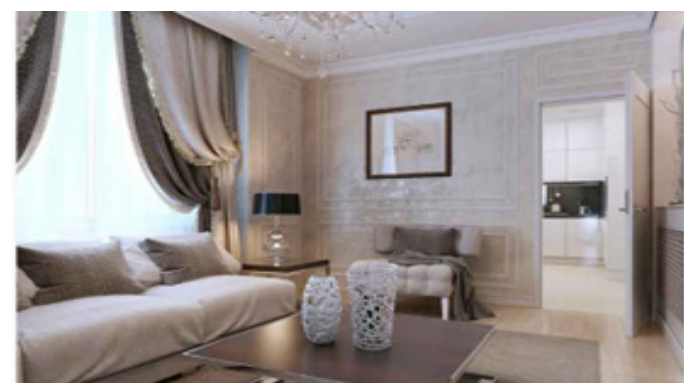
Neoclassicism

It was a reaction against the Rococo. Early Neoclassic is inspired by small scale ornamentation. Late Neoclassic is based on the large public buildings of Greece, Rome and Egypt.



S.no	Type of category	Early Neoclassic	Late neo-classic
1.	Aims	Refinement functional planning	Bold grandeur for
2.	Character	Delicate elegance	Commanding strengths
3.	Design	Continuous straight lines relieved by geometric curves, regulated rhythms, clear cut centers of attention and plain surfaces	--
4.	Scale	Moderately small	Marine and monumental
5.	Shapes	Precise, linear, geometric forms	Architectonic emphasis on three dimensionality
6.	Ornament	All of the ancient classical vocabulary was freely and sometimes awkwardly used by both phases	--
7.	colors	Gray pastels	Dark, strong, resonant colors

These styles are emerged rapidly in the late 18th century in France and England and lasted between 50 to 75 years.



Medieval Revivals Victorianism and the industrial Revolutions 19th century

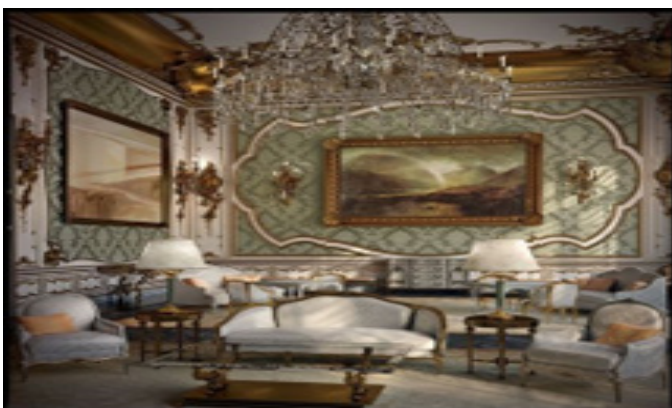
Revivals of gothic & Romanesque styles broke the hold of clanic formulas & encouraged a near freedom of expression resulting in eclecticism. They have borrowed architectural forms and details from a variety of sources. Styles and many parts of the world attempted to reconcile and fuse them [3]. The industrial revolution challenged other designers to produce original, expel work using new techniques.

The Key elements in this architecture are:

- 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.
- Textured wall surfaces have scalloped shingles, patterned masonry or half-timbering are commonly used to dress up Victorian siding. 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.

Italian Renaissance: 15th and 16th century

Italy was the home of the renaissance.



Early Renaissance: 1420-1500

It was youthful and exploratory, forthright not naive. The interiors were humanized in the scale and embellished with luxuriant, imaginative but delicate classical ornamentation. The plans of city palaces such as the palazzo Gondi and the palazzo Strozzi were among the chief expressions of the early renaissance. The typical palace was organized around an open, central, rectangular court to give light and air to the rooms. Renaissance court was entered through a simple vaulted vestibule with broad stairs at one end to lead to the piano nobile or main living quarters. Rooms were rectangular and varied in size.

The exteriors and gardens are simple, solid cubes, the extension was there into 3 horizontal bands marked by smoother stonework and bands of classical moldings under the windows. Windows on the ground floor were small and heavily guarded. Those above were larger with an arched frame. Cornice was projected around the roof line.

Gardens were designed as extensions of the house with regularly spaced trees, geometric flower beds, raised benches, fountains, and pools. The interiors and furnishings were sparsely furnished [1]. The key features in this style are:

- Ceilings, floors and walls were richly decorated.
- Walnut was the wood used and ornamented with sturdy classical carving or coated with gesso (a kind of plaster) and then painted on strong colors and gilt.
- Seating consisted of benches (in built at times), simple stools and chairs of 2 types: large, rectangular, high backed stage seats and variations of ancient x-shaped frames in which the arms and legs form continuous curves.
- Large tables were of medieval board and trestle type to could be set up in different rooms as needed for eating and then folded up and put away.
- Low chests, enriched with carving or paint were the major case goods.
- Textile designs were strong and vigorous; accessories were rich and varied.
- Paintings and sculpture became important units.



vitality were well designed and crafted. Colors were strong, brilliant and polychromatic. By 1520, Italy was in a period of transition is called the mannerist period or late Renaissance which reflected the individualism of its creators.



High Renaissance: 1490 to 1580

This is an age of great architecture, furniture and garden mature and assured. It has more concern for careful total planning. The plans are rectangular and focused around open courts and showed command of strong axial relationships. Architecture became more personalized with included emphasis on three-dimensionality. House and gardens were designed together; the landscape was composed with stone walls, balustrades, seats and sculptures, small fountains and cascades; with the many greens and textures of foliage. Interior walls were enhanced with paneling, posters and frescoes as well as with tapestries, velvet, and gilded leather.

Some of the ceilings were made impressive with coffered (recessed panels) carving and color. The floors were frequently of inlaid marble. The furniture is bold, brilliant carving with whole classical designs from acanthus leaves to rosettes. Benches, stools & chests were in common use for seating but padded chairs became more prevalent. Tables often supported on carved pedestals or turned legs were in varied in size and shape. Chests of drawers were introduced. Textiles marked by ornament in design and color and by great technical skill in weaving, included velvets, brocades and damasks with formal, conventionalized patterns of foliage and animal motifs [4].

Accessories were delicate with Venetian glass, Cellini metal work and ceramics of tremendous richness and

Italian baroque: 1550-1730

Movement through space was valued more. Plans were more magnificent with exciting designs. Rectangles and cubes were used for their stabilizing qualities while in stairway design—curves, ellipses and diagonals were used. Exteriors were simple to sustain the impact of the plastic ornament at windows and entrances. Hill sides were sought as the ideal terrain on which to build monumental cascades, fountains and lavishly curved stairways. A smooth, realistic sculpture of people and animals is the midst of great, rough rocks and splashing water. There is a sequential contrast of room size and shape, the art, and kind of light. It is often integrated with sculpture, painting and ornament to destroy the solidity of walls and ceilings.

Furniture had twisted furnishings, broken and reversed curves, bold carving, inlays and appliqués of

brilliant materials baroque furniture seems emphatic. Chairs were heavily carved and often gilded and were upholstered in large patterned velvets, silks and shaped leather with nail heads used decoratively. Tall cabinets were decorated and the variety of beds ranged from dramatic four posters to those with large, painted panels [5]. Mirrors were larger with rich and heavy frames. Textiles and accessories became larger in scale, more and livid, and free in design richer surface finishes with abundant decoration. A wide range of colors was used.



Spanish renaissance: 16th century

A tense combination of starkness relieved by concentrated embellishment.

Early Spanish renaissance

A passion for intricate design such as starless shapes and very small, intersecting, geometric patterns continued. Plate risqué (plate ros-silver smiths) was an application of energetic surface ornamentation to had only a minor effect on all. Rooms were arranged around all open patio to serve both as a living area and a means of getting from room to room (except in small houses). Bright sun, extremes of temperature and scant rainfall led to thick masonry walls, rather small, widely spaced windows, and gently sloping

tile roofs. Mostly plain exteriors, few had ornament at unexpected places as loose and non-functional or rich and poetic.

Gardens were a blend of monish and Italian concepts with an emphasis on seceded patios enlivened with water, tiles, sculpture, and ornamental urns. In larger gardens, many geometric units were linked together. Rectangular rooms had plain or painted plaster walls enlivened with leather, fabric hangings or polychrome tiles.

The proportions of furniture were square, heavy structure and ornament fitted the forms. In large homes, public rooms had a raised platform with two ornamented chairs, a table and a cabinet. Chairs had leather seats and backs or were made softer with velvet cushions. Ornamentation of tables and cabinets in lays of silver, ivory, ebony and other rich materials. Wrought iron was used as supports for furniture the entire pieces of furniture. Cabinets, i.e. varguenos (chests with drop fronts and supported on a table or chest) were a distinctive achievement.



Spanish High Renaissance or Desornamentado: 1556 To 1600

A style followed in some public buildings-unadorned, austere and had no effect on domestic architecture and furnishings.



French Renaissance: 1500-1643

Many houses continued to be built around 4 sides of an open court, but others spread their wings into U or H shapes. In interior design, regularity and symmetry of the total mass and of the window organization, together with a clanical emphasis on horizontality and order, brought a new kind of harmony. In the early phase the gardens were related to the dwelling but not integrated with houses like in Italy. Beamed Gothic ceilings were continued; walls were covered with tapestries, leather damask, and painted plaster or wood paneling [3]. Fire places became the dominant features. Geometric and conventionalized foliate motifs were combined with grotesque figures. Oak with polychromatic painting and ebony was used.

Chairs were smaller in size and made comfortable with flat cushions or with fixed upholstery. Tables were heavily supported on carved bases and turned legs. Beds had four posts for curtains or a regal canopy cabinet was doubled bodied with a slightly narrower upper portion.



Spanish baroque or Churrigueresque -17th century

This was not suited to any domestic architecture other than palaces. Doorways and windows were more ornamented. Some walls and ceilings were frescoed. Plain, plastered walls, beamed ceilings and inlaid floors heightened the intensity of the furnishings. Chests covered with leather and with designs outtened in nails were common. Varguenos were enhanced with ivory and bone, tortoise shell and other unusual materials. By the end of the 17th century, foreign influences had become powerful [6].

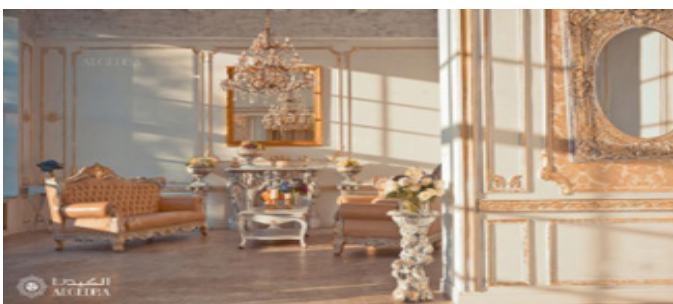


French baroque/Louis XIV style: 1643-1715

Larger houses were formal, regular and rectangular, built around courts open on one side. Exteriors were proportioned, gave dignity and power, and elegance. Gardens were symmetrical and treated the architecture in their plan and in their profusion of formal terraces, balustrades, broad flights of steps, statuary, trimmed trees and shrub, pools and fountains. Public rooms were large, very formal and purposeful with large-scale ornament and costly craftsmanship. Wood walls were painted to show off the gilded carving and furniture was secondary with bold accessories. Furniture was large in scale with many big s-curves in the arms and stretchers of chairs and in the supports of tables carving represented animal legs, water lilies and sphinxes to tools.

Sofa and chaise lounges were much in vogue. chairs upholstered in cloth or leather, ranged in order of rank from the throne chair to arm chairs and chairs with backs, then to joint stools and folding stools and finally to hammocks. Chairs legs were scrolled, flat or turned and molded arms filled the back in great curves. Tables, rectangular and curvilinear came in special purposes for storing books, hats and the like. Commodes with drawers for clothes appeared and flat-topped bureaus for desks.

Furniture was rich and varied with elaborate inlays of tortoiseshell, horn, ivory, brass, pewter, tin and mother of pearl were popular and painting was as red, grey green, gilt and silver. Boldly figured floral designs, velvet, satin, needlepoint and Gobelin tapestries, printed linen and cotton were the major fabrics.



French rococo or Louis xv style: 1715-1774

Plans were compact and coherent, convenient room arrangement, segregation of group and private living space, rooms designed for special purposes. Pleasant variation of room size and shape in terms of function and provision for parts of circulation to make rooms private. In smaller houses, the courtyard was eliminated and plans were simple rectangles. House exteriors were restrained with minimum ornament. simple moldings around the closely spaced windows, wrought-iron railings, a delicate cornice, and well-mannered ornament around doorways and windows accented the subtle proportions and good workmanship. Paved terraces and gravel walks, neat but not fancy beds of flowers, and orderly arrangement of shrubs and trees made the small, intimate gardens of this period suitable for outdoor living. Rooms were small in size, and delicate in scale. Walls were divided into wide and narrow panels with curved moldings. Mirrors were used for brilliant reflections. Gray, light colors such as pale rose, light green, turquoise, and many yellows emphasized the light-hearted forms

The cabriole leg was retrained and the legs and seats of the chairs were smoothly joined. Seating was dimensioned, shaped and softened with loose down cushions, chaise lounges, sofas and ottomans contributing to cordiality and comfort. Tables supported by graceful cabriole legs continued in great variety for specialized purposes. Walnut and ebony were by a variety of domestic and imported woods, including rosewood, mahogany, satinwood and fruit woods. Marquetry was used to decorate many of the surfaces. Beautifully shaped metal appliques continued as a favored type of enrichment. Textiles were asymmetrical in the pattern. Flowing, interlacing, delicate flowers, foliage, ribbons, and shells wandered with a deceptive air over the smooth, fairly woven silks as well as on the heavier needle points, tapestries and retours. Printed cottons (toiles de jouy) portrayed pictorial scenes in monochromatic colors for those who could not afford the more expensive silks.





French Neoclassicism 1750-1815

Early Neoclassicism or Louis XVI Style: 1750-1793

Exteriors were marked by continuous, straight lines, simple surface and details. Wall panels were framed with detailed small, their moldings filled with painted, textiles, wallpaper or with mirrors. Cornices were emphasized with clear distinction between vertical walls and horizontal ceilings. Chairs and tables had their, straight legs emphasized by vertical channels. Backs were squared off or circular. The furniture was painted grayish white, gray green and other soft tones and lacquered in black and gold. Upholstery with delicately colored brocades, embroidered satins and shaped velvet in small floral patterns, feather motifs or stripes.

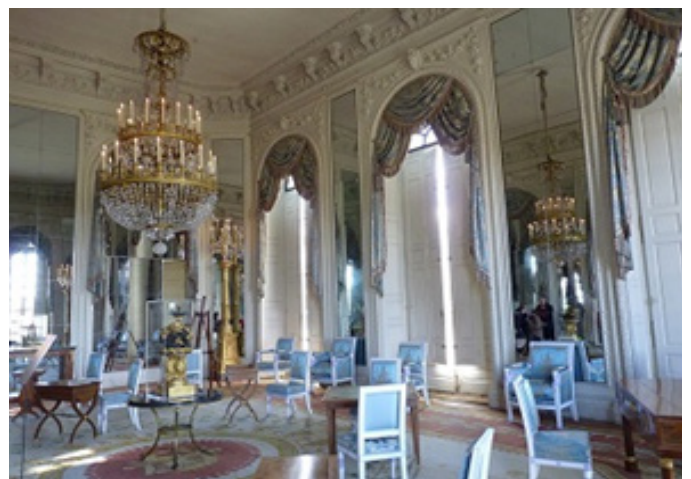


Late French Neoclassicism or the Empire Style: 1804-1815

Exteriors were simply bounded by plain stucco or

stone walls, penetrated by well spaced windows. The gardens were similar in character to the houses. Simple, masculine with breath of treatment. Columns and pilasters divided the walls into large panels painted in rich colors. Painted friezes and panels over doors added interest windows were curtained and textiles were hung in sweeps, draped or stretched over the entire walls. Harsh militant reds, greens, yellows, and blues were the dominant colors. Heavy, solid, proportions absolute symmetry and beautifully grained surfaces with little carving, gilt bran or bronze decorative castings were basic characteristics.

Beds or like boats with richly scrolled heads and foot or suing to the same height; textiles were enriched with isolated motifs, rosettes, torches, bundles of reeds, the letter, and bees.



Eclecticism and Expts: 19th Century

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. 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 new and original. Eclecticism became the accepted mode, usually is a modified French baroque, with its

emphasis on pure spatial design and without much thought for functional or structural problems. The art movement was spread around 1896 with was a reaction against eclecticism.



Continent wise, different architecture styles were present in the past which is discussed below with their distinctive features.

English renaissance: 1509-1649

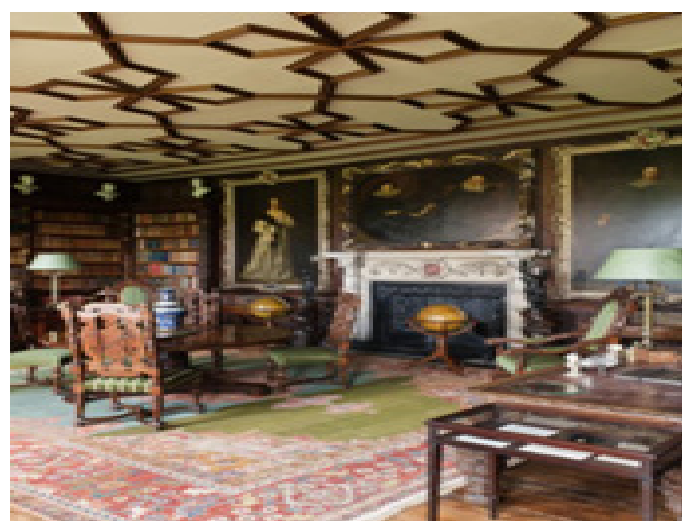
- It includes Tudor Elizabethan (1509-1603) and Early Jacobean (1603-1649)
- Plans, exteriors and gardens became more regularized
- Rectangular openings super sided pointed arches
- Ornament was bounded by frames
- Halls of larger homes became smaller and planned only for the family and guests
- Windows were big in size
- Wood wainscoting divided into small rectangular panels, covered all or most of the walls.
- Fire place and chimney in the wall had come into existence.
- Furniture became more plentiful and comfortable
- Oak was the favored wood
- Over size, melon-bulb swelling on vertical

members was a distinctive feature

- Solid pieces with drawers in the top, huge beds were laden with miscellaneous ornamental details.

Early Jacobean Style

Architecture became more formal and ordered. Ornament was more harmonious with form. Long galleries were with large windows and often running the full length of the house and by a series of smaller, more private rooms. Corridors were introduced to channel traffic around. Plans ranged in size and shape from small, simple homes to large country houses built around one or more courts. Symmetry was limited to a careful alignment of windows more simple and horizontal manner, and clanical molding and decorating around doors and windows. Glass was the common material used for expansive windows, even to window walls in the long galleries. Lawns and woods were planned and planted for use small garden units were enclosed by walls or hedges.



Often these were square and divided in to 4 smaller squares to were planted in inter woven designs worked out in flowers and foliage called knot gardens. High and low trellises, arbors and summer houses were in favor with broad terraces on the sides. Stone work and water were used sparingly.



Asymmetrical balance prevailed.

Windows are small, frequently grouped and asymmetrical. Windows are of the casement type and fitted with small, diamond-shaped glass set in bad frames. Such houses were built of heavy oak posts and beams and at first the spaces between were fitted with wattle and dumb (twigs and clay), later with brick or stone. Then clapboard siding was done and was painted dark brown or red. Interiors: rooms were small, rectangle spaces with low ceilings of exposed, heavy beams and very large, unornamented fireplaces; floors were beaten clay; then wide oak plants were used. Furniture was a combination of simplified medieval Elizabethan and Jacobean influences. Various woods were used for their special properties soft, easy-to-work, but durable pine-close grained maple was favored for turned parts and tough oak, ash and hickory for strength as in the supports of chairs.

United States

Along the attractive coast the engineers rapidly gained leadership as their homes and furniture were the most lasting. Dutch chiefly around New York, built city houses with steeply gabled roofs and door mats and their frame houses with sloping roof to cover the long front porches. In and around Pennsylvania, Germans established a tradition of building charming houses of stone. Spanish developed outdoor, roofed galleries is the humid atmospheres of the west indies and central America

Early colonial style: 1630-1730

In this era people were hard-working, struggling for religious freedom and physical survival was of utmost concern. Neither they had time nor inclination to search for beauty, self-conscious individuality, or architectural style. Immediate need for protection forced them to live in caves, dugouts or poor structures. Back home designs were affected by the climate the available materials and the scarcity of craftsmen.

The aim of this design was to use and economic character of the design was straight forward, strength and direction to medieval houses; crude and uncomfortable. Design was highly unified with number of varieties, symmetrical or a symmetrical balance; rhythms decisive and rectangle. Size: no larger than necessary for basic needs. Scale: moderately large Shapes: strong, basic rectangularity; minimum of softening, transitional forms. Ornament: minimum of applied ornamentation. Colors were natural materials; wood, brick, stone, metal, and wood. Plans were small, compact, simple rectangle divided into a small entrance area at one side with a tiny stairway to a low attic and with one MPR for living, cooking, eating and, storing and dominated by a large fire place to served heating, lighting and cooling. Early houses had large, central chimney.



Colonial Georgian style: 1700-1790

- Due to the included prosperity, people had a margin for leisure
- Referred to as the age of architectural books.
- Homes were smaller and less elaborate

Houses became larger with more separate rooms and circular was improved by a spacious central hall with a single central chimney. Strict symmetry was there. Exteriors were simple symmetrical, rectangle mass with a pitched roof; a long side facing the street; centered doorway emphasized with simple moldings, pilasters, columns, pediments, or a small porch. Vertical window with two double-hung sashes filled with small rectangular panes, slightly emphasized by moldings or pediments and dark shutters were found. Cornices ranging from simple projecting moldings to complexly ornamental types, forming transitions from wall to the roof were seen. Gardens were modest, on smaller sites, lawns and formal gardens were reduced in size. Hands some fences, pergolas, and trellises of wood painted white accented the composition. Sweeping expanses of lawns with well-placed trees were dominant features on large properties. Bedrooms and living rooms share an architectural treatment of walls and ceilings; fireplaces are treated as focal points.

- Frames of varying degrees of emphasis outline windows and doors
- Renaissance, baroque and rococo decorative motifs are freely combined
- The interiors were more open and spacious. Rooms were larger with higher ceilings.
- Windows were much larger and more numerous.
- Openings between rooms were introduced in size. Wood paneling was done from floor to ceiling. Plaster walls covered by paper or fabric were painted in light, pastel colors or more positive intense tones

Furnishings: Lightness, elegance and curves supplanted the sturdy angularity of 17th-century designs were a basic motif. Walnut and mahogany were the major woods. Maple and pine were used for country houses. Seating pieces were shaped to fit the human form [3]. Upholstered coaches and chairs including the comfortable wing chair became popular. All wood Windsor chairs, with combined strengths, light simplicity of construction, and comforts came to America around 1725 and were made in many

forms; with or without headrests, writing arms, and drawers under the seat.

Tables-gate leg types were succeeded by those with cabriole legs and drop leaves, later enlarged by adding semicircular ends, and were used along with rectangle side or serving tables. Rimmed tea tables, circular stands supported on tripod bases, and card tables with sturdy legs were widely used.



C.American Neoclassicism: 1790-1850

First inspired by Rome and then by Greece, architects sought dignity and grandeur in simple monuments with classical motifs.



D.Federal style, roman Revival or post-colonial style: 1790-1820

Though roman architecture was tempered by French

and English influence; Virginia and New England had different results. Ample windows and broad openings between rooms made them seem spacious beyond their dimensions and column and cornices and other classical elements. Bilateral symmetry was followed. Toward the river, an expansive semi-circular lawn has widely spaced trees around its boundaries to frame views of the river [3].

In New England, the federal style was influenced by colonial Georgian work -The influence of Robert Adam's simple waves and slender proportions was there. Wood detailing was refined, moldings were there and columns were greatly attenuated. Rooms were planned for specific purposes. Curving stairways were free from the walls. Large, rectangle, three-storey manses of red brick or painted wood were retired only by the windows and doorways. Low-pitched roofs were more or less obscured by balustrades. Earlier houses had one-stony entrance porches supported by columns, but later slightly recessed entrances framed with delicately detailed side and fan lights were favored. Rooms were simply treated. Paneling practically disappeared and the delicate detail around openings was of wood or plaster. White and cream were used for woodwork and plasters, sometimes. Ceilings became higher and windows with their bars between the panes were wider and taller.



E. Greek revival -1820-1850: Inspiration came from Greek temples

House plans showed great diversity and originality. They were compact or extended, symmetrical or not. A T-shaped plan was used in city houses. Rectangle rooms were the norm. Two stony colonnades across the central portion were common, often with lower wings on each side or an awing projecting from the rear. Simpler dwellings used only small pilasters at the entrance and restrained moldings. Walls were treated as simple planes of plaster, sometimes marked to imitate stone; they were also of brick, often painted or of wood. Roofs were flat and still took care of rain and snow.

Indoors had a severe, elegant clarity with high ceilings, tall windows, and plain walls. And the very large openings between the front and rear living rooms. Furniture was heavier, more impressive, and clumsy with empire designs. Moldings were coarse; carving more naturalistic and plain surfaces replaced the inlays of the Sheraton style. Bold acanthus leaves and scrolls, lion's paws and sphinxes, and other roman and Greek motifs came into general use [3]. Typical settees were fashioned with flowing forms, and elegant, and awkward was adopted from classical couches. Sideboards and secretaries became heavier and more marine and wardrobes with gilt-decorated columns held clothes. Tables were often supported by short classical pedestals with 3 or 4 legs curved outward. The furniture had a dark stain on the wood and intense reds, greens, and blues in the upholstery





F. Gothic Revival 1840-1880

Pictures green rather than purity, surprise rather than conformity were a new aim. Irregularity of plan and exterior blossomed in rich variety. Bay windows and recessed porches broke the man of the building. Tall pointed arches, crenulated towers, and complex, steeply pitched roofs emphasized the vertical. Balconies, windows, and gables were hung with intricately carved open work. Interiors were long, hall and narrow in proportion and dimly lighted by small, curtained windows [6]. A predominance of dark colors, patterned walls and carpets and a profession of machine-carved, Pseudomedieval ornamentation contributed to a heavy-handed informality. Gothic structural and decorative elements were applied such as pinnacles on bed posts, butterres on chairs and pointed arches. Much of the furniture followed the Victorian style i.e., conglomerate ornamentation desired from many sources.



G. Romanesque revival: 1870-1890

It was headed by heavy Hobson Richardson. Plans were orderly but creatively varied. Interior spaces

flowed from room to room. Windows were grouped in continuing bands. Country houses were low with broad roofs carried out over porches and terraces. Furnishings still continued to overwhelm interiors with Victorian profusion.



Analysis

In the 20th century, the design of contemporary homes' interiors was frequently associated with traits specific to modernism, such as plain, geometric, abstract, and simple settings. The goal of modern design was to be the antithesis of earlier design eras, which used heavy textures, carvings, and wood tones throughout the house. Many people regarded these elements as representative of the 20th century's modern interior aesthetic since they indicated a high level of practicality in interior design. As a result, functionality is a key component of interior design. The majority of spaces created in this century used neutral hues as well as various shades of black and white.

Bold accents are frequently utilized to draw the eye away from the neutral tones and create a focal point. A "less is more" philosophy was fundamental to minimalism, which was used to design the space. This indicates that there aren't any extraneous details, like openings, walls, or the usage of too many materials, colors, or textiles. Although it may seem that minimalist designs are created with ease, careful planning is required to make sure that only essential aspects are incorporated in the overall design. The simplest method of deliberate reduction is one way

to achieve simplicity. The 20th century saw a shift in the way that interior design was approached, with more emphasis on the principles and components of design, materials, color, and space planning.

The 21st century's interior design landscape draws inspiration from the 20th century and incorporates modernist-era aspects that have seen considerable improvement. The advancement of time has resulted in an evolution of interior design. With numerous definitions of its design traditions, the style of 21st-century interior design is still being determined. However, some fundamental patterns can be noted. Modern interior design is characterized by minimalism, the use of straight lines, and some degree of asymmetry. Efficiency and elegance are employed to convey a straightforward complexity in a location.

Modern interior spaces are thought to be spontaneous, varied, and unorthodox thanks to emerging technologies, where designers are given complete creative license. Bold, asymmetrical geometric forms, an emphasis on comfort, the use of environmentally friendly, sustainable materials, extensive use of natural light, sophisticated colour schemes, and strong silhouettes are common characteristics of these interiors. With the design of these interiors, each space is said to have its personality. Also evident in the 21st-century design of interiors includes creating spaces that have an industrial aura, where materials are exposed to add character to the space.

The necessity to conserve space has increased, which has resulted in smaller, more intelligent places and the popularity of space-saving furniture and methods. When it comes to design, care was given to materials, color, and space planning, according to the conclusions drawn from the examination of interiors in the twenty-first century. Little to no thought was paid to the architectural style during the process of interior design and implementation. To create timeless rooms, 21st-century interior design draws on elements from its predecessor.

Furniture made in the 19th century (1801–1900) was extremely creative and intricate. Popular Gothic design trends included elaborate cut-out motifs on chairs. The wealthy frequently sat on intricately crafted chairs at feasts. Early American furniture was simpler and more functionally designed; simple chairs and stools for seating and basic drawers for storage were frequently constructed of cherry or walnut because they were easily bent through the

steaming process. Modernism: In the years following World War II, designers and artists with origins in Germany, France, Spain, and Japan encouraged the creation of simple, sleek furniture. During this time, chairs that combined functional seating with beautiful designs were particularly popular. Aluminum and iron are common materials used in sleek and geometric contemporary designs; iron kitchen/dining room tables are among the most popular kinds. Contemporary furniture refers to all modern or recent furniture designs, from the 1970s onward, from all over the world.

The development of Jacobean interior design took place in two stages from the start of the period until the creation of the Commonwealth in 1649. The first was reserved for the affluent and limited to large homes and palaces; it included opulent and extravagant furnishings as well as pricey textiles and materials.

Even though they lacked expensive materials, less affluent homes frequently used adornment and decorating. Interiors during the Jacobean era frequently used plain Tudor paneling and sporadically featured Perpendicular vaulting styles. Many entrances, fireplaces, and other interior features, which were frequently framed with classical shapes, displayed influences from the Renaissance. Similar to Jacobean architecture, classical ornamentation such as pilasters, scrolls, balusters, fretwork, and strapwork was frequently used in interior design.

Furniture from the Jacobean era frequently featured symmetrical rectilinear designs. For instance, both chair and table legs were designed to stand perpendicular to the floor, and chairs had straight backs and rectangular seats. For the first time, artisans started creating furniture that could be viewed from all angles. The majority of medieval furniture was so big and heavy that it was never moved and could only be seen from one angle.

Furniture from the Jacobean era got lighter and more portable. Cupboards, beds, benches, and settles were incorporated into walls frequently. The folding table developed around this time, and linen chests or coffers were widespread. Basic furniture designs were rather simple, but they were frequently elaborately carved, and embellished with classical-inspired scrolls, columns, and arches, as well as beautiful geometric patterns. Mortise-and-tenon joints and oak were the main materials used to construct Jacobean furniture.

Occasionally, furniture designers will utilize exotic woods or paint wood black to mimic Asian lacquer. For decoration, exotic materials like mother-of-pearl were employed.

Conclusion

The analysis revealed that from the 16th to 19th century, architectural styles, material use, and design principles and elements were the main factors that designers took into account.

The 20th century saw attention paid to design principles and components, as well as to materials, colour, and space planning. Compared to the 20th century, less attention was paid to any single architectural style. But in the twenty-first century, the following factors were taken into account: design concepts and elements, materials, colour schemes, and space planning, with little to no regard for architectural style. The study has also demonstrated how the notion of interior design has steadily shifted from modernism to post modernism, which places a great value on the client and aspires to please him. Moreover, modern interiors seemed to be the extension of traditional/ancient designs but in a stylized manner. Interior designers have linked interior design with architecture to create aesthetically beautiful interiors, which had a significant impact on architecture.

Future scope of the study

As the current study was focused only on American and European interiors and architectural elements, similar studies of different geographical regions can be taken up. Comparisons can be drawn in respect of design considerations between interiors and

architectural elements of three centuries namely the 19th, 20th, and 21st centuries.

Conflict of interest

All the authors declare that they have no conflicts of interest.

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