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# Decor as a Way to Form a Style in a Modern Interior

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**Abstract.** This article discusses the problem of understanding decor and decorativeness in modern architecture and interior design. Except the traditional representation of decor as decoration, and an additional, unimportant part of the external and internal space of buildings, there is a broader and more complex concept of decor as the entire non-constructive part of a building. It has been established that in modern interiors the decor at the level of four main indicators is actively manifested. This construction / shape, material of manufacture / decoration, technique / technology of creation, lighting. Each of these indicators has unique characteristics. For example, the constructions have proportionality, streamlining, geometrization, symmetry, asymmetry. The material has texture, texture, color, etc. Let's pay attention to the fact that the decor, if you look at it widely, it is directly related to the category of style. It seems that decor in interior design is a kind of way of materializing style. It is a tool that makes aesthetic representations of beauty and harmony real. It has been established that decorativeness is different. The decor is a system of elements that are united by a single artistic idea. The style orientation depends from changes in decorative elements in interior design. The free use of various style elements in modern interiors allows expressing the creative approach of the designer and the tastes of the customer. Style elements also open wide possibilities for choosing the design of the space, i.e. its decoration in a broad term. Thus, decor can be considered as one of the keyways of shaping style in a modern interior. The proposed concept allows you to expand your understanding of decor in art.

## 1. Introduction

Currently, in the design and construction of buildings and structures, the design of the internal space occupies an important place. Interior design is relevant both when creating a new object and when renovating existing ones. If design changes in the structures of buildings are often difficult, then the changing of interior space by the changing of decorative finish of the walls, ceiling and floor; the replacing of furniture, lighting elements and other interior elements to perform are easier. It's providing a wide range of opportunities for the designer's and customer's imagination.

In recent decades, in Russia and in the world, the demand for design solutions in the field of interior creation has been steadily growing. At the same time, one cannot but pay attention to the fact that the comprehensive accessibility and external simplicity of the work of the interior designer, in comparison with the same architect, leads to the fact that many problems in the field of interior design are perceived as insignificant and still remain unresolved.

One of the key problems of modern interior design is, according to the authors, the problem of the formation of style in the interior and methods of its creation. This problem is partly related to general trends in the development of style in the art of the XX - early XXI centuries, when the so-called "great styles" of the past were replaced by a significant number of various style trends, which are evaluated



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in different ways by art critics and are still in the stage of comprehension. Let us recall that, the style in art is often called “the stable unity of the imaginative system, expressive means, that characterizes the artistic originality of certain aggregates of art phenomena” [1], “... the aggregate of artistic means characteristic of some works of art. artist, era or nation ”[2].

Thus, the style implies a certain unity of formal elements in which the artistic image is manifested. In the history of art, the concept of architectural styles has been formed. It's includes a set of characteristic features and signs in architecture, that in the features of the functional, constructive and artistic sides are manifested [3-7]. Today, a clear generally accepted concept of style in interior design, interior style has not developed yet.

Let's pay attention, to the fact that the description and study of specific style and design features in interior design for a long time were within the framework of the general study in the history and theory of architecture. Almost every historical overview of the architectural style, whether it be Baroque, Classicism, Art Nouveau or Constructivism, includes a section on the formation of the interior style. Interior design is still not perceived as an independent field of activity in architecture. Its scientific study lags behind the study of similar problems in architecture.

This situation is to the relative variability of the interior environment, that can change not only depending on the historical and cultural conditions, but also on the wishes of the owner. Variability of interior solutions in stable architectural objects makes is not always possible to talk about style interior traditions. The fact, since the longer the life of the building, the more changes, compared to the original version, have been made over the centuries. Nevertheless, in the history of interior design, certain stable stereotypes have developed; they make it possible to roughly determine a particular style in the interior. The Loft, Scandinavian style, Country, Provence, Eco-style, Neo-style trends (Neo-baroque, Neoampire, Neoclassicism, Neo-modern, etc.) that have become popular in the XX century indicate that there is currently a vital need for understanding, classification these style trends. There is need for identifying the main characteristic elements that characterize a particular style. The authors think that, the decor is one of such dominant elements in interior design. This article examines a decor as a way of shaping style in modern interior design.

## 2. Discussion and results

The study of trends in contemporary art makes us think in a new way of existing concepts and terms in relation to certain art areas. A decor and decorative art are no exception in this regard. Recall that, a decor is most often understood as decoration, with fr. decor translates as decoration, comes from lat. decoro, avi, atum, are [decus]), decorate, embellish [11].

In architecture, decor is seen as a system for decorating a facade or interior. The decor can be simple, for example, the decor is painting the surface, and complex, for example, a combination of ornament, painting, sculpture in materials of different texture and texture. An important property of the decor is the visual combination of building or interior elements into an integral ensemble [3; 5; 6]. "Decorative art, any of those arts that are concerned with the design and decoration of objects that are chiefly prized for their utility, rather than for their purely aesthetic qualities" [12].

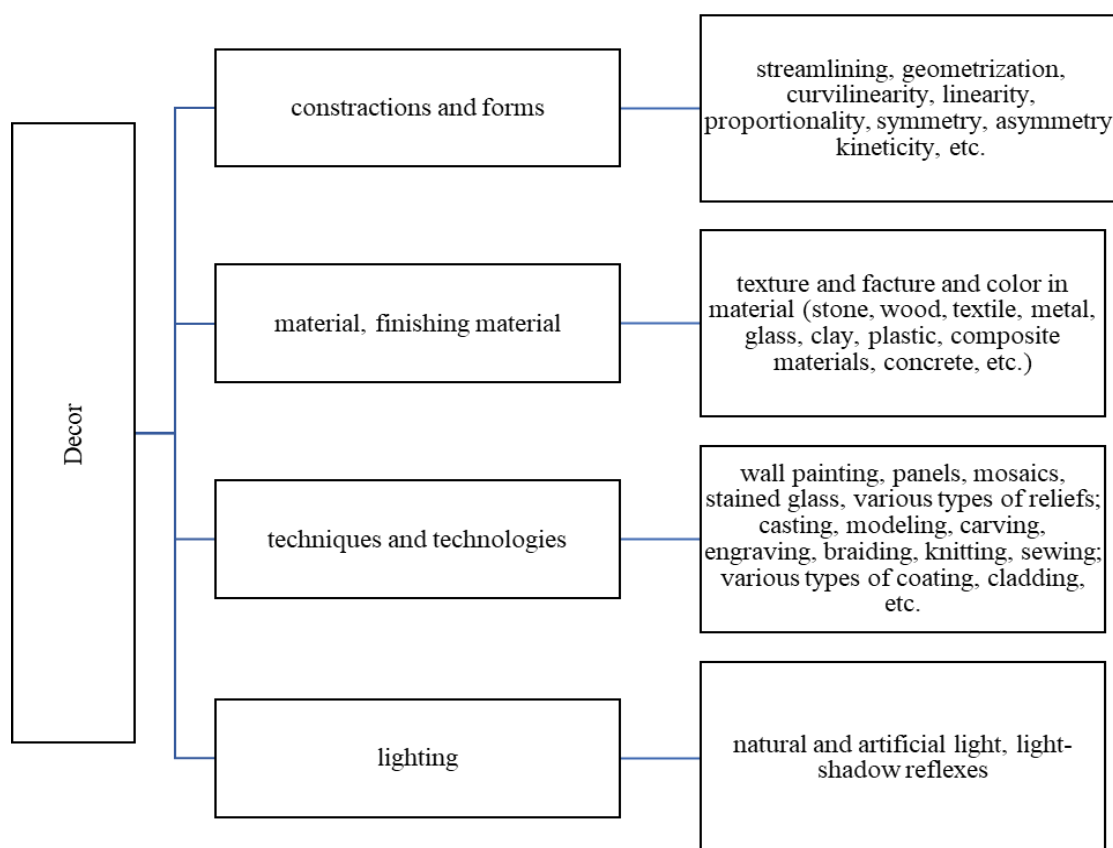
At the same time, decor in architecture is seen not only as decoration. “In architecture, decor is often understood as the entire non-constructive part of a building. Distinguish between active decor, corresponding to the structure of the building, associated with its function and form, and passive decor, which does not correspond to the articulations of the form and is used only to decorate the building” [13]. Thus, the decor is considered as part of the design of the internal and external space of buildings. The main task of it's not only in ordinary decoration, but in the artistic, aesthetic combination of various elements. For example, vertical gardening can also as wall decoration be considered [14].

In this sense, the term "decor" is closely related to lat. decor, oris adj. [decus], that denotes the quality characteristic “beautiful”, “beautiful”, “graceful” [11]. In architecture and design, "beautiful decor" means not so much the presence of "external decoration" as proportionality, harmony and

aesthetic integrity. Understanding the decor, as a holistic design of the interior space, acquires special relevance when studying modern interior [15].

We can select several indicators that are characteristic of interior decor. Let's pay attention to the fact that almost every element of modern interior design from the point of view of decor can be considered (see figure 1).

In a modern interior, material components can be filled with decorative functions: walls, ceiling, floor, window openings, as well as furniture, textiles, small sculptural decorative plastic (decorative vases, figurines, plates, etc.); accessories and appliances (clocks, lighting elements, household appliances), plants, etc. All these objects of the material environment manifest themselves as a part of decorative whole by means of several key positions-indicators, which in table 1 can be conventionally represented.



**Figure 1.** Indicators and characteristics inherent in interior decor.

1. Decor in the interior is manifested in constructions and forms. This can be seen on all elements: walls, ceiling, floor, window openings, furniture, textiles, small sculptural decorative plastics, household appliances, houseplants etc. The key characteristics for a form (construction) are the streamlining or geometrization of its constituent elements, the presence of linearity or curvilinearity in the contours, elongation, convexity, concavity, proportionality, symmetry and asymmetry of parts, kineticity (the ability for transform and motion).

2. The material from that the object (or the finishing material that covers the object) is created, are an equally important criterion for decoration. Interior design involves a wide range of materials, that its constituent parts are created. These are stone, concrete, wood, metal, glass, plastic, textiles, composite materials. For materials, the key characteristics are its color, texture and facture. Texture and facture are related to the visual and tactile perception of objects, as well as the associations that are caused by seeing and touching these objects. Usually, facture is a visual and tactile description of

the surface of an object and the nature of its processing (for example, the surface can be embossed, rough, ribbed, etc.).

Texture is the properties of an object's surface that says of its material and structure. The texture can imitate other material, for example, the texture of wood can be rendered on paper, plastic, etc. Designers actively use the possibilities of texture and texture when creating an interior. Color is also a key characteristic of the material and is actively used in interior design. Moreover, the visual effects that occur when using various textures and textures of objects, help additional variety in color are achieved.

For example, Figures 2-3 shows the texture, texture and color capabilities of decorative stone and decorative plaster. Let's pay attention to how the stone wall is a decorative dominant and forms the entire space of these interiors around it.



**Figure 2.** Decorative stone. Available from: <https://rehouz.info/dekorativnyj-kamen-v-interere-foto/> [Accessed 5th august 2020]



**Figure 3.** Decorative plaster, that rusty metal imitating. Available from: <https://yandex.ru/collections/user/cjbt6p2zxd1huxrpndfvprth1c/dekorativnaia-shtukaturka/> [Accessed 5th august 2020].

3. Techniques and technologies for creating products are no less important for the formation of decor. The interior design involves the use of various materials and structures, therefore, the techniques for creating interior details can be very different. Each material has a wide range of historically developed and constantly updated techniques and technologies for creating a product.

For example, monumental and decorative techniques (wall painting, panels, mosaics, stained glass), various types of reliefs; casting, modeling, carving, engraving, braiding, knitting, sewing; various types of coating, cladding, etc. In figures 4-5 show examples of decorative MDF panels (Medium Density Fiberboard) and metal mosaic.



**Figure 4.** Decorative MDF panels. Available from: <https://legkoe-derevo.ru/> [Accessed 5th august 2020].



**Figure 5.** Metal mosaic. Available from: <https://design-homes.ru/idei-dlya-doma/mozaika-v-interere> [Accessed 5th august 2020].

The modern interior is actively working with decorative materials. For example, thermo wallpaper. That changes its pattern depending on temperature (figure 6). Wallpaper with phosphor (luminophore) or fluorescent coating. The luminophore wallpaper is accumulating light in the daytime and glow at night, the fluorescent wallpaper is during the day they look like volumetric images. They glow at night thanks to the fluorescent powder. Designers also actively use the historical technique "lincrust" (figure 6). Rolls of wallpaper are formed from wood flour that mixed with wax, rosin, linseed oil. The relief surface is painted manually.



**Figure 6.** Thermo wallpaper. The pattern “blooms” under the influence of heat from the battery. Available from: <https://zen.yandex.ru/media/masterya/sovremennye-materialy-dlia-otdelki-sten-v-kvartire-5c907abb93a05800b39d4a31> [Accessed 5th august 2020].



**Figure 7.** lincrust technique. Available from: <https://vid-stroy.ru/vse-o-dizajne/sovremennye-resheniya-i-materialy/linkrust.html> [Accessed 5th august 2020].

4. Lighting is often overlooked when describing decor. However, the interiors of the XXth century are actively working not only with a color, but also with light and room lighting. Modern design solutions present a wide range of opportunity for observing and exploring the possibilities of working with natural and synthetic (artificial) light. Designers actively use local light sources, light-shadow reflexes (see figures. 2-3, 5).

Let's pay attention to the fact that the decor, if you look at it broadly, is directly related to the category of style. The decor is a system of elements that are united by a single artistic idea. The style orientation depends on changes in its elements in interior design.

Decorativeness is different. Many historical interior styles - Baroque, Classicism, Empire, Art Nouveau, etc. saturated with a significant number of small details in the structures of walls, ceilings, floors, window openings, furniture and textiles. These interiors are filled with small decorative plastics (figurines, dishes, vases, etc.). It seems that this is where decorativeness is manifested. When compared with the same High-tech and Minimalist styles, it seems that these styles are poor in decorative elements. However, it is not true. For example, in figures 7 and 8 show a kitchen in the currently popular Provence style and a Minimalist interior. Pay attention to the fact that in figure 8, the design and color of the lamp, table and chairs, walls, lamps and sofa take over the decorative function. Even a plasma TV and directional artificial light from light fixtures and lamps, as well as scattered natural light, in the context of this interior, perform a decorative function, they decorate the space. Thus, we can observe different types of decorativeness and decor. A similar situation in other examples can be observed (see figures 2,3,5).



**Figure 8.** Kitchen and living room in Provence style. Available from: <https://rehouz.info/dizajn-interera-v-stile-provans/> [Accessed 5th august 2020].



**Figure 9.** Margot Chollet. Minimalist interior. Available from: <https://deavita.fr/design-interieur/bureau-a-domicile/decoration-bureau-idees-interieur/> [Accessed 5th august 2020].

### 3. Conclusion

Thus, the decor in modern interiors has a strong influence on the formation of style. Note that designers often use the general style direction of "Classic", "Minimalism", "Provence", etc. Designers don't try to accurately convey all its constituent elements. The free use of style elements in modern interiors allows expressing the creative approach of the designer and the customer's tastes. It opens wide possibilities for choosing the interior design, i.e. its decoration in a broad sense.

As a result, in fact, each time a unique style for each interior is created, that to some extent reflects global trends. The main criterion is the aesthetic integrity of the space being created. Every detail of it must reflect the idea of the whole. Thus, the interior as a manifestation of the conventionally author's (designer + customer), individual style can be considered.

It has been established that, the decor in modern interiors can manifest itself in four main indicators: construction (object shape), material or finish, technique or technology and lighting. Each type is characterized by a few criteria that make it possible to form the decorative and stylistic uniqueness of the interior. Thus, decor as a way of shaping style in a modern interior can be considered. The proposed concept makes it possible to expand the understanding of decor and decorativeness in arts. It will allow modern designers and architects to purposefully use decor as a style tool.

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