



HISTORY OF BAROQUE IN INTERIOR DESIGNS

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History of Interior Design

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Outline

- **Introduction**
- **Italian Renaissance Architecture**
- **Examples**
- **Assignment**
- **References**

Objectives

1. Understanding the History of Baroque Interior Designs.
2. Gathering information about Baroque Interior Designs and furnitures.

INTRODUCTION

- The term **BAROQUE** once had a negative meaning.
- The name is derived from baroque pearls (**pearls with unusual and odd shapes**).
- Compared to Renaissance art, it was considered to be "over dramatic" and the architecture, "**over-decorated**"



Pearls with unusual and odd shapes

INTRODUCTION

- The BAROQUE style was first introduced in **1600** in **Italy**, and after that was spread across Europe.
- It is a style that uses exaggerated movements, expressions, and gestures in drama, tension, and grandeur in **sculpture, literature, dance, painting, and music**.
- **Baroque style** is the symbol of **power**.
- Baroque style spread throughout Europe, including Italy, Holland, France and Spain.

Influence Towards Baroque

- The Roman Catholic church supported the Baroque art style in response to the protestant reformation (a movement to reform the catholic church)-communication of religious themes with the viewer's direct and emotional involvement.
- The aristocracy adopted the baroque style to impress visitors and express triumphant power and control.



In the Baroque period, why people liked exaggeration?

- 1. Showing Off: The rich and powerful wanted to **display their wealth** and status by making things extravagant and over-the-top.
- 2. Exaggerated art and design aimed to make people feel **strong emotions and create a dramatic atmosphere.**
- 3. **Showing Religious Importance:** In churches, exaggeration was used to make people feel in awe of God's power and importance.
- 4. Exaggeration was also used in **politics** to show the **strength and authority of rulers.**

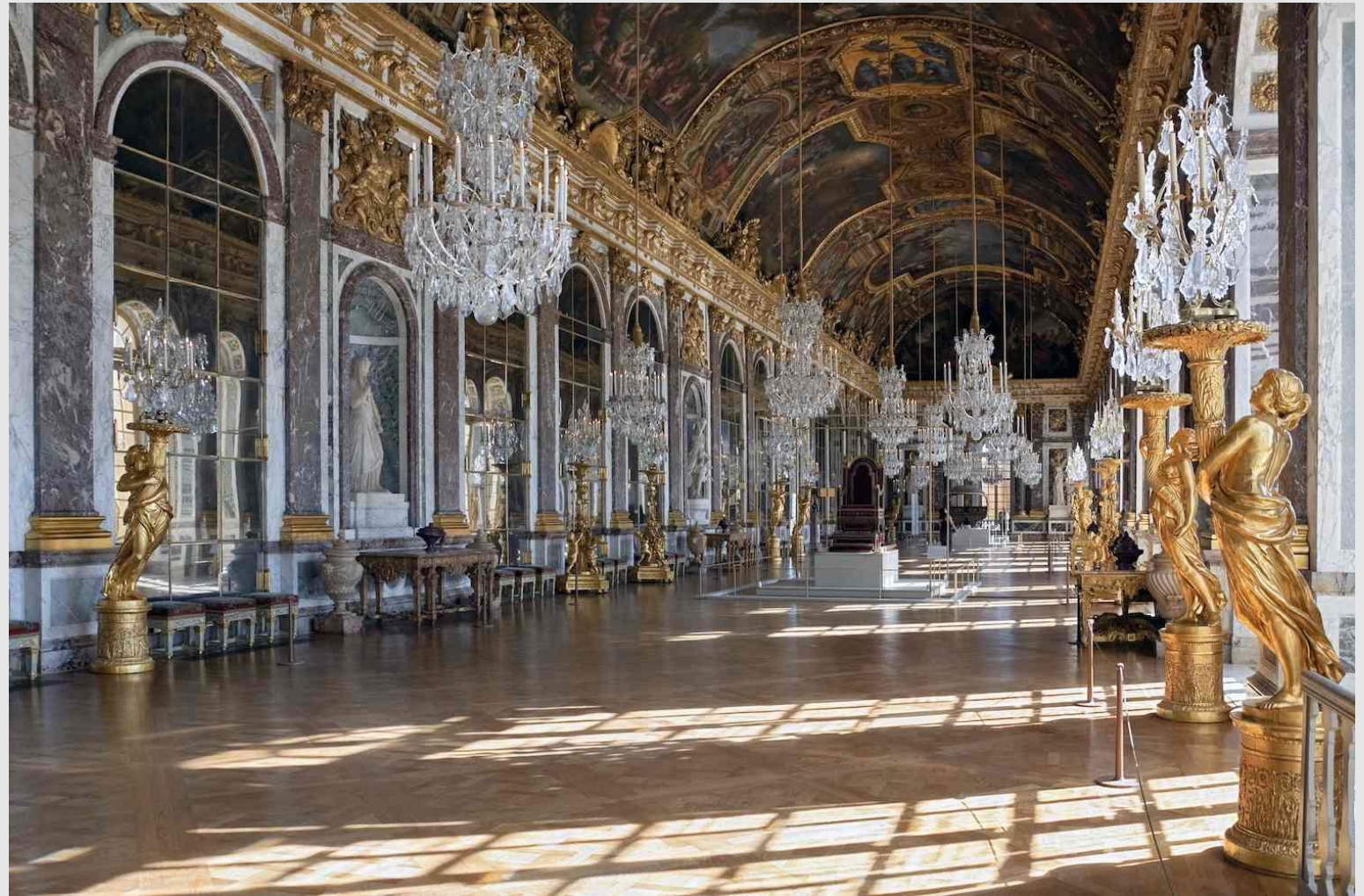




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Baroque Interior Design Characteristics

- Characterized as dramatic, opulent, and luxurious with rich colors, intricately designed furniture, gilded and ornamental accessories, and high-end textiles



Floors

- Floors are typically made from high-end materials such as solid wood or marble



Furniture

- Furniture is intricately detailed to accent embellishments with **curved legs**, **carved details**, and **gilding**
- Gold frames and gilding on statues and pottery are common



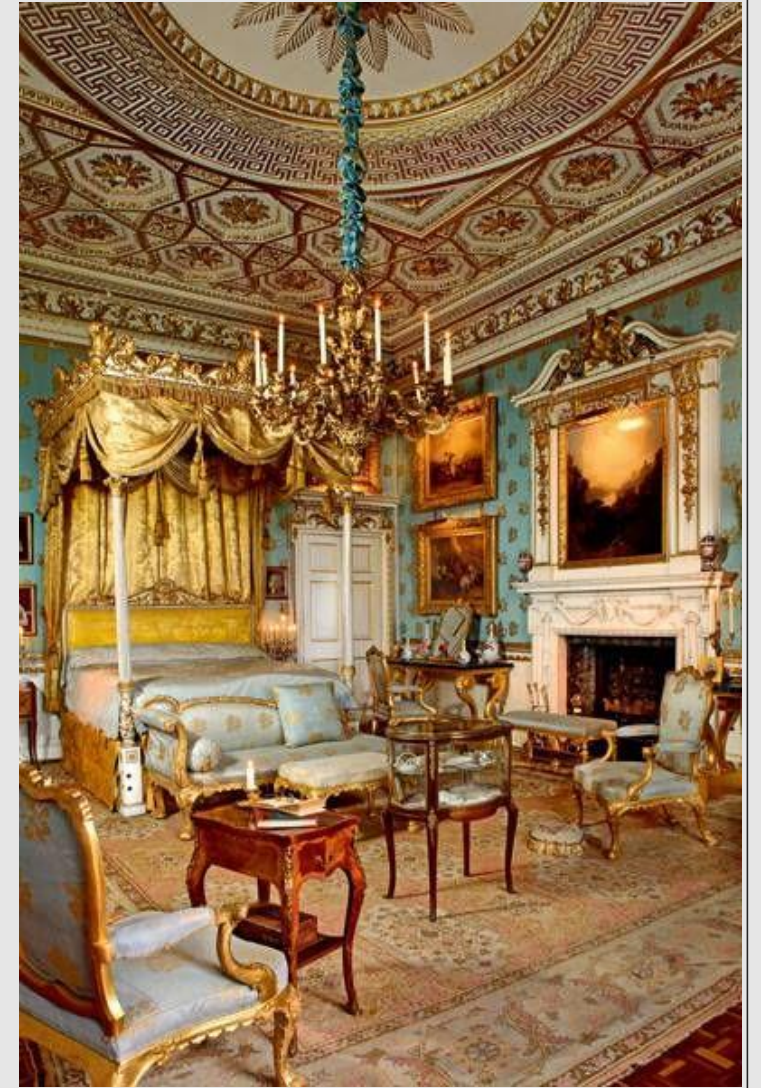
Accessories

- Large mirrors, crystal chandeliers, door knobs, and pulls are commonly used



Fabrics

- Luxury fabrics in damask and **floral prints** are used for upholstery, wall coverings, and floor-to-ceiling window coverings.
- Large room-sized, hand-woven rugs are placed to soften spaces



Foliage Motifs

- A profusion of plant life characterizes the Baroque style.
- Scrolling foliage and garlands of flowers decorate many objects.



Marquetry

- Marquetry is the laying of veneers of different-colored woods onto the surface of furniture.
- This novel form of decoration was learned from **French and Dutch** cabinet-makers.



Putti

The Italian word 'putti' meaning 'boys' is the name given to the chubby infants seen on many Baroque objects.



Crests and Initials

- Crests and initials are decorative elements often used to **personalize** furnishings, architectural features, and textiles.



Crests and Initials

○ Crests

Crests are **ornamental symbols** typically depicting family coats of arms, heraldic motifs, or other insignia associated with noble or aristocratic families.

These crests were often displayed on furniture, mirrors, and other decorative objects as a sign of prestige and lineage.



Crests and Initials

○ Initials

Initials, refer to **the first letters of a person's name or a family's surname**. In Baroque interior design, initials were often incorporated into decorative motifs, to personalize items such as silverware, textiles, and furniture.

They served as a means of **identifying the owner of the piece**



CHARACTERISTICS

Lambrequin Motif

- **lambrequin motif** refers to a decorative pattern or design inspired by the decorative **curtains** often used in the period's architecture and furnishings.
- Lambrequin is a French word for various applications of textiles
- The lambrequin motif in Baroque interior design is characterized by complex patterns resembling the **folds and layers** of fabric found in decorative curtains.



FURNITURE IN BAROQUE

- **Started in the 17th century**
- **Big and elaborate** pieces of furniture are the characteristics of baroque interior designs.
- The **gold color** is the most typical for this style.



CHARACTERISTICS

Caryatids

- Caryatids are **sculpted figures of wrapped female figures** used as decorative support columns, furniture legs, or pillars in Baroque interiors.
- They are often depicted in a standing position, with their arms raised to support an entablature or architrave.
- Caryatids serve both a **structural and ornamental function**.



CHARACTERISTICS

Wardrobes

- In Baroque interior design, wardrobes were fancy and grand.
- They were made of expensive wood and decorated with complex carvings and designs.
- They were big and impressive, both for storing clothes and for showing off in the room.



CHARACTERISTICS

CHAIRS

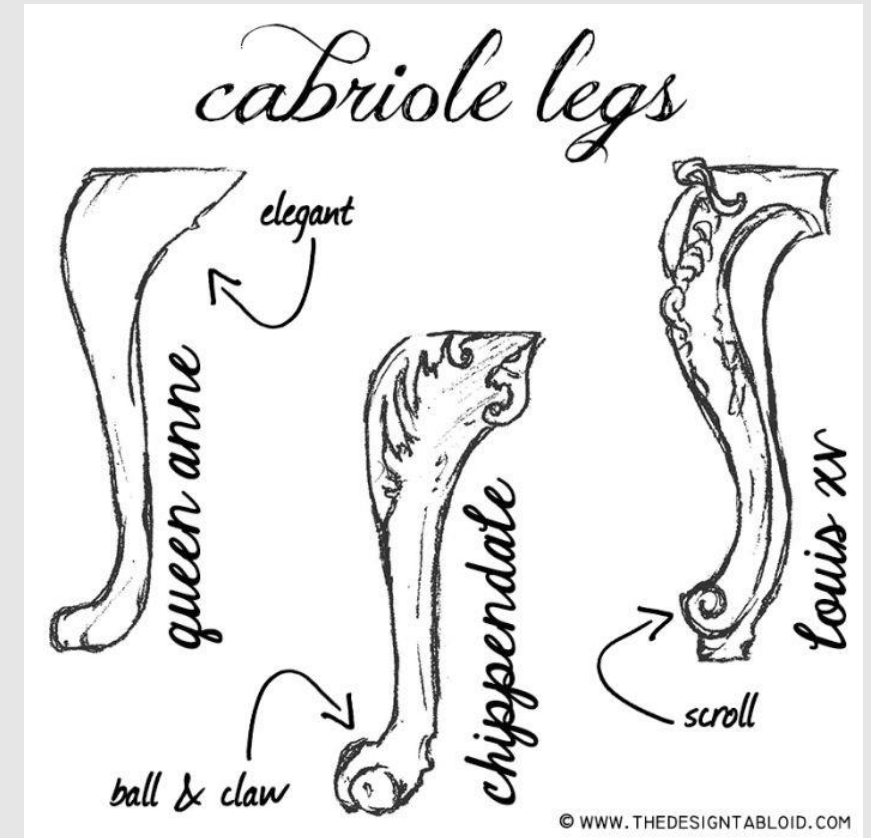
- Chairs were designed with high backs.
- Chairs were made from expensive wood and rich fabrics like velvet or silk.
- Chairs were intricately carved with detailed designs, such as scrolls, flowers, and mythological motifs.
- Chair legs were often curved or decorated with ornate elements like cabriole legs or paw feet.
- Chairs were not just for sitting; they were meant to stand out and add to the overall grandeur and opulence of the room.



CHARACTERISTICS

CHAIRS

Cabriole Legs: In Baroque interior design, cabriole legs are chair or table legs that curve outward at the top and then inward in a graceful S-shape, resembling the hind legs of an animal like a goat or a deer. These legs were often intricately carved and added a sense of elegance and movement to furniture pieces



References

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- Fletcher, B. (1919). *A history of architecture on the comparative method for the student, craftsman, and amateur*. Batsford.