

Decoding the influence of neo classicism interior design trends on contemporary interiors: The case of residence

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ABSTRACT

The objective of the present study is to analyze the influence of neo classicism interior design trends on contemporary interiors. Consideration of literary sources, visual analysis of architectural objects produced within the framework of neoclassical trends during the early part of the twentieth century, and visual analysis of contemporary residential buildings in India are the primary research techniques. The research discusses that the orientation toward classicist samples, the source of which is antiquity, can be seen in a very obvious and distinguishable fashion in certain architectural works. This orientation can be seen in certain architectural works. The origins of this perspective can be traced back to prehistory. In some instances, a number of different stylistic tendencies are brought to the foreground, such as, for example, a combination of elements that are traditional and elements that are contemporary. In other instances, one particular design is more prevalent than the others. The only time periods in which an interest in neoclassical designs can be found in the architecture of the Indian region are the pre-revolutionary period and the period of neoclassicism; however, this interest can be found in other time periods as well. Both in older public constructions as well as in more contemporary ones, where they have assumed a different appearance than they did in the past when they were first built. At the same time, it seems like an issue for the future to conduct a serious stylistic analysis of recently constructed buildings while situating it within the framework of the development of regional architecture. This is something that needs to be done in the future.

Keywords:

I. INTRODUCTION

After the United Kingdom granted India its independence in 1947, the country, along with the rest of the subcontinent, went through a period of quick transformation in many aspects of its economy, society, and culture. The modifications that were made during this time period had a significant effect, and they resulted in significant changes to the architecture of the cities. These changes also had an impact on the architecture of the surrounding countryside. These shifts were mirrored in the aesthetic qualities of the architecture, which comprised designs that were influenced by neoclassicism and included trends that were representative of British architecture as well as regional architecture. Neoclassicism also played a role in the development

of these styles (Sawant, 2021). In addition to that, the implementation of these modifications resulted in the incorporation of neoclassical design elements. It is conceivable that the maturing of India's industrial and financial sectors is responsible, at least in part, for the rise in the sophistication of residential building construction in the country. This is something that needs to be investigated further. The primary architectural characteristics of the neoclassical period have been preserved up until the present day, and as a result, they continue to play a role in the appearance of the design components that are used in contemporary residential buildings and houses. During the time that the British ruled the Indian subcontinent, neoclassical architecture emerged as a prominent style in the built environment of India's important cities. This occurred during the time period in which the British ruled the Indian subcontinent. During the period in which the British were in control of the Indian subcontinent, this event took place. In spite of this, even after gaining independence from the British, the architectural practices associated with the classicist style were not abandoned. This can be seen in the evident manifestation of the use of traditional techniques within the structure of contemporary residences, which feature a variety of different stylistic characteristics. At the beginning of the century, traditional modes of expression were still used frequently, and more recently, traditional modes of expression have begun to make a comeback. Even though there were many different designs, the stylistic components that were inherent in previous time periods did not become completely obsolete. In addition to this, neoclassicism has already made its debut in the modern period, albeit in a somewhat altered guise. This new expression of neoclassicism incorporates characteristics that are consistent with the modern world in which we live. The reason for this is that the neoclassical style did not come into existence until the nineteenth century, when it was also developed (Vardia, 2008). The article concentrates on the aesthetic qualities that differentiate landmarks of neoclassical architecture from other architectural styles. These qualities are discussed in relation to modern homes.

There have been many articles and dissertations written that have been published in academic journals that describe the progression of architecture in modern-day India. These articles and dissertations provide a comprehensive account of the evolution of architecture in India. These studies offer, to a greater or lesser degree, in-depth analyses of architectural landmarks that have characteristics associated with the neoclassical style. At the same time, it would appear that neoclassical inclinations in contemporary architecture could be the subject of additional theoretical consideration. This is something that needs to be taken into consideration. Their research will, in a manner that is more exhaustive and comprehensive, reveal the connection between different periods as well as the position of regional architecture in the context of the development of architectural design across the country (Ayoobi et al. 2021). In addition, the architectural association of specific structures that are connected to the time period in question is interpreted differently according to a number of the various sources of literature that have been looked at. These interpretations have been looked at by a number of different people. These interpretations can be found in various pieces of published research. The number of reconstructions that were carried out at a later period is another factor that makes it difficult to conduct an analysis of the stylistic characteristics of the architectural structures because it adds another layer of complexity to the process. These reconstructions were executed at various periods throughout the years. These circumstances also contribute to the additional consideration of the

stylistic characteristics of architectural monuments from the period of pre-revolutionary neoclassicism in association with more general trends in the development of contemporary architecture in residential contexts. Neoclassicism was a style of architecture that was popular before the American Revolution. As a consequence of the pre-revolutionary neoclassicism that was prevalent in architecture during this time period, this additional consideration is brought about as a result. (Shodja et al. 2020).

At the present time, idealization is being aggressively demonstrated, and this can be seen not only in architecture, but also in other forms of the plastic arts. Architecture is not the only form of the plastic arts affected by this trend. This is clear from the statement "idealization is being aggressively manifested," which describes the process. One of the reasons for this was that technological advancement, the beginning of which influenced the development of modern art, was perceived not only as a source of various advantages but also as something cold, indifferent, and impersonal. The beginning of technological advancement influenced the development of modern art. This was one of the factors that led to the development of contemporary painting. This played a significant role in the development of contemporary painting over the course of its history. The art of modernity, which is associated with technological advancements, stands in contrast to the classics, which at the beginning of the twentieth century progressively started to feel like they were more in line with a person's inner self. In this regard, the art of modernity is associated with technological advancements. The art of the classics and the art of modernity, both of which are affiliated with advances in technology, are considered to be in opposition to one another. The art of modernity that is associated with advances in technology is diametrically opposed to the art of modernity that is associated with traditional techniques of production. On the other hand, the art of modernity that is associated with advances in technology is associated with advances in technology. This recent resurgence in interest in classical architectural forms can be explained by the fact that the fundamental stylistic components of classical architectural forms often corresponded to the preferences of the people who commissioned them. (primarily the experience of classicism or the Renaissance). This is the primary explanation for the recent resurgence in interest in classical architectural forms. This section provides an introduction to the wealthy manufacturers, bankers, and major managers who, according to the patterns that have recently appeared in the market, constitute the customers for architectural projects. These patterns have emerged as a result of recent shifts in the market. Neoclassical methods of shaping, which are well suited for their expression, are well suited for the purpose of expressing notions of solemnity and pomposity, which were in sync with the moods of the wealthiest segments of the population. In addition, it is reasonable to suppose that, for this relatively small stratum of society, familiarity with the "eternal" classic was implicitly associated with a sense of stability and stability during the turbulent times that preceded the revolution. This is due to the fact that familiarity with the classic was linked to a sense of tradition, which was in turn indirectly linked to a sense of stability and tradition.

A. RESEARCH OBJECTIVE

- II. The objective of the present study is to analyse the influence of neo classicism interior design trends on contemporary interiors

III. RESEARCH METHODOLOGY

Consideration of literary sources, visual analysis of architectural objects produced within the framework of neoclassical trends during the early part of the twentieth century, and visual analysis of contemporary residential buildings in India are the primary research techniques.

A. Analysis

Before delving into an examination of the architectural landmarks of the early decades of the twentieth century, it is important to first take a cursory look at the primary developments that played a role in the emergence of the aesthetic characteristics associated with neoclassicism in the context of contemporary residential structures. The most important stages in the development of contemporary residential buildings (eclecticism, modern, and neoclassicism, respectively) approximately correspond to architectural trends that are primarily influenced by the western world. At the same time, it is still feasible to observe the characteristic features of classicism present in the metropolitan architecture of the earlier stages in the architectural monuments of the provincial cities in India. These cities are located in the interior of India. In this regard, it is essential to make the following observation: Modern residential structures in India are constructed almost faultlessly in the forms of pseudo-classical or various western influences. There have only been a handful of attempts made at creating wooden construction, and not a single one has been entirely successful. In a similar vein, in the second half of the nineteenth century a number of buildings in New Delhi were constructed in a manner that was extremely similar to that of classicism. Architects who have received degrees from one of India's most prestigious architectural educational establishments, such as NITS or BITS, amongst others. As a result of the activities that they participated in, the experience of metropolitan architecture started to infiltrate the Indian subcontinent in a much more active manner. As a consequence of this, the process of altering the stylistic characteristics of residential architecture started to progress more synchronously with the trends of the metropolitan areas, and the period when residential architecture began to turn to neoclassicism was almost simultaneous. But at the same time, other approaches have only recently begun to supplant classicism in the Indian residential style. Therefore, there is a very strong relationship between neoclassicism in the early 20th century and the classic traditions that are still practiced in the cities of India in the present century. Britishers were responsible for the construction of a sizeable number of structures that adhered to the neoclassical architectural tradition. These structures were designed to reflect the city's significance as a major commercial and financial center of India at the turn of the 20th century. Due to the limited land area and, as a result, the density of buildings, the facade was a distinguishing characteristic of many of the buildings that were constructed in Britain during that time period. In addition, we can discuss several structures that were constructed in the central region of India.

The building that houses a political organization that is an example of an architectural solution in the spirit of neoclassicism is the building that houses the parliament. The appearance of the Parliament displays all of the fundamental characteristics of the classical architectural style. These characteristics include the existence of an order system, symmetry of layout and facades, a clear rhythm of columns and windows, as well as simple and clear construction. The Rashtrapati Bhavan Estate, also known as the Viceroy House Estate, once contained these four residences, which were designed by Sir Edward Luytens. Today, these bungalows are located on Mother Teresa Crescent. (then Willingdon Crescent).. The architectural group is strictly symmetrical, its axis of symmetry coincides with the compositional axis of the building, from which a spectacular view of the architectural group and the central part of the main facade can be seen. The architectural group includes the fountain and steps rising to it, as well as benches, balustrades, and sculptural images. Bungalows and residences in the south of Delhi often feature a fusion of contemporary and neoclassical design elements in their architecture. The appearance of the residential structures in South Delhi is strikingly similar to the bungalows in the mother Teresa Crescent lane. This similarity can be seen from a distance as well. In this respect, the fact that the architecture of the homes in South Delhi evokes some associations with the architecture of the neoclassical period is not a coincidence at all. When the customer and the architect are talking about the specifics of the project, the opinion of the customer is typically the most important factor to consider. This is because the customer's ability to pay for the project was contingent on its successful completion. Cones or twin columns on the supports were one of the most popular design features in the bungalows' architectural style, as is evident to anyone paying attention to the details. In many cases, these columns do not even imitate the structural function of the support; rather, their primary purpose was to section off the wall and, in some instances, to physically connect the floors. In spite of the fact that it is difficult to determine how expressive the facade of the house would be if it did not feature two central columns of a composite order supported by massive brackets the size of windows, the building still manages to make an impression and is an interesting example of neoclassical trends in residential architecture. The building is given an elegant appearance by the presence of actively protruding bay windows, balconies with balustrades, and moderately used stucco elements, represented by floral and anthropomorphic motifs. Additionally, a semicircular archivolt that repeats the shape of the central arch and some window openings harmoniously combines with the curvature of balconies and bay windows on the sides of the facade. The mezzanine corridor can be found directly above the central arch and is embellished with caissons. The mezzanine used to contain a winter garden; however, it has since been converted into an open area.

Yet another conservative approach to the problem The Town Hall in Mumbai is widely regarded as one of the finest instances of Indian neoclassical architecture and is therefore a protected heritage building. It is home to several important government organizations, and it can be found in South Mumbai. The building has a facade, and the eight large ionic columns that are located in the central portion of the building's facade serve to physically "link" the building's floors. This particular colonnade's rhythm is maintained by a number of several smaller columns that are situated at the sides of the structure.

The home of well-known Bollywood actor Nawazuddin Siddique is a stunning illustration of a neoclassical design that draws inspiration from the past and pays homage to its traditions. The building, in contrast to many other architectural structures of the time period under consideration, does not have a discernible orientation to the facade portion; however, it appears to be spectacular when viewed from any angle. Because a sizeable portion of the land surrounding the structure is taken up by a garden that contains a, the area was intentionally laid out in the beginning with the intention of being viewed from a variety of vantage points. The mansion is characterized by the symmetry of forms that is characteristic of classic architecture. This symmetry of forms is manifested both in the layout as well as in the solution of both facades, the north and the south. In spite of the fact that its horizontal dimensions are significantly greater than its height, the building manages to convey a sense of airiness and a slight sense of progression upward. This impression is created as a result of the many components that are vertically elongated and the intelligent use of the color white, which creates a sensation of openness and makes it possible to highlight the play of light and shadow on architectural details. Metcalfe Hall, a heritage building, was constructed between the years 1840 and 1844 to honor Sir Charles T. Metcalfe, the Governor-General of India, for his efforts toward giving the people access to a free press. It is important to mention this building within the context of the current discussion because it was constructed to honor Sir Charles T. Metcalfe. Not to mention the fact that he flawlessly imitates the distinguishing characteristics of neoclassical grandeur in India, such as the building's thirty enormous Corinthian pillars that support the stone ceiling above. Another Bollywood superstar, Shahrukh Khan, lives in a property called Mannat, and it has an allure not dissimilar to that of Mannat. The building known as Mannat was constructed in the 1920s and is a Grade III heritage construction. It has a white Neo-classical facade and an annex that is six stories tall. The residence features a number of rooms, as well as a balcony, a garden, elevators, and expansive entertainment areas. The facade is aesthetically similar to modernity due to its asymmetry, the shape of the window openings, and the smooth, fluid lines of the balcony grilles. Neoclassical characteristics can be seen in the straight lines of the eaves, the elegant parapet, and the curve of some of the other elements (brackets, balusters, for example). The balcony that is located directly above the primary entryway draws the most attention among the components of the building. It is surrounded by a balustrade designed in a traditional style and is held up by two columns. One of the most well-known instances of neoclassical architecture in India is a large church that dates back 190 years and can be found in the neighborhood of Byculla in Mumbai. In a similar fashion, the church is supported by twelve Corinthian cast-iron columns; the altar is embellished with colored glass windows; and there is an impressive wooden staircase. Additionally, each facade is symmetrical with respect to the building's central line. (to the place of the rounded transition of one wall to another). Large ionic order half-columns and bay windows create a rhythmic division of the surfaces of the facades. In addition, the plastic variety of the facades is enhanced by balconies that are adorned with stucco embellishments and balustrades that are modeled after traditional architectural elements. The configuration of the half-columns, which demonstrates that they are more likely to perform a decorative function rather than a supporting function, is typical of the neoclassical architecture that was prevalent during the neoclassicism and eclecticism periods. The Karnataka High Court, which is the seat of the highest administrative authority in the Indian state of

Karnataka, is one of the most well-known examples of the neoclassical architecture that reflects classic design. Not to mention the fact that it is the foremost illustration of neoclassical grandeur in India, this building is not only enormous but also quite broad and stunning. It was created between the years 1864 and 1868, but it is a wide building with two stories that was constructed out of bricks and red stone. Nevertheless, taking into consideration the fact that the chronological framework very conditionally reflects the diversity of the surrounding reality, as well as on the basis that the classic elements in the appearance of the building are very clearly visible, it is possible for it to be mentioned in this text. Both the floor plan and the facade of the theater are meticulously symmetrical with respect to the building's central center, as is traditional for theaters built in the classical style. The composite entablature and pediment are supported by four columns of a composite order that are arranged in a classic portico that is located in the middle of the building's façade. It is also essential to highlight the sophistication of the extreme risalits, whose stucco molding recesses are framed by columns arranged in a composite order. The stucco ornamentation of the façade includes a variety of different elements, such as a floral ornament of the frieze, an archivolt with castle stones, masks, cartouches, a balustrade between the columns of the portico and on the parapet, figures of angels over semicircular sandriks in the niches of the side risalits, etc. Among the structures that were constructed in Karnataka in the early decades of the twentieth century. The ensemble of the Bangalore Town Hall is one of the most well-known instances of neoclassical architecture in all of India. It was built in the traditional style. It was built entirely out of stone and was completed in 1935. It is designed in the neoclassical style, which is based on European traditional Greco-Roman architecture. An auditorium that can accommodate approximately 1100 people can be found within its walls. In this particular instance, we can speak of a one-of-a-kind combination of pre-revolutionary and neoclassical tendencies. The compound is distinguished by having a large spatial scale and taking up a sizeable portion of the surrounding land. The university buildings, in contrast to the apartment buildings mentioned earlier, are not characterized by an abundance of stucco decorations; rather, they are characterized by a laconic majesty of forms. This is in contrast to the apartment buildings. Also, in contrast to a number of Rostov's neoclassical structures, which are distinguished by an eclectic style decision that brings them closer to the architecture of the capital's "eclectic pseudo-classicism" of the early twentieth century, the eclectic pseudo-classicism of the early twentieth century, the architecture of the early twentieth century.

IV. DISCUSSION AND CONCLUSION

At the turn of the 21st century, the architecture of the Indian region is characterized by the incorporation of a wide range of aesthetically pleasing components into a myriad of different configurations. This gives the region's buildings a unique appearance. The orientation toward classicist samples, the source of which is antiquity, can be seen in a very obvious and distinguishable fashion in certain architectural works. This orientation can be seen in certain architectural works. The origins of this perspective can be traced back to prehistory. In some instances, a number of different stylistic tendencies are brought to the foreground, such as, for example, a combination of elements that are traditional and elements that are contemporary. In other instances, one particular design is more prevalent than the others.

Flats and apartments that are shared by multiple people are often actively ornamented with decorative elements that play no significant role in the construction of the structure. The use of opulent jewelry not only met the requirements of the building owners, but it also served as a form of advertising that brought in wealthy customers. The outcome of this was an increase in the company's total earnings. The prevalence of protruding bay windows, balconies, and other smaller ornamental elements—all of which are examples of plastic activity on the facades of a number of apartment buildings—brings these structures closer to a number of examples of neoclassic styles. This is due to the fact that each of these components is an illustration of plastic activity that can be found on the facades of residential buildings. On the other hand, a number of public buildings, such as the buildings of the town hall that were mentioned or the building of the Karnataka high court, are differentiated from one another by the flatness of the facade elements, which is characteristic of the classics, as well as the use of decorative ornaments in a manner that is more understated. This is the case with a number of other public buildings as well. As we enter the second half of the 21st century, there are indications that the situation is beginning to change. Both governmental and private construction are active in India. This can be traced back to the construction boom that occurred at the beginning of the twentieth century and, in particular, to the introduction of neoclassical ideas. The only time periods in which an interest in neoclassical designs can be found in the architecture of the Indian region are the pre-revolutionary period and the period of neoclassicism; however, this interest can be found in other time periods as well. Both in older public constructions as well as in more contemporary ones, where they have assumed a different appearance than they did in the past when they were first built. At the same time, it seems like an issue for the future to conduct a serious stylistic analysis of recently constructed buildings while situating it within the framework of the development of regional architecture. This is something that needs to be done in the future.

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