

Application of color in domestic interior design: an analysis of the 1960s, 1970s and 1980s

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This article aims to analyze how colors were applied in domestic interior design, from the analysis of color temperature, in 1960s, 1970s and 1980s in Sweden, acting as influencers of the psychological environment. Therefore, a literature review was carried out, obtaining an understanding of what color is, its dependence of light, effects caused on the user and its symbology. Once understood, they were analyzed as the covers of IKEA Store Catalog, with Sweden as a special reference, according to specific knowledge in the literature. As a result observed: in the 1960s as the predominant color pallets were cold, with a predominance of blue and green; in the 1970s there was also a predominance of cool tones, blues and greens, in addition to neutrals, black and white; and in 1980s there was a greater presence of warm colors, such as red, yellow and orange.

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Introduction

Color can be understood as a sensation from the light that works as a stimulus and the eyes are the receivers that decipher the luminous flux, changing it or decomposing it through the retina selector function. In this way, the colors that the individual believes to see through the eyes, are in reality, interpretations created by the brain through the electromagnetic spectrum, generated from the eyes, providing the perception and interpretation of the color. Therefore, color is seen by the brain and not by the eyes.

However, it is necessary to emphasize that colors are not only seen by the eyes through the brain, but also interpreted and felt, generating emotions and sensations that can influence the well-being that a given environment causes in the individual, since it influences also cognitive processes. Thus, the psychological reactions generated by colors are capable of causing changes not only in emotional terms, but also in the individual's attention to a particular space or object.

Given the context presented, this article aims to analyze how colors and their temperatures impacted domestic interior design in the 1960s, 1970s and 1980s, acting as influencers in the psychological and physiological environment. For this, a brief review of the literature on colors is presented, followed by the presentation of the methodology adopted, the experiment carried out, its analysis and conclusions obtained.

Literature review

Colors in the psychological and physiological environment

The vision, responsible for enabling the interpretation of the color and light phenomenon which can be understood in different ways and which allows the perception of essential elements with shape, color, brightness and shadows. Therefore, the conditioning factors present in the environment refer to the perception of light and dark, in addition to the application of colors. Thus, it can be said that light has expressiveness where the color seen can be used not only as an expression of emotion, but also as an activator of it through its application.

Still the eye owes its existence to light, since the eye is formed in light and for light, so that the internal light meets the external light. In this way, it can be understood that internal and external communication takes place through the eyes, being responsible for receiving stimuli and generating interpretations through its connection with the brain, enabling the understanding of what color is from light that falls under a specific body or object.

Thus, when applied to interior environments, color not only helps with aesthetic enrichment, but also causes the creation of psychological effects in this space, making it possible to connect or not to the individual. It also has the ability to generate physiological effects that connect to physical and biological effects so that muscle tensions and brain waves are generated, thus culminating in sensations, feelings and responses.

Domestic interior design

Interior design can be understood as the organization of space from its beginning, with the design of the project until the moment it is completed, with the choice of furniture and elements that will be part of it, in order to generate sensations and feelings those who will live there [1 p21]. Also, interior design has as its purpose the functional improvement, aesthetic and psychological enrichment, improvement of the quality of life in interior spaces.

It is important to highlight that the elaboration of the interior space goes beyond the simple idea of decorating since it superimposes purely aesthetic issues and seeks to elaborate a communication in such a way that there is an understanding of the meaning of the environment as a whole, being the great challenge of maintenance of virtues from the moment the barriers are removed. Therefore, it can be said that it is something philosophical, where there it is a mixed search for rationality and emotion.

Therefore, the need for attention to the application of color in interior design is evident, as it needs to achieve an appropriate interaction as the medium to which it is inserted so that it can be an element

of comfort to the user, thus favoring the feeling that that's your place in the world – in the case of home interior design.

Methodology

This study is part of a literature search for literature review, developed with the purpose of providing an overview of a given fact. The period used for the investigation was informal, in which it sought to understand the factors that influence the situation that constitutes the object of research, in this case, the analysis of IKEA catalog covers in Sweden, from 1960s to 1980s.

After understanding the phenomenon that allows the visualization of color, its direct relationship with light, its psychological and physiological effects in the application of environments, especially the domestic one, it becomes relevant to understand the specific characteristic of colors as well as their effects psychological in the use of each one of them. For that, the seven colors of the visible spectrum - orange, red, yellow, green, blue, indigo and violet - will be analyzed - obtained through Newton's experiment, which proved that the rainbow is composed of the seven existing colors. The categorization of the effect of colors on people will also be used in the analysis, with red, orange and yellow being hot and blue, green and purple being cold and neutral colors, represented by black, white and gray, which when combined with the main colors lead to a lack of color.

Experiment

In order to understand colors, those were analyzed as to their temperature, conceptualization of authors and effects generated in environments from such use.

Color	Temperature	Authors	Effect
Red	Warm	Vivacity, power, warmth, sensuality, affirmation, anger, impatience [1] Passion, liveliness, heightens alertness [2]	Negatively affects the perception of time, elevates sleep disorders, decreases anger control; used in small portions to attract attention.
Green	Cold	Harmony, relaxation, peace, silence [1] Productivity, life, growth, nature, wisdom [2]	Provides a relaxing, calming, and refreshing effect due to its association with nature.
Purple	Cold	Spirituality, intuition, innocence [1] Authority, chaos, death, dedication, love [2]	Widely used in ancient times; in a dark tone it can create a depressing atmosphere and in a light tone it can represent the well-being of the flowers.
Yellow	Warm	Happiness, rational stimulus, optimism [1] Single color that increases the power of the muscles [2]	Associated with daylight, it leaves the environment active, providing the illusion of increased space.
Orange	Warm	Joy, security, creativity [1] Symbol of balanced power, intuition, pure happiness, optimism [2]	Provides a curious and disturbing, stimulating atmosphere; makes the environment brighter when applied to the wall and ceiling.
Blue	Cold	Tranquility, breadth, breadth, hope, belief, faith, acceptance [1] Seriousness, broad thinking, sadness [2]	Provides the feeling of calm and relaxation as it is the color of the sky.

Table 1: Characteristics of colors and applications.

From this analysis, it is expected to classify these according to their predominant temperature, applications on walls and floors and, finally, the elaboration of the color palette that will be the representation of this year's style, according to the company IKEA. Soon, a table will be presented that indicates the temperature, comment from authors – Chiazzari [2] and Martell [3] – and effects generated in the environments from their applications (See Table 1).

It is also necessary to emphasize that only covers referring to the composition of interior spaces will be analyzed, so that those with only furniture, without demonstrating where it is inserted will not be evaluated in this study. Figure 1 shows the covers of the catalogs of the 1960s.

From the chromatic analysis made on the covers in Figure 1 and characterized in Table 2, it can be noted that the 1960s was marked by the predominance of environments composed of cold cores, with green and blue tones in evidence, in addition to the use of wood.



Figure 1: Selection of IKEA covers catalogs from the years 1961, 1962, 1963, 1964, 1965, 1966 and 1969 (left to right, top to bottom).

Year	Temperature	Wall	Floor	Furniture	General Color Palette
1961	Cold	[Light Green]	[Green]	[Yellow, Green, Orange, Red]	[Yellow, Green, Orange, Red]
1962	Cold	[Light Green]	[Light Green]	[Yellow, Orange, Red]	[Yellow, Orange, Red]
1963	Cold	[Light Green]	[Light Green]	[Yellow, Green, Blue, Red]	[Yellow, Green, Blue, Red]
1964	Warm	[Orange]	[Brown]	[Orange, Red, Dark Red]	[Orange, Red, Dark Red]
1965	Cold	[Light Green]	[Blue]	[Orange, Blue]	[Orange, Blue]
1966	Cold	[Brown]	[Brown]	[Orange, Green]	[Orange, Green]
1969	Cold	[Blue]	[Blue]	[Yellow, Blue]	[Yellow, Blue]

Table 2: Characteristics of the mentioned IKEA covers with their color analysis of the years 1961, 1962, 1963, 1964, 1965, 1966 and 1969.

It is also necessary to emphasize that these applications in common living spaces are assertive, as they provide relaxation and harmony [2] and tranquility and serenity [3]. However, it is necessary to highlight that the cover referring to the year 1969 represents the colorblock, a mixture of yellow - warm - and a cold color - blue. Therefore, although there is a strong representation of cool colors, there is still a presence of tones that refer to warm colors. Figure 2 shows the covers for the decade of 1970s.

The representations of interior spaces from the 70s show a predominance of cold tones, with varying shades of blue in their tones. There is still the presence of warm tones with a predominance of yellow and orange, as well as their variations.



Figure 2: Selection of IKEA covers catalogs from the years 1971, 1974, 1976, 1977 and 1978 (left to right).

Year	Temperature	Wall	Floor	Furniture	General Color Palette
1971	Warm				
1974	Cold				
1976	Warm				
1977	Cold				
1978	Cold				

Table 3: Characteristics of the aforementioned IKEA covers with their chromatic analysis of the years 1971, 1974, 1976, 1977 and 1978.

It is important to highlight the presence of neutral tones - black and white - in the composition of the spaces, sometimes to highlight the furniture, sometimes to compose the environment so that they are balanced and balanced in chromatic terms.

Finally, in the 1980s (see Figure 3), it is possible to notice that the predominant color temperature in the analyzed environments is hot, represented by the years 1983, 1984 and 1986, from the considerable presence of red and yellow, although there are also cold elements, such as blue it's green n.



Figure 3: Selection of IKEA covers catalogs from the years 1983, 1984, 1985, 1986 and 1987 (left to right).

Year	Temperature	Wall	Floor	Furniture	General Color Palette
1983	Warm				
1984	Warm				
1985	Cold				
1986	Warm				
1987	Cold				

Table 4: Characteristics of the aforementioned IKEA covers with their chromatic analysis of the years 1983, 1984, 1985, 1986 and 1987.

It is also possible to note the existence of monochromatic environments, as in 1985, and environments with spotlights given through the application of colors in the furniture as a prominent

element, as in 1984. It is also noted that the environments are harmonious in their applications of colors, be it in structure, such as walls and floors, as well as in furniture in a way that allows the well-being of the user.

Conclusions

In view of the exposed elements, the images and analysis tables, it was possible to verify the influence of colors in the internal environments, their quality and meaning when applied, whether on walls, floors or in the use of furniture.

In the 1960s, it was possible to notice the predominance of cool tones, especially blue and green, creating an intimate atmosphere in the domestic interior so that well-being is guaranteed from such uses, in addition to the existing harmony between colors and tones. used in the compositions. In this way, it was possible to see the environments that provide relaxation, calm and a feeling of freshness, essential in the internal domestic environment.

The 1970s were marked, through analysis, by the duality between cool and warm tones, where yellow and green are the most used nuclei in compositions, although there is also the use of blue. The environments are also seen as harmonious, with the exception of the latter, which presents a composition of cores that can generate discomfort for the user. Therefore, it is understood that environments composed of warm tones are more stimulating and can generate feelings of anxiety, expansion of space, in addition to aiding in awakening by presenting the color yellow - the color of the sun. Environments composed of cool tones generate sensations of greater comfort, being better known in the intimate areas of the house.

The 1980s, in turn, was marked by warm tones, where cores were used in order to enhance the furniture in use. To this end, we chose to use floors and walls with light or very dark tones, thus creating harmony not only in the application of colors, but also in the design of the space. Thus, it is clear that the spaces can generate greater encouragement for those who live and live there, in addition to being applicable to common and social spaces, helping in the relationships that exist there. It was also noticed, after analyzing the covers of the catalogs from the 1960s, 1970s and 1980s, that there is a predominance of cool tones in relation to warm tones. It is also necessary to add that the furniture used and the application of light and color in the environments under analysis were informed in order to generate greater physical and psychological well-being, at a time when their tones provide greater comfort and relaxation.

Thus, the significance of care when applying light and color in the home environment is evident, due to its influence in psychological and physiological terms, essential for ensuring well-being. Therefore, the meaning of this knowledge is perceived for applications in interior design and architecture, being essential for human well-being and quality of life.

References

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