

GAUDI
ARCHITECTURAL SOLUTIONS

CATALOG
OF INTERIOR SOLUTIONS

GAUDI
ARCHITECTURAL SOLUTIONS

**NEW
CLASSIC
STYLES**

NEW CLASSIC STYLES

Classic styles within the context of contemporary design

Despite the fact that humanity wants to reach for the stars, invents supercomputers and unique means of communication, at home most people still want comfort and cosiness, which would be nowhere near the cold white walls of the spacecraft. But classic interiors, that remind of the heyday of the arts during the periods of Baroque, Rococo, Classicism and the Empire style, still don't lose their popularity. Images of the glorious past attract people around the world even now, in the era of high-speed internet and electro cars.

It is clear that it's impossible to work using historical styles in the context of the XXIst century. Baroque and classicism have remained in the past, because today there are no such tasks that would be close to the ones, that the kings and nobles of France set before their decorators. Besides, the rhythm of the modern man's life, his requirements for comfort and functionality of his home are very different from the ones that existed in the times of Louis the XIVth. The same can be said about the area of modern flats and country houses, which differs from grandiose by today's standards sizes of noblemen's houses in the XVIII-XIX centuries.

But this does not mean that elements and interpretations of classic styles cannot be used in the modern interior design. In fact, moulded décor and fireplace portals, herringbone parquet and other elements of classic styles still remain as the signs of luxury and status. The main thing is to work professionally and clearly know your task. Because it is much more difficult to create a beautiful and effective interior with elements of classic styles than to work well in a loft or in the Scandinavian style.

Main methods of working with classic styles in contemporary interior design

1. Historicism. Neostyles

Historicism uses elements and details of a particular historical style, adjusting them according to modern conditions and tasks. It creates the sense of history, and in this case, it is important to be authentic. In the context of historicism, it is impossible to use glossy stretch ceiling with built-in lamps, indirect ceiling lights and a convertible sofa. It is very important to choose only one classic style, without generalizing everything from the Ancient Rome to the Stalinist Empire style under the abstract name of «Modern classics». If your customer is not planning to build a new Versailles, then it would be more correct to work with reminiscences of Rococo and Classicism: it is practically impossible to recreate Baroque and Empire styles images in contemporary flats, which are limited not only by the area, but also the height of the ceilings. Even the sizes of storage rooms in Versailles were bigger than many modern apartments.

In historicism furniture and interior objects are made based on historic templates, also antiques may be used. Elements of moulded décor must be matched precisely to one another, and thanks to this the interior becomes authentic. The main thing is not to mix the military theme of the Empire style with languishing putti of the Rococo.

2. Eclecticism

The eclecticism is much more free in its solutions than historicism. It uses elements and details of several styles (as a rule, three), adapting them to modern conditions and tasks. In the eclecticism it is effective to use one classic style, contemporary Modernism and oriental

motifs as accents. One of the most popular variants of eclecticism today is the style called «La Parisienne», which main technique is the contrast between the contemporary furniture and décor and the historical architectural environment of the interior. In Paris there is an extensive historical housing stock, while in Russia we have to reproduce it ourselves using elements of architectural and moulded décor. And the more «faithful» the solution is, the better. When picking frisos, cornices, skirtings and column capitals, think about light-filled flats in the Marais in Paris. The more precisely the décor is chosen, the livelier the interior will look.

3. Fusion

If eclecticism combines various styles, then fusion literally mixes them with one another. This style interprets history in a very free manner. An armchair with baroque lines made of bright polyurethane, heating radiator with a classic ornament and cut-glass lamp in the form of a column capital — all of them can be found in the interior made in the style of fusion. That is, all elements of such interior remind us of something from the history, but they have never existed in real classic interiors.

Generalizing and simplifying classic elements, changing objects, many furniture manufacturers come to fusion. Most of the time they «modernise» namely classic styles. That's why it is fusion which is the closest to meaning that many people put into the catch phrase «modern classics». Here light behind the cornice, stretch ceiling with a moulded ceiling rosette, free interpretations of architectural elements and even classic kitchens (which, of course, have never existed and could not exist in historical interiors) are allowed. The main thing is to maintain the style in everything.

Main mistakes when working with classic styles

1. Mixing different classic styles with warring aesthetics within one interior. Baroque elements without adaptation look very strange together with details of the Empire style or Classicism.

2. Eclecticism and fusion in one interior.

The designer often strives for eclecticism or historicism, but because of the budget or other conditions he leans towards simplifications and adaptations. A classic chandelier looks alienated on a stretch ceiling with built-in lamps surrounding it.

3. Large décor and furniture, that are not proportionate to the area and height of the ceiling. Several baroque objects in the eclectic interior work excellently on the contrast with modern objects, but trying to fully organize modern interior using baroque furniture and décor is a mistake. In this case even a big flat will look cluttered.

For convenience we have categorized all collections of classic moulded décor into two groups. Our goal was not to reproduce exact copies of elements of historic styles. For us it was important to convey the image. Rococo artists and decorators called their style «Small Baroque», and namely this name we used to designate asymmetrical and elegant elements, which remind of this luxurious style of the past. The new Classicism is more restrained and calm. Although its symmetry and the severity of lines can always be softened using colour and bright elements.

**NEW
CLASS
ICISM**

NEW CLASSICISM



If the moulded décor is chosen correctly, its abundance does not overload the interior at all. On the contrary, it forms a complete architectural environment which brings all the elements together. Such solution is capable of fully transforming a town flat, creating the feeling of the countryside. And only what is left to do is to wonder that behind the translucent curtains there is no spacious terrace and no apple orchard.

The following was used in this interior:

skirting 6.53.104

moulding 1.51.357

moulding 1.51.318

moulding 1.51.344

cornice 1.50.153

ceiling rosette 1.56.005

PILASTER:

capital 1.21.006

base 1.23.200

shaft 1.22.200

NEW CLASSICISM



Elements of classic décor create status for the interior, but they are not always worth complementing with neoclassical furniture. Modern furniture, works of art and art objects are able to liven up the interior. The main thing is not to go too far and to preserve the feeling of air and space.

The following was used in this interior:

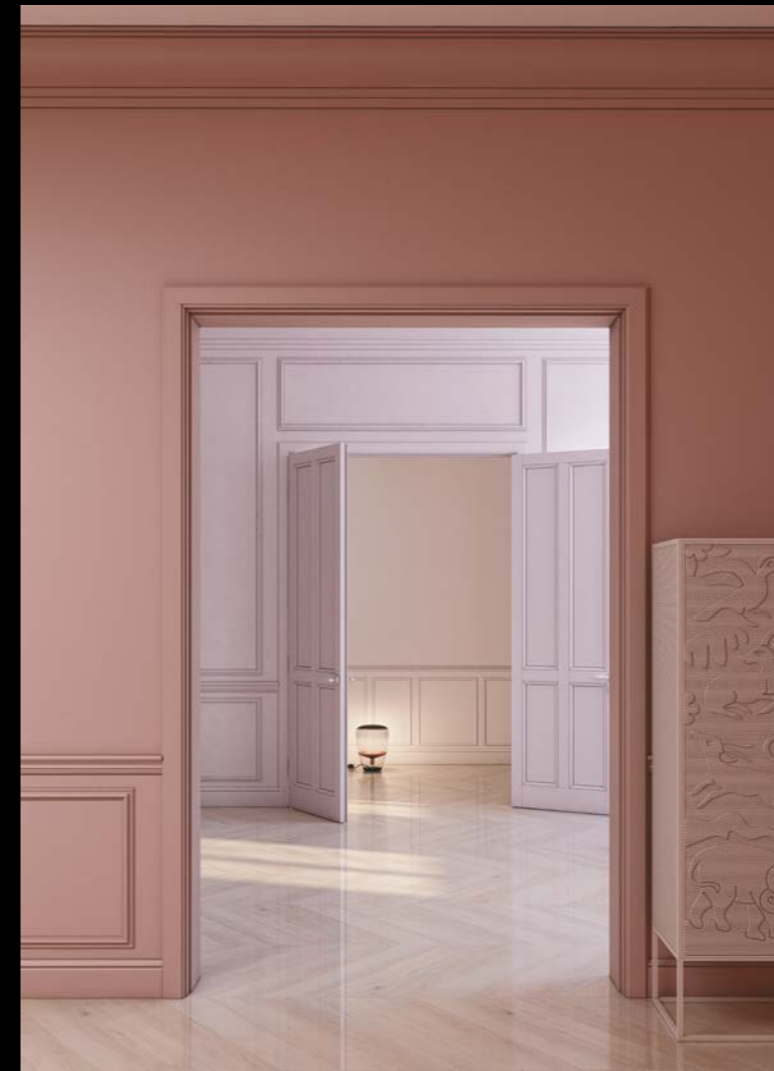
skirting 6.53.102
cornice 1.50.132

moulding 1.51.302
moulding 1.51.378

ceiling rosette 1.56.018

fireplace element 1.64.004
fireplace element 1.64.005

NEW CLASSICISM



Contrast is not always about the colour. It's about the form, the contrast of styles. Avant-garde furniture in the context of classic architectural décor is much brighter than set against bare walls.

The following was used in this interior:

moulding 1.51.342

moulding 1.51.375

moulding 1.51.301

ceiling rosette 1.56.005

cornice 1.50.271

skirting 6.53.108

IN THIS STYLE IT IS RECOMMENDED TO USE MOULDINGS FROM THE LIST

cornices:			mouldings:		ceiling rosettes/ ceiling panels:		skirtings:	corner mouldings:	arch frames:	corbels, niches:	ornaments:
1.50.297	1.50.184	1.50.137	1.51.301	1.51.352	1.56.001	1.57.004	1.53.111	1.52.284	1.54.002	1.19.001	1.60.033
1.50.295	1.50.216	1.50.273	1.51.303	1.51.312	1.56.002	1.57.003	6.53.107	1.52.285	1.54.013	1.19.005	1.60.032
1.50.130	1.50.112	1.50.281	1.51.302	1.51.348	1.56.005		6.53.109	1.52.290	1.54.017	1.19.007	1.60.027
1.50.154	1.50.144	1.50.132	1.51.304		1.56.006		6.53.101	1.52.293	1.54.004	1.19.003	1.60.029
1.50.292	1.50.179	1.50.199	1.51.305		1.56.004		6.53.108	1.52.292	1.54.012	1.19.015	1.60.026
1.50.157	1.50.284		1.51.307		1.56.007			1.52.291	1.51.307	1.19.012	1.60.028
1.50.158	1.50.161		1.51.308		1.56.008			1.52.295	1.54.030		1.60.023
1.50.272	1.50.186		1.51.309		1.56.009			1.52.294	1.54.009	Niche 1.61.101	1.60.123
1.50.155	1.50.113		1.51.311		1.56.010			1.52.298	1.54.019	Niche with shelf 1.61.110	1.60.025
1.50.206	1.50.109		1.51.310		1.56.011			1.52.297	1.54.004	Niche 1.61.102	1.60.024
1.50.204	1.50.129		1.51.317		1.56.012			1.52.301	1.54.007	Niche with shelf 1.61.120	1.60.021
1.50.191	1.50.193		1.51.318		1.56.015			1.52.300	1.54.001		1.60.020
1.50.150	1.50.126		1.51.321		1.56.021			1.52.303	1.54.008		1.60.120
1.50.294	1.50.183		1.51.323		1.56.022			1.52.312	1.54.013		1.60.011
1.50.159	1.50.139		1.51.322		1.56.019			1.52.308	1.54.017		1.60.111
1.50.171	1.50.116		1.51.331		1.56.020			1.52.322	1.54.030		1.60.012
1.50.299	1.50.121		1.51.330		1.56.023			1.52.318	1.51.307		1.60.010
1.50.277	1.50.169		1.51.332		1.56.025			1.52.348	1.54.002		1.60.007
1.50.115	1.50.111		1.51.336		1.56.026			1.52.361	1.54.013		1.60.110
1.50.122	1.50.203		1.51.345		1.56.030				1.54.017		1.60.006
1.50.103	1.50.148		1.51.347		1.56.028				1.54.005		1.60.015
1.50.215	1.50.177		1.51.346		1.56.031				1.51.307		1.60.017
1.50.194	1.50.180		1.51.353		1.56.032				1.54.004		1.60.003
1.50.207	1.50.108		1.51.355		1.56.033				1.54.030		1.60.002
1.50.173	1.50.133		1.51.354		1.56.034				1.63.001		1.60.008
1.50.200	1.50.164		1.51.367		1.56.037				1.51.307		1.60.004
1.50.288	1.50.255		1.51.373		1.56.038				1.54.030		1.60.108
1.50.105	1.50.254		1.51.375		1.56.036				1.63.002		
1.50.131	1.50.118		1.51.377		1.56.039				1.63.003		
1.50.174	1.50.134		1.51.378		1.56.040				1.54.006		
1.50.100	1.50.117		1.51.379		1.56.045				1.51.310		
1.50.182	1.50.110		1.51.384		1.56.049						
1.50.196	1.50.250		1.51.383		1.56.053						
1.50.251	1.50.151		1.51.401		1.56.054						
1.50.141	1.50.153		1.51.400		1.56.052						
1.50.208	1.50.152		1.51.312		1.56.056						
1.50.102	1.50.256		1.51.314		1.57.001						
1.50.143											

pilasters:

Capital 4.21.301
 Shaft 4.22.301
 Shaft 4.22.302
 Base 4.23.301
 Capital 4.21.201
 Shaft 4.22.201
 Base 4.23.201
 Capital 4.21.201
 Shaft 4.22.202
 Base 4.23.201
 Capital 1.21.006
 Shaft 1.22.020
 Base 1.23.200
 Capital 1.21.006
 Shaft 1.22.200
 Base 1.23.200
 Capital 1.21.008
 Shaft 1.22.050
 Base 1.23.600
 Capital 1.21.004
 Shaft 1.22.040
 Base 1.23.400
 Capital 1.21.005
 Base 1.23.500
 Capital 4.21.101
 Shaft 4.22.101
 Base 4.23.101
 Capital 4.21.101
 Shaft 4.22.102
 Base 4.23.101
 Capital 1.21.003
 Shaft 1.22.030
 Base 1.23.300

half columns:

Capital 1.15.009
 Base 1.17.800
 Shaft 1.16.070
 Pedestal 1.18.002
 Shaft 1.16.071
 Base 1.17.800
 Capital 1.15.006
 Shaft 1.16.050
 Base 1.17.500
 Base 1.17.600
 Base 1.17.500
 Capital 1.15.003
 Shaft 1.16.010
 Half ring 1.15.100
 Base 1.17.100
 Base 1.17.200
 Shaft 1.16.011
 Capital 1.15.004
 Base 1.17.200
 Shaft 1.16.020
 Shaft 4.16.201
 Shaft 4.16.202
 Capital 4.15.202
 Shaft 4.16.003
 Shaft 4.16.004
 Shaft 4.16.005
 Base 4.17.002
 Capital 1.15.008
 Shaft 1.16.060
 Base 1.17.700
 Pedestal 1.18.001
 Shaft 1.16.061
 Base 1.17.600
 Capital 1.15.005
 Shaft 1.16.050
 Base 1.17.500
 Capital 1.15.002
 Shaft 1.16.020

Base 1.17.100
 Base 1.17.200
 Capital 4.15.101
 Shaft 4.16.101
 Base 4.17.101
 Capital 4.15.102
 Shaft 4.16.001
 Shaft 4.16.002
 Base 4.17.001

columns:

Capital 1.11.001
 Shaft 1.12.030
 Base 1.13.300
 Base 1.13.400
 Capital 4.11.302
 Shaft 4.12.001
 Shaft 4.12.002
 Base 4.13.002
 Capital 1.11.009
 Shaft 1.12.070
 Base 1.13.800
 Pedestal 1.14.002
 Shaft 1.12.071
 Capital 1.11.006
 Base 1.13.500
 Shaft 1.12.050
 Capital 1.11.003
 Shaft 1.12.010
 Ring 1.11.100
 Base 1.13.100
 Base 1.13.200
 Shaft 1.12.011
 Capital 1.11.004
 Capital 1.11.008
 Shaft 1.12.060
 Base 1.13.700
 Pedestal 1.14.001
 Shaft 1.12.061
 Capital 4.11.102
 Shaft 4.12.003
 Base 4.13.001
 Shaft 4.12.004
 Shaft 4.12.005

decorative fireplaces:

Fireplace element 1.64.004
 Fireplace element 1.64.005

SMALL

BAR

OQUE

SMALL BAROQUE



There is nothing wrong with elegance. And it does not matter where you live, in France or in Russia. Thin lines of helical décor are relevant at any time. Being softened by gentle colour shades, they get lightness and lyricism. This theatricality is absolutely not harmful for the interior, but, on the contrary, it fills the interior with meanings and images of a long gone, but still beautiful era.

The following was used in this interior:

moulding 1.51.375

moulding 1.51.308

cornice 1.50.204

ceiling rosette 1.56.040

corner moulding 1.52.375

corner moulding 1.52.298

corner moulding 1.52.297

platband 1.54.014

moulding 1.51.301

moulding 1.51.307

ornament 1.60.019

skirting 6.53.109

fireplace element 1.64.001

fireplace element 1.64.002

fireplace element 1.64.003

SMALL BAROQUE



Parisienne is a style that has become popular long ago outside of France as well. Bright and artistic, having found the balance between classics and modern trends, it has become attractive to the decorators around the world. And now windows of a «Parisian» flat can face an ordinary yard in Moscow, if the style of the interior is chosen correctly.

The following was used in this interior:

moulding 1.51.301	corner moulding 1.52.293	skirting 6.53.109	fireplace element 1.64.001
moulding 1.51.308	corner moulding 1.52.295	cornice 1.50.201	fireplace element 1.64.002
moulding 1.51.368	corner moulding 1.52.290	ornament 1.60.032	fireplace element 1.64.003
ceiling rosette 1.56.029	corner moulding 1.52.291	ornament 1.60.025	

SMALL BAROQUE



You should not be afraid of colour. It is able to make life more joyful even during long winter. Interiors with moulded décor painted using bright colours, unconventional furniture and art objects on top of that no longer remind of palaces from the past. Such a solution is very modern and mouldings play a completely different role here. It is about game, sense of taste and irony. No wonder that such a style is so popular in the interiors of boutique hotels.

The following was used in this interior:

moulding 1.51.400

corner element 1.52.400

skirting 6.53.108

fireplace element 1.64.001

moulding 1.51.308

corner element 1.52.289

cornice 1.50.252

fireplace element 1.64.002

cornice 1.50.167

fireplace element 1.64.003

IN THIS STYLE IT IS RECOMMENDED TO USE MOULDINGS FROM THE LIST

cornices:		mouldings:	ceiling rosettes:	skirtings:	corbels:
1.50.272	1.50.255	1.51.301	1.56.001	1.53.111	1.19.002
1.50.206	1.50.166	1.51.303	1.56.003	6.53.107	1.19.007
1.50.204	1.50.120	1.51.302	1.56.016	6.53.109	1.19.004
1.50.294	1.50.285	1.51.304	1.56.021		1.19.010
1.50.159	1.50.128	1.51.308	1.56.020		1.19.011
1.50.299	1.50.163	1.51.310	1.56.024		1.19.016
1.50.122	1.50.250	1.51.312	1.56.025		1.19.137
1.50.103	1.50.136	1.51.313	1.56.029	corner	
1.50.215	1.50.201	1.51.314	1.56.027	mouldings:	ornaments:
1.50.187	1.50.280	1.51.317	1.56.039		
1.50.195	1.50.137	1.51.320	1.56.040	1.52.299	1.60.038
1.50.188		1.51.321	1.56.041	1.52.283	1.60.039
1.50.173		1.51.325	1.56.043	1.52.285	1.60.040
1.50.200		1.51.326	1.56.046	1.52.288	1.60.037
1.50.290		1.51.328	1.56.048	1.52.289	1.60.135
1.50.114		1.51.330	1.56.051	1.52.298	1.60.035
1.50.205		1.51.332	1.56.055	1.52.297	1.60.034
1.50.189		1.51.335	1.56.056	1.52.300	1.60.036
1.50.192		1.51.334	1.56.057	1.52.313	1.60.031
1.50.184		1.51.348		1.52.314	1.60.030
1.50.181		1.51.349		1.52.296	1.60.028
1.50.216		1.51.351		1.52.326	1.60.023
1.50.197		1.51.350		1.52.328	1.60.123
1.50.259		1.51.352		1.52.352	1.60.022
1.50.162		1.51.353		1.52.348	1.60.019
1.50.113		1.51.361		1.52.375	1.60.020
1.50.274		1.51.364		1.52.400	1.60.120
1.50.198		1.51.365			1.60.018
1.50.125		1.51.368			1.60.014
1.50.183		1.51.369			1.60.114
1.50.116		1.51.371		arch frames:	1.60.001
1.50.279		1.51.380			
1.50.253		1.51.401		1.54.014	
1.50.124		1.51.400		1.54.015	
1.50.185				1.54.016	
1.50.167				1.51.307	
1.50.252				1.54.010	
1.50.164				1.51.382	

pilasters:	half columns:	columns:	decorative fireplaces:
Capital 1.21.002	Capital 1.15.010	Capital 1.11.010	Fireplace element 1.64.001
Shaft 1.22.200	Shaft 1.16.080	Base 1.13.900	Fireplace element 1.64.002
Capital 1.21.007	Base 1.17.900	Shaft 1.12.080	Fireplace element 1.64.003
Shaft 1.22.030	Pedestal 1.18.003	Pedestal 1.14.003	
Base 1.23.300	Capital 1.15.010	Shaft 1.12.081	
	Shaft 1.16.081	Capital 1.11.001	
	Capital 1.15.001	Shaft 1.12.030	
	Shaft 1.16.030	Base 1.13.300	
	Base 1.17.300	Base 1.13.400	
	Capital 1.15.001	Capital 4.11.301	
	Shaft 1.16.030	Shaft 4.12.301	
	Base 1.17.400	Base 4.13.302	
	Capital 4.15.301	Base 4.13.301	
	Shaft 4.16.301	Capital 4.11.302	
	Base 4.17.301	Shaft 4.12.003	
	Base 4.17.302	Base 4.13.002	
	Capital 4.15.302	Shaft 4.12.003	
	Shaft 4.16.003	Shaft 4.12.004	
	Base 4.17.002	Shaft 4.12.005	
	Shaft 4.16.004		
	Shaft 4.16.005		

NEW

ART

DECO

NEW ART-DECO

New Art Deco is one of the brightest modern styles. It does not copy the historical style, but using its logic it solves modern problems. Now greater emphasis is put on expensive and complex materials, simple and clear forms of furniture, smooth lines, symmetry and clear geometry of architectural elements. Special attention is given to interior art objects and delicately made decorative fine plastics. So, it's no coincidence that Art Deco became fashionable again, in the new transcription but with the same principles and logic as previously.

Historical Art Deco was born at the confluence of geometrized Classicism and rationalist Modern: strict and simple forms that have become an excellent background for the most complex and rich textures, which expressiveness did not require additional support.

At the beginning of the XXth century, the nobility was replaced by a new elite, which sought to build new palaces for themselves that did not resemble anything what was before. Needless to say, that Neo-Baroque and Neo-Rococo did not fit, and the embryonic Modernism, that was ready to become an international style, absolutely did not remind of a palace in its solutions. So, it was Art Deco that became a response to this global social demand. Now new Art Deco is solving the same tasks as before - using this style you can create a real palace, but it would be fashionable and expressly modern. It means exactly the image, that many people want for their interiors today.

Historical Art Deco sucked in everything new in the world, that was becoming popular. The opening of the Tutankhamen's tomb and massive fascination with Egypt have brought Egyptian motifs, geometric stylization of paintings of ancient temples and the theme of hieroglyphs to Art Deco. Lions and big cats came from Mesopotamia, elegant figurines were inspired by Dyagilev's «Russian Seasons», and fan propellers and images of aeroplanes became the reaction to the development of aviation, which has almost become a national idea in the West. Art Deco absolutely did not hesitate to use motifs from Cubism and Purism, played with forms from constructivism, while not caring at all about preserving those ideas that carried avant-garde trends in it.

Despite the similarity of names, Art Deco is not nearly close to the floral Art Nouveau with its asymmetry, dynamics and disturbing curves of lines that are similar to the trunks of lianas or flying women's hair. These historical styles are separated not only by the First World War, but also by lots of other differences. In Art Deco symmetry is brought to the level of the law which is practically never broken, and this is what brings this style closer to Classicism. The fluidity of Art Nouveau is contrasted in Art Deco not only by symmetry but also by statics. Interiors in this style, no matter how extravagant they may be, always create the feeling of sustainable stability, largely associated with status and respectability. The careful precision of the lines in Art Deco reminds us not of flora, but of fauna. The plasticity of Art Deco is the elasticity of tense muscles of an animal that is ready to jump. The style itself is expressly material and voluminous.

Art Deco is alien to any ideologies, and the only goal of this style was to create a convenient and comfortable space for life and work of a man, which would be new in its aesthetics, stylish and high profile. It is interesting to note, but this is exactly what is responsible for the «immortality» of the style — after all, ideologies tend to become outdated, and the desire for comfort and status is eternal.

The New Art Deco is by no means trying to restore historical interiors and is not limited to the past. This is exactly what makes it different from Neo Art Deco. The New Art Deco dictates new conditions, and the New Art Deco is ready to follow them in order to remain popular. This style borrowed the logic and the structure from its historical analogue and adapted them to the demands of modern times.

It does not like bare walls as well. In this style they are decorated using moulded décor with geometric lines. Wall panels, cornices and skirtings, and also ceiling rosettes play the role of a full-fledged architectural decoration of the interior here.

New Art Deco also places emphasis on expensive textures and follows the symmetry, but it uses details and art objects that are relevant to our time.

Cartoons and politics, fashion industry and computer games, famous labels and videos on YouTube — the New Art Deco still does not feel shy and draws in everything popular, absorbs everything fashionable and does its best to attract.

Main rules of New Art Deco:

1. Art Deco is alien to any play with classic styles. The curves from Baroque and Rococo are not acceptable, just as curvilinear details from Art Nouveau. Art Deco simplifies architectural and moulded elements of Neoclassicism to the maximum, basically turning them into the simplest geometric forms. And only in this transcription wall panels, pilasters, columns, etc. are possible in the interior.
2. The main accents of the style are represented by rich and complex textures. But these can be equally both natural, and non-natural materials. But the main criterion is not that, but their decorative qualities and the level of elaboration.
3. It is impossible to make Art Deco with a very low budget. This style does not save on quality. Laminated flooring from a building materials store, gold from a can and Chinese copies can only produce a parody of the style.
4. This style does not exist without art objects and decorative elements. And it can be anything from a golden bust of a popular politician to statuettes depicting computer game characters.
5. Art Deco does not like open, bright colours, these are possible only in small accent details. It is also not recommended to use wallpapers and printed fabrics.

NEW ART-DECO



Art Deco is a luxurious and rich style. But this is not always achieved thanks to a large number of expensive textures and finishes. The interior can allow itself to be light and organic, but with finely selected furniture and accessories. And also with geometrical moulded décor that would be simple in its lines, which looks organic even in complex combinations.

The following was used in this interior:

cornice 1.50.283

moulding 1.51.314

skirting 6.53.108

cornice 1.50.257

moulding 1.51.301

ceiling rosette 1.56.047

NEW ART-DECO



Art Deco does not exist without arts. After all, it is able to make any interior unique. No matter if it is a painting or graphics, a collectible design or a rare carpet — everything must find its place in the interior. This is when the picture takes shape and the space livens up.

The following was used in this interior:

moulding 1.51.342

moulding 1.51.378

skirting 6.53.105

fireplace element 1.64.004

moulding 1.51.301

cornice 1.50.113

ceiling rosette 1.56.036

fireplace element 1.64.005

NEW ART-DECO



The god is in details. Finely selected materials and finishes, furniture and décor are able to create a solution for any space. The beauty is not only in fullness, but also when there is nothing unnecessary that would distract from the essence.

The following was used in this interior:

moulding 1.51.305

cornice 1.50.160

skirting 6.53.103

IN THIS STYLE IT IS RECOMMENDED TO USE MOULDINGS FROM THE LIST

cornices:		mouldings:	skirtings:	corner mouldings:	ceiling rosettes/ ceiling panels:	corbels:	arch frames:
1.50.297	1.50.121	1.51.309	1.53.111	1.52.286	1.56.002	1.19.005	1.55.003
1.50.266	1.50.261	1.51.315	6.53.106	1.52.287	1.56.008	1.19.008	1.55.002
1.50.295	1.50.202	1.51.319	6.53.101	1.52.376	1.56.013	1.19.009	1.55.005
1.50.265	1.50.249	1.51.323	6.53.103		1.56.014	1.19.014	1.55.004
1.50.154	1.50.275	1.51.322	6.53.108		1.56.012	1.19.013	1.54.010
1.50.157	1.50.104	1.51.324	6.53.110		1.56.015	1.19.017	1.54.020
1.50.155	1.50.119	1.51.327	6.53.102		1.56.017	1.19.018	1.55.001
1.50.258	1.50.168	1.51.329	6.53.105		1.56.018		1.51.307
1.50.123	1.50.220	1.51.338			1.56.035		1.54.011
1.50.268	1.50.254	1.51.340			1.56.042		1.54.004
1.50.296	1.50.176	1.51.341			1.56.044		1.51.310
1.50.257	1.50.175	1.51.343			1.56.047		1.54.020
1.50.190	1.50.107	1.51.342			1.56.050		
1.50.191	1.50.209	1.51.344			1.58.001		
1.50.135	1.50.221	1.51.357			1.57.002		
1.50.142	1.50.210	1.51.359					
1.50.172	1.50.138	1.51.372					
1.50.270	1.50.153	1.51.373					
1.50.160	1.50.147	1.51.376					
1.50.207		1.51.378					
1.50.289		1.51.381					
1.50.288		1.51.382					
1.50.140		1.51.384					
1.50.276		1.51.601					
1.50.101		1.51.603					
1.50.282		1.51.308					
1.50.106							
1.50.283							
1.50.170							
1.50.278							
1.50.109							
1.50.286							
1.50.127							
1.50.145							

CON

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CONTEMPORARY

«Contemporary style» is exactly what most designers say, when they don't know how to answer a trivia question about their style preferences in their work. For many practitioners in design this word combination becomes a magic wand, the answer to all questions, because it does not bind to anything, it sounds «angry» and fits almost anything from «European-style renovation» to simplified classics. After all, the more abstract the limits, the harder it is to get out of them and the harder it is to disturb the purity of the style. If you wish, loft, Scandinavian style, minimalism and many other modern styles can be called «modern».

But in reality, not all modern styles are modern, just as not all styles from the beginning of the XXth century could be described with the term «Modern». The true modern style comes from Modernism of the XXth century and basically continues its logic. Leading architects and designers of the first half of the XXth century completely abandoned working in historical styles and started looking for new forms of expression. Furniture and architectural environment ceased to artificially reproduce the images from the past, their appearance was dictated by the specifics of the material and function of the object, the interior and the building.

This is where the main rule of the modern style comes from: when working in it, you cannot use furniture and details from historical styles, both in their original form and in various modern reworked versions and interpretations. All objects in the interior must be expressly modern and not associated with any historical style, whether it's Baroque, Gothic or Art Nouveau. But this does not mean that in this style it is impossible to use moulded décor and architectural elements. After all, contemporary Modernism is certainly not minimalism, and it is not alien to decorative design of walls and the ceiling. The main thing is that this décor should also be modern, without any association with historical.

As for the rest, the designer gets unique freedom of choice, because the furniture itself can be minimalistic and full of details, straightforward and bionic, monochrome and coloured. The contrast of sizes and forms of objects of the interior is exactly the main contrast of the modern style, where a massive straight-lined sofa can be perfectly supplemented by an elegant helical coffee table and a chandelier with hundreds of glass drops.

As a rule, interiors in modern style are laconical and reserved — exactly what a metropolis resident needs, because after a hard working day or noisy parties, the eye always wants to relax, it wants peace and comfort. But this style should not be confused with Minimalism: modern style allows small details and interior elements, they simply do not «shout» about themselves and they are not very contrasting to the entire space as a whole.

This style likes complex and low-saturated colours very much: the ones that we often call «dusty». «Mint», «Tiffany», «Blue Petroleum» and various terra cotta and yellowish-grey shades perfectly fit the modern interior. Being calm by themselves, these warm and cold shades play in a very lively manner in contrasting pairs, adding life and dynamics to the interior.

Textures play a specific role in this style. Namely they add unique character in complex combinations to the modern style and express the main idea of the design. Contrasting or nuanced combinations of textures, finishes and patterns simply cannot be random and must be thought out in detail. Abstract geometric or curvilinear ornament of wallpapers, carpets and textiles, clear lines of wall mouldings and cornices can be an effective addition to the open textures of wood and stone, metal or leather.

Planning solutions in this style (as in all others), first of all, must be based on real needs of a specific client. Usually interiors in the modern style have a free and open nature. In those interiors the public area is organized as a single space, which combines a lobby, a hall, a living room, a dining room and a kitchen — exactly according to the instructions of the great genius of «vital» Modernism Frank Lloyd Wright.

CONTEMPORARY



Contemporary style does not mean minimalism. And if you know the limits, mouldings on the wall can only do good to it. The main thing here is to choose the simplest ones when speaking about their lines.

The following was used in this interior:

skirting 6.53.106

moulding 1.51.346

cornice 1.50.174

CONTEMPORARY



First of all, the interior must be functional, but these are the creative moves of a designer that fill it with life. After all, we are all children deep inside. Maybe, that is why doors, which are concealed as a finish, are so popular nowadays. In fact, they look very interesting, but especially in style, when they are decorated using light polymer moulding elements.

The following was used in this interior:

moulding 1.51.357

moulding 6.51.702

skirting 6.53.705

cornice 1.50.172

CONTEMPORARY



Contemporary interior must not be bland. The tone must be set to it not only thanks to the form of furniture, but also using colour and textures. For example, natural shades and materials, floral motifs and live plants can also create the feeling of tropical breeze in the heart of a big city.

The following was used in this interior:

moulding 1.51.378

cornice 1.50.187

IN THIS STYLE IT IS RECOMMENDED TO USE MOULDINGS FROM THE LIST

cornices:	mouldings:	skirtings:	corner mouldings:	ceiling rosettes/ ceiling panels:	corbels:	decorative panels:
1.50.297	1.51.306	6.53.106	1.52.286	1.56.013	1.19.005	1.59.001
1.50.266	1.51.315	6.53.103	1.52.287	1.56.014	1.19.008	1.59.003
1.50.156	1.51.316	6.53.104	1.52.376	1.56.015	1.19.009	1.59.004
1.50.295	1.51.327	6.53.110		1.56.018	1.19.014	1.59.005
1.50.258	1.51.329	6.53.102		1.56.035	1.19.013	
1.50.296	1.51.338	6.53.105		1.56.044	1.19.017	
1.50.257	1.51.343			1.56.050	1.19.018	
1.50.135	1.51.342			1.58.001		
1.50.142	1.51.344			1.57.002		
1.50.172	1.51.356					
1.50.270	1.51.357					
1.50.226	1.51.363					
1.50.225	1.51.362					
1.50.140	1.51.370					
1.50.165	1.51.374					
1.50.145	1.51.601					
1.50.262	1.51.603					
1.50.621	1.51.602					
1.50.220	1.51.604					
1.50.260	1.51.605					
1.50.222	1.51.606					
1.50.264						
1.50.622						
1.50.271						
1.26.001						
1.26.002						
1.26.003						

IN THE CONTEMPORARY STYLE YOU MAY ALSO USE ALL THE MOULDINGS FROM THE LINES COLLECTION

GAUDI

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