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## INTERIOR DECORATIONS IN A CONTEMPORARY BUSINESS TEXTILE WORLD: A DISCOURSE

**AKPAN, Roseline Williams *Ph.D***  
**Department of Fine and Industrial Arts**  
**University of Uyo, Uyo**

**AND**

**USEN, Stella M. *Ph.D***  
**Department of Business Education**  
**University of Uyo, Uyo**

### ABSTRACT

*The world is in total search for quality textiles that can last, unique, unchangeable. Due to insecurity in the area of manufacturing, produy, colour washing, colour fading and even dispensing. Nowadays, textile takes a different dimension as the textilists are not sleeping but trying their best to solve the problems facing them. Textiles play a pivotal role in contemporary interior decoration of living space, as a great part of today's interior decoration anchors on textile products ranging from windows, door blinds, beddings, ruggs and furnitures. Also, this paper focuses on the role textiles play with when they are incorporated in interior decorations for utilitarian and aesthetic purposes. The paper finds out that among the contemporary interior decorative materials of all sorts, textile materials have attracted greater attention because of their unique qualities ranging from textures, design types, durability procedure, flexibility and colour application used. It is therefore recommended that the professional textile artists be given contracts for interior decoration as they have the same best knowledge of the most suitable fabrics needed to be used in every decorative situation in our contemporary living room spaces round the world.*

**KEYWORDS: Contemporary, Interior, Textile, and Decoration**

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### Introduction

Home, sweet home, is the popular saying, but where is home? Home entails comfortability, beauty (aesthetic), placement, colours, all stylistically done to bring out inner desire, hope, health, happiness, and the glory of the place called home. Also, most people refer to secret sit-out places as "homes away from home." Well, as a matter of fact, it is just to drum up in their minds the comfortability, security, and mind-set of relaxation available in the place. However, no home functions without the placement of textile materials of all sorts as decoration. It gives a complete furnishing touch, and as a result of the end use, beauty and glory are seen.

Textiles have been a fundamental part of human life since the beginning of civilization. Textile art is the process of creating something using fibers gained from sources like plants, animals, insects (silk worms) or synthetic materials. Regardless, it first emerged from necessity to meet the human needs of people from various ethnic groups, cultures, beliefs, religions, and tribalism (Akpan 2019).

Moreso, textiles are taken to various dimensions, levels, calibers, and classes to satisfy human needs which are being sought after by societal demands. Udoh (2015) opines that the new levels of exploration, searching, and expansion looked at by the world in the developing methods of artistic inspiration are creativity, aesthetics (beauty), functionality, and purposefulness. Mbelu (2015) is of the view that textiles involve weaving, knitting, felting, or knotting together individual pieces of natural or artificial fibres. Kukoyi (2013) asserts that textile making traditions span all over the global culture as one of the earliest human technologies.

However, apart from providing shelter, warmth (coverage), packaging, and holding goods all around the vasinity. It also serves as a decorative purpose and holds an important place in arts and crafts of various types and kinds around the world. According to Williams (2019), the industrial revolution brought about changes in textile technology, methods, and materials used, thus expanding them enormously. Consequently, in the 20th century, artists introduced and used textiles for various contexts; fabrics, strings, incorporating the old and the new objects together to have almost infinite possibilities in this modern, contemporary artistic world.

Ekanem (2019) is of the view that contemporary textile arts, ever since the 1980's, have been developing new forms, body languages, styles, and uniqueness of a greater dimension. Furthermore, experimenting with many techniques, materials, and concepts completely pushes the limit of the medium. Kukoyi (2013) is of the opinion that reborn practices such as embroidery art, weaving, quilting, macrame, crocheting, and so on have placed a new focus on the work that confronts social and political issues such as gender feminism. Peters (2020) agrees that contemporary pieces of art explore a variety of textiles, fibers, practices and techniques that provide a myriad of possibilities made available to individuals and groups at large.

Adams (2018) asserts that the Portuguese artist Joan Vasconceld frequently incorporates crafts like knitting and crocheting into her work for wall decoration in the year 2016. Also, Akpaobio (2019) is of the opinion that we wear all kinds of clothing with bright patterns and textures. The wonderful question that comes into play is, have we ever thought of the variety of fabrics everywhere we go? Most often, on our outings, we run around fancy restaurants with cushions, chairs, and sofas that convey sophistication or a charming environment.

Bob (2016) accepts that everything about the interior atmosphere is chosen, including unique colors of paint, furniture, and accessories such as bedding, carpets, and curtains. How-be-it, these furnishings, many of which involve textiles, contribute to the creation of a cohesive furnished appearance. However, that is why textiles are an important material in interior design and decoration.

Mbelu (2015) asserts that the development of textile industries has been one of the greatest factors in civilization. The modern woman owes a debt to her primitive counterpart, for until machinery was invented, she held the textile industry in her hand. The need for food, clothing, and shelter caused the early inhabitants of the earth to use materials spread about them by nature to supply their needs. Moreover, branches of trees were interlaced to form carriers to cover the wet or rough floors of rocky caves, creating shelted above the entrance or

defense outside their domain. Also, they invented the use of animal skins for a variety of purposes, including shelter, which they threw on top of the interwebs branches spread on their bodies, and finally, they dried or cut them into stripes with sharp stones and used them as binder or mostly for decoration. The invention of mats was done during this early period by tying, twisting, twining, knotting, and interlacing grasses, rushes, twigs, sinews, stripes of skin, and fibers of plants when soft materials were needed, or split canes, vines, willows, and other branches when rigid forms were desired. However, two kinds of materials were often combined in such articles as carriers or baskets.

Udoh (2015) suggests that nets for fishing or for carrying burdens, such as traps for catching fish or game, were made in similar ways. However, this crude attempt at decoration shows the birth of design and the instinct for beauty. Also, the demand for fabrics of rare and distinct designs gave great impetus to the art of weaving. The most common beauty of design and skilful handling are evident from examples preserved in the museums of textile crafts. In use were braiding and looping, tying, wattling, thatching, and netting for fish nets, carriers, and clothing, weaving for shelters, mats, rugs, hangings, and garments. Besides it, Obot (2017) is of the opinion that weaving, which combines pattern with colour, gives results of interest and even beauty. It also increased their knowledge of dyeing, staining, and painting.

### **Concept of Textiles**

Mbelu (2015) defines textiles as "any filament, fiber, or yarn that can be made into fabrics or clothing, as well as the resulting materials." The word textile is derived from the Latin word *textile* and the French *Texere*, meaning "to weave". Originally, it only referred to woven fabrics, but it now also includes knitted, bonded, felted, and gifted fabrics. The fundamental raw materials used in textile production are fibers either from natural sources, for instance, wool from sheer or cotton from vegetable fibers, or those produced from chemical substances. Kukoyi (2013) opines that fabrics are made from two types of fibers: man-made fibers and natural fibers. Man-made fibers are artificial or synthetic.

The following summarize the broad, general classification of fibers

There are two types of fibers: natural and man-made. Natural fibers are grouped under animal, vegetable, and mineral fibers, which are as follows: (a) animal-silk, wool, and hair; (b) vegetable-cotton, linen, ramie jute, and hemp (c) mineral-asbesto, hemp, paper, rush straw, coir, kapot, and siscal.

However, in man-made fiber, there are two groups: cellulose-based and non-cellulose-based. In cellulose base, it includes rayon, modified fibers, acetate, and modified fibers. In non-cellulose base, they are nylon, acrylic, mod-acrylic, polyester, spandex, anidex, vinal, olefin, synthetic rubber-based fibers, metallic-based fibers, glass, protein-based fibers.

Mbelu (2015) is of the opinion that textiles are evaluated for strength, fineness, length, elasticity, heat, light, and the ability to withstand laundering or dry cleaning.

### **Conversion Process of Fiber into Yarn and Fabric**

Akpan (2019) asserts that before fibers are converted into yarn, natural fibers are treated to remove impurities in the first section called the "Blow Room." However, Mbelu (2015) argues that in the blow room, stalks, sticks, and leaves are removed in the case of vegetable fibers

such as cotton and seed. Moreso, in the case of wool, fats, and greasy matter called yolk, which has been secreted from the skin of the sheep and dust, burrs, sorts, and straws cling to the fleece. These fibers are blended to obtain uniform length, diameter, density, and moisture content. Also, carding is another preparatory process. This is a process by which a thin sheet of fibers is condensed to form a thick, continuous, untwisted strand called a sliver. However, after carding, a combing operation is introduced. This is to increase the fineness of the yarn to be spurned from given cotton and also to remove short fibers. Also, drawing is introduced. In drawing, the sets of sliver are blended into a level and drafted for suitability of spinning.

### **Concept of Interior Decorations**

Jones (2018) is of the view that interior decoration is an art of enhancing the interior of a building to achieve a healthier and more aesthetically pleasing environment for the people using the place. Obot (2017), views interior decoration as an innovative idea of beautifying the interior part of a building for aestheticism. Precious (2020) defines interior decoration as the process of designing and making the beauty on the inner side according to the best taste and to the comfort of any occupate. However, Akpan (2021) is of the assumption that interior decoration is the ability to successfully design and decorate an inner accommodation to capture and promote the desire for satisfaction, comfortability, and acceptance.

### **History of Interior Decorations**

Decoration is the situation of beautifying a place, and so, the interior is the inside of the building where an individual stay in order to be comfortable. In the past, interiors were put together instinctively as a part of the building process. The process of interior design has been a consequence of the development in society and the complexity of architectural displays that have resulted from the arts.

The pursuit of effective use of space, user well-being, and the right and proper place for any object, functional design has contributed to the development of the contemporary interior design profession. In ancient India, architects used to work as interior designers. This is seen in the references to Vishvakotrim, the architect, one of the gods in Indian mythology. However, the sculptor's depictions of ancient texts and events can be found in Indian palaces dating back to the 17th century.

Also, in ancient Egypt, soul houses on models of houses were placed in tombs as receptacles for food offerings. Not-with-standing, in Egypt, from the tombs it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, logging windows and doors. Stephen (2018) asserts that throughout the 17th, 18th, and into the early 19th century, interior decoration was the concern of the home maker, or an employed upholsterer or craftsman who would advise on the concern of the artistic style for interior spaces.

According to Mongia (2015), architects would employ craftsmen or artisans to complete interior design projects for their buildings. In the mid-to-late 19th century, interior design services expanded greatly as the middle class industrialized. Countries grow in size and property where, by design, the indoors domestic trapping wealth is being beautified in order to cement its new status.

## Egyptian Art of Interior Decoration

Robert (2019) asserts that interior design is most often given to the Ancient Egyptians, who decorated their mud huts with simple furniture and enhanced them with various animal skins or textiles, as well as murals, sculptures, and painted vases. Mongia (2015) views that beautiful gold ornament found in Egyptian tombs such as that of King Tutankhmen reveals the importance of more lavish decoration, mostly seen with wealthier and powerful Egyptians. Hang (2019) opines that the Roman and Greek civilizations were built upon the Egyptian art of interior decorating and accessories.

Ekanem (2019) opines that cultures celebrate civic pride through the development of doomed public buildings. In the home, elaborate Greek wood furniture with ivory and silver ornamentation, where the Romans' special emphasis was on a combination of beauty and comfort in homes, for interiors that reflected wealth and social status. Williams (2019) is of the opinion that the profession of interior design is over a hundred years old, whereby the art of decoration has grown to embrace form and function and evolved in leaps and bounds into today's contemporary design.

Again, Jones (2018) asserts that the interior decorator was first used in America. Although Udoh (2015) suggests that most decorators at that time had no academic credentials, the best of them had a combination of good taste, common sense, and a natural talent to interpret and address issues such as scale and proportion. Elseie de Wolfe, in 1993, was the first to be published as an interior decorator and was given a design commission book name, "The House in Good Trade."

## Types of Interior Decoration

Jones (2018) asserts that there are two major interior Decoration, they are as follows;

- (1) Residential
- (2) Commercial.

**Residential:** In residential types of design, it is mostly the interior decoration designs that are mainly in the interior of a private residence to make it beautiful.

**Commercial:** This type of decoration is in a design that encompasses or involves many other enterprises, such as (1) Corporate: the corporate entails offices, business premises, banks. (2) Health care: this involved hospitals and clinic. (3) Hospitality and recreation center: these are places for relaxation such as hotels, motel, resorts, cruise ship, cafes, bars, casing, covert halls, open houses, spot venues and so on. (4) Institutional: the institution involves government offices, schools, or religious facilities. In each of these sets up, their interior decorations are different and uniquely done to cater to the subheadings.

## Elements of Interior Decoration

The elements of Interior Decoration must be spell out which aid in beautifying the environment.

(1) **Light Influence:** The element of light can refer to natural or man-made sources, which is nearly synonymous with texture. It is also closely associated with color; however, without a light

source, neither color nor mood exist; however, it subdues lightly imparts an airy and cheerful mood. Besides, light plays a functional role in interior design, which is used to illuminate work and reading areas (Stephen 2018).

(2) **Colour Influence:** According to Precious (2018), colours are unique, reflective, and sparkle with different rainbow-like reflections. However, colours are the key element of interior design. It is used to create aesthetically pleasing combinations and psychological levels of influence that either make someone happy or sad. For example, we have heard that the color red stimulates appetite and stands for danger. Colours can literally transform a home. Specific colours can also create specific moods and looks.

(3) **Pattern Influences:** Akpan (2019) asserts that pattern is a very important factor that meshes the colours together, especially when the pattern design used is fantastically rich and well arranged in order to portray the inner beauty at a glance. The elements of pattern work in conjunction with colour are most needed and reliable as the colour will help to bring art into beauty. Moreso, it will add life and interest to the furniture in the room. Also, it works like a texture to provide interest to the surface, which simultaneously contributes to the mood and feeling of the atmosphere. Bob (2016) is of the opinion that the dynamic nature of diagonals creates drama and movement depending on the placement.

(4) **Principles of Interior Decoration:** The principles involve the following: the artists create life in the unknown by making each art piece desirable and appreciative. Regardless, the artists attend an exhibition and display their works of art. Obot's (2019) view is that the art works are well kept by the curator in the museum who later sells them. However, it is the artist who creates and distributes the art works, and while the curator attempts to study and understand the art works sent to him, he then attaches his own meanings to the work in order to sell it well and easily. Precious (2018) claims that when an entrepreneur starts a business, she or he needs to hire others to build up the company or business.

### **Entrepreneur in Textile Production**

According to Obot (2019), an entrepreneur is defined as the establishment of a private business and employing more hands to work on the business. The three vital things in entrepreneurship are: (1) land, (2) labour, and (3) capital.

**LAND:** According to Stephen (2018), by land, we are talking about premises, which is where the business is located. The ingredient in business makes location very important, such as: (a) Proximity or nearness to the population, (b) proximity to raw materials, and (c) a well-maintained road network and a thriving market.

**LABOUR:** This has to do with people that the owner of the business employs or prospective employers. Also, it has to do with the acquisition of relevant skills that are critical depending on the kind of business floated. However, the unskilled may be enticed to work in the business in order to boost production while also supporting themselves and their families.

**CAPITAL:** Austin (2019) opines that capital plays a lead role in any business enterprise. This could be in the form of cash or fixed assets such as money in the bank or on hand. The assets in the form of capital include buildings or machinery that would help in the production of other wealth.

Nearness to the population is another important factor in business entrepreneurship. This is true not only in terms of numerical strength, but also in terms of the quality of the population that will be purchasing their daily necessities. Another factor has to do with proximity to good roads and networks for the procurement of relevant raw materials or by-products.

**MARKET:** This is for the disposal of the produces from the business to the final consumers.

**A TEXTILES ENTREPRENEUR:** Obot (2017) opines that a textile designer produces great works of art and displays them at the gallery for purchase. In the gallery, there are numerous art works available with price tags, material used for the production, name, and year of production. There are a lot of benefits to acquiring skills to become an entrepreneur, which people should appreciate and sacrifice everything within their jurisdiction to gain. The benefits are stated as follows: (a) textile skill acquisition provides the student with the ability to think creatively in problem solving. (b) It teaches students or people under tutelage to value the outcome of their contributions and to accept responsibility. (c) It allows people to carry out a balance judgement on textile skill-related matters. (d) It generates employment. (e) It makes one more cautious and precise in their work.

### **The Concept of Art**

According to Eyoh (2016), art is a means of self-expression, a human conception made manifest by the skillful use of medium. Stephen (2018) opines that for this self-expression to be really artistic, it must create pleasing forms that satisfy our sense of beauty. However, art's first function is to be pleasing to the eyes.

Uzoagba (2016) asserts that in order to recognize the meaning of art, one has to appreciate the properties of representation and expression, which is an important factor that must be understood by the appropriate audience. Austin (2019) views art as a means by which we give sensuous and concrete expression to our ideas and feelings about the world around us.

Obot (2019) asserts that "art is a skill, especially a human skill as opposed to nature". Art is a broad category of complex human activities that involve the nature and expression of talent, concept, imaginative manipulative skills, and the entire product, tangible or intangible, as a means of satisfaction (Ochigbo 2015).

**The Concept of an Artist:** According to Austin (2019), an artist is someone who creates various types of art work. However, Ekwere (2014) defines artists as people who practice imaginative art; also, those who create objects of beauty. Ochigbo (2015) defines an artist as:

- (1) A person who creates art works.
- (2) A person who creates art as an occupation.
- (3) A person who is skilled at activities.

**Artists Roles:** Artists are a particular group of people in society. They create the art works which are placed in the museum, in the galleries, and are finally sold to the public.

## **Conclusion**

The paper concluded that artists, particularly textile designers, should do the majority of interior decorating because they have a thorough understanding of the decorating world. Furthermore, the acquisition of the principle of art is their watchword, and it only takes them a short time to reach the inner creativity component of exploitation. It makes sense to reveal various ways textile designers should explore in order to expand.

## **Recommendations**

The following recommendations are envisaged:

1. The government should encourage textile designers to do more and greater work by giving them incentives.
2. Designers should be encouraged to share their knowledge of the industry with schools, individuals, and groups.
3. The government should help to promote workshops and seminars to enable people and students to participate.



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