

АРХИТЕКТУРА НА ОРНАМЕНТИ – ИНСПИРАЦИЈА ЗА СОВРЕМЕН ЕНТЕРИЕР

доц. д-р Катерина Деспот*, доц. д-р Васка Сандева*, Калиопи Босиланова,
*Универзитет „Гоце Делчев“ – Штип, Р.Македонија

Резюме

Архитектура на орнаменти е првиот модерен стил, во којто е карактерна симетријата, пълните линии и геометријата како и аеродинамичните форми. Специално внимание се отделя на уреждането на пространството и тоа на начинот на изкуството да приема декоративната функција. Декоративните сегменти во реални форми да бидат използвани во современиот интериор. Сегментите можат да бидат различни, но нај-добриот ефект е, когао един детал се трансформира.

Клучови думи: пространство, стил, интериор, декорација

ARCHITECTURE ORNAMENTS – INSPIRATION FOR CONTEMPORARY INTERIORS

doc. d-r Katerina Despot, doc. d-r Vaska Sandeva, Kaliopi Bosilanova,
* University "Goce Delchev" - Stip, R.Macedonia

Abstract

Architecture of ornaments is the first modern style which is characteristic symmetry, full lines and geometry and aerodynamic forms. Special attention is paid to the spatial and the way art can take on decorative feature. Decorative segments in real forms to be used in modern interiors. Segments may be different, but the best effect is when a detail transform and linger in many places in the interior and makes distinctive accents.

Key words: space, style, interior, decoration

Secession, jugendstil, art nouveau, as well as the other movements within the art nouveau concept which dominated from 1890 until 1910 година, all have antihistorical, romantic and individualistic character. The term **secession** is associated with Austrian architecture and art having Vienna as its center, **jugendstil** with German architecture and art having Munich as its center, and **art nouveau** is the art in France and Belgium. As with other new movements, the representatives of **secession, jugendstil** and **art nouveau** consciously abandon repetition of historic styles and introduce the so called architecture ornament. [1]

They advocate for the use of craft construction methods by using different types of material in a free interpretation. Because of that, initially this type of architecture paid more attention to the relation between the surface and the ornament, and a lot less to the spatial interpretation of the basis. At a later stage, the decoration of the facade was followed by the emphatic plastic concept of architectural masses. [1]

On March 27, 1897, the art critic Ludwig Hevesi enthusiastically wrote: "The artistic city of Vienna, this gigantic little town has now finally become Great Vienna, a true New Vienna". He heard that a group of young artists had set out to found an Association of Fine Artists (Vereinigung Bildender Künstler Österreichs). This was the beginning of secession in Vienna. On April 3 the new association constituted its assembly.

As a style, **art nouveau** was inspired by the idea to bring back the forms of nature into contemporary design. Within the period from 1880 until 1910 this style has

appeared for the first time in Paris, France and in London, England. Abounding with its rational, sinusoid, curved lines and organic forms, it was immediately embraced by the multitudes.

This is the first modern style characterized by symmetry, full, clear, geometrical as well as aerodynamic shapes. Special attention is paid to interior design in such a way that art takes on a decorative function. Therefore, books on shelves, and paintings and posters on the walls begin to be perceived primarily from a decorative aspect. Industrial materials are an integral part, something which becomes synonymous with this style. Furthermore, **art nouveau** artists and designers used elements of other cultures, such as the original art in Africa, Graeco-Roman classicism and Babylonian art.

An Outlook of the New Movement

The first thing that strikes the eye when seeing a room designed in **art nouveau** style is the unity of wood and colors, nature and architecture. It appears as if this style grows out from the very floor, most of the time the wood being painted in lighter tones. We could give an **art nouveau** feel to our interior by creating a wallpaper with unique design. It does not matter whether we use curved lines inspired by vine tendrils, or a colorful print with triangles, rectangles, zigzag lines and flowers, even the symbol of the sun. The nearby walls, if white, do not attract much attention without wallpaper, but look rather far off to the touch with rounded corners most of the time.

The colors that reflect **art nouveau** are olive green, brown and mustard yellow, all of which can be successfully combined with shades of lilac, violet and purple. The peacock blue shades are a complete opposite from those of the secession movement which develops at the same time in Vienna, Austria.

A frequently used material is the so called vivid cast iron, or wrought iron. It appears mostly as staircase railing as well as door finish at both regular and front doors.

The furniture, according to the design of the room and the **art nouveau** criteria, is characterized by curved lines, skewed shapes, warm colors and shades of wood. Because this style initially appeared in London, England, it is inevitable to mention the influence of Charles Macintosh. His straight lines, black varnish and occasional touches of floral shades gives a special feel to the complete space.

Ornaments dominate the **art nouveau** rooms. Various accessories in shades of silver, tin and opaque pearls are widely popular. Since we mentioned Macintosh as an **art nouveau** chair designer, we cannot neglect Tiffany, the father of the glamorous umbrella shaped lamps. They are made in the shape of an umbrella, while the material used was bronze for the base and the holder, and spectacular stained glass in a selection of harmonious colors.

We can therefore conclude that **art nouveau** is in fact a transitional movement. It has as its background the preceding style of **arts and crafts** with its stylized organic forms, flowers, birds and foliage in the patterns and deep freezes. We have as a parallel style the **secession**, with its plastic notion of the architectural masses, and the modern which is to follow, most notably in Finland, with its clear lines and simple design.

The engineering constructions which have been discovered in the meantime by using new techniques and materials urged some of the major architects to abandon **art nouveau** and to become pioneers of modern architecture. This refers primarily to Macintosh, van de Velde, Peter Behrens and to the Vienna architects whose visions of the future went beyond the boundaries of **secession** and **jugendstil**.

KITCHEN – REFLECTION OF A SECESSION BUILDING IN VIENNA

This kitchen is a breath of innovation of the 19th century (the century of art), a breath of fresh air in the great tradition of classical luxury furniture: secession – a truly luxurious style and an ode to joy. The decorative taste has found its place in the kitchen thanks to the inspiration of some of the most notable names of Vienna **secession** such as Joseph Maria Olbrich and Gustav Klimt.

It is not hard to recognize both artists and their details in this **secession** kitchen: gold shining from the snow-white polished surface (image 1), precious curved lines (image 2), (image 3) and floral motives coming from the **art nouveau** style. We can see a connection with the **art nouveau** style primarily in the metal handles of the drawers (image 4)(image 5), which have stylized, curved lines in the shape of sinusoids. We can find another connection in the tap (image 6) with its silver pipe and white handles. The element themselves reflect luminosity, wealth and luxury. All these epithets come together in the creation of art designed to win over hearts and minds for years to come.



Figure 1. A kitchen – reflection of the secession building



Figure 2. Design on a drawer



Figure 3.Design of the plot with elements



Figure 4.Design of the front side of the drawer with handles



Figure 5. Design of the sink and the tap



Figure 6. Design of wings from elements

This same blend of shining white and glittering gold in the kitchen is recognizable and characteristic for the *secession* building: floral designs in bas-relief, golden leaves as decoration, capitals carved with floral motives (image 7). Apart from the simplified

flowers in bas-relief, more realistic flowers which used to appear in *art nouveau* as decoration could be found in the fixed decorative elements. This setting is fresh and luxurious, perfectly suited to both classical and modern décor. Here we notice a reaction against realism and naturalism, a complete removal of the imperfection of nature and the grayness of modern society. This kitchen is quite an appropriate copy of the *secession* building in Vienna, that is, a reflection of its exterior with all its visible segments (image 8) with a touch of *art nouveau* style.



Figure 7. Upper elements of a kitchen



This section of the room (image 9) with white cabinet with straight lines and rectangular monotony is supplemented with a clear black and white checkered floor. The lamp sitting on the cabinet returns us to the beginning of *secession* or the *jugend* style.

Figure 8. Part of a room in secession style

same old spirit of these places.

We can find this versatility in the works of Josef Hoffmann, whose design ranges from soft cushioned armchairs with regular geometric shapes all the way to hard wooden chairs with curved lines. The former reflect *secession* in Vienna with its clear geometry, while the latter follow the curvature of *art nouveau*.

However, the final solution for interior design of a room with architectural elements is captured in the kitchen precisely by the straight lines, neutral tones, white and ivory colors for the pieces of furniture that have black lines. The ceiling is high, and that requires tall and big windows with curtains featuring linear shapes. The chandelier

is minimalistic with cylindrical shapes. The tables and the cabinets are made of dark wood typical of Josef Hoffmann, while the painting, the decorative plate and the brass handles of the chandelier have enough golden glitter to accentuate the whole space in the spirit of Klimt.

Conclusion

The contemporary approach to design, that is, the straight clean lines which are dictated by the modernism can be blended with all of the details mentioned above. When designing a living space in minimalism, a strong effect can be achieved by employing the *art nouveau* details. The glamorous effects of the golden paint with specific *art nouveau* shapes impart a new dimension to the space. While the segments can vary, the greatest effect is achieved when one detail transforms and keeps reoccurring in many places on the interior, thus making individual accents. This approach brings warmth to the new shiny and cold materials, and it represents an awakening of an intelligent approach to interior design.

The emphasis is placed on the shapes and materials, therefore the colors have the role to accentuate a given body or object. The basic palette of colors in the contemporary approach is quite neutral with discrete reminiscence of the materials that are being used: black, white, yellow or green. The complete effect is achieved when in order to emphasize a detail peacock feathers are used realistically or stylistically. The association of the style is made by using accentuated details and simple materials. Special attention needs to be given to lighting if this is the emphasis we want to make in the space. The *art nouveau* movement uses elements from the antiquity such as the strong colors and the repetition of shapes in the design. These motives are combined with geometrical and industrial shapes, and the glamour is grand. With this approach the result is great and well accepted in contemporary living.

Bibliography

1. Токарев М., 100 години модерна архитектура- книга I, Скопје 2004.
2. Friedrich Achleitner, Otto Kapfinger, Adolf Krischanitz, Iris Meder, Margarethe Szeless, SECESSION-ARCHITECTURE, 2003
3. Marian Bisanz-Prakken, Otto Kapfinger, Eleonora Louis, SECESSIONS-BROSCHÜRE, 1997
4. Dobrovic Nikola, Savremena arhitektura 1, Архитектура XIX- начала XXвв, ВИА, том 10
5. Dobrovic Nikola, Savremena arhitektura 2, Архитектура XIX- начала XXвв, ВИА, том 10
6. Art Nouveau: An Anthology of Design and Illustration from "The Studio", Edmund V. Gillon Jr, 1969