APPLICATION AND TRANSFORMATION OF TRADITIONAL FORMS IN CONTEMPORARY INTERIORS

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Abstract: The fence that was placed on the verandas in rural and urban houses had mainly functional implementation and then it satisfies the aesthetic criteria. Earth as a field of development in which all the primary forms - primitives reorganized in different compositions, which have application in modern interiors and exteriors. Design is used in every area of human life and creation. The things that surround us in every part of our life apart from performing a function they also have a high aesthetic and decorative part. In interior and interior decoration there is an important role which is the main factor to develop a strong emotional impact in space. Different designs in open and closed spaces could be on the floor, as wall decorations, ceilings and many additional elements that complement the space.

Keywords: rhythm, powerful position, interior, exterior.

1. TRADITION

Tradition is an important segment within the needs of each individual in modern oriented society, including construction activity or designing the interior and exterior, as its integral part. The presence of traditional ornaments and stylized traditional elements are always present to meet the individual needs of each individual identification of the space in which he lives. Local habits and needs are an integral element to implement the special aspect of design. So, the application of traditional local functions in shaping the physical environment of a person has significant impact on contemporary design, in its surroundings or interior design and exterior.

Analysis of the traditional elements used in the design which make a leave a mark of tradition of a nation. Analysis of the connection between ornamentation and technology, with its application. the ability to combine tradition as symbols and decorations with their international classification and meaning in conjunction with the contemporary trends.

In the long development path, in the constant process of supporting the old traditions by entering the elements of popular taste and understanding, the application of traditional elements are formed as a specific ethnic differentiated branch of tradition. These are complex shaped sections in which the harmonious blend of individual objects of everyday life is noticeable, both in terms of decoration, colour and ornamentation. And overall composition of objects is tailored not only to its practical function, but it also serves to satisfy the aesthetic conceptions of its creator.

The subject of analysis is traditional wooden fences which were placed on the verandas and external and internal stairs, had primarily functional purpose and the function was supplemented with the aesthetic elements. Always made of wood which makes the authentic, lifestyle habits and choice of material handled. One element which is composed of geometric forms and his rhythmic repetition is made for functional composition application.
The regular repeating pattern is when one form or line is repeated many times without any changes, because the visual elements are the simplest relations. To perform this kind of repetition, previously is done an ancillary network which serves to uniformly repeating motive. The network should be made of equal fields. They are usually squares, rectangles or other geometric figures. They may be different in form fields, in condition the repetition to have a certain order. Regular repetition can be simple and alternative. Simple is when there is just one repeat motive, and alternatively when there are alternately repeated two or more motives. In repetition the leading role is carried by rhythm and form, then the other elements. Mere repetition is correct, strictly, unified, templated, because it gives the impression of uniformity. The viewer gets tired quickly and loses interest and motive for further viewing. Alternative repetition is also right, strict and templated, only it involves many artistic elements. The more artistic elements involved, the more the composition is vivid, rich and dynamic, because that way more changes are brought. So from, one iteration to the gradual inclusion of more items, the composition invigorates and energises. Based on these principles countless compositions can be created. Macedonian folklore abounds with them. In all these examples, it is important that repetition is strictly regular, can be developed in a sequence (frieze), in a circle or unlimited on all four sides. Such a composition is used in craft or industrial artistic production where a pattern is repeated indefinitely, usually found in the design for textiles, wallpaper and interior architecture to decorate large surfaces, especially facades, walls, floors, ceilings. Regular (simple and alternative) repeating synonymous with rhythm. They are simply inseparable. There is no rhythm without repetition, and no repetition without any rhythm. So if repetition is regular, regular rhythm is back ao repetition is free, free is the rhythm. In the system of regular repetition, rhythm brings order in the movement, unity and beauty. The rhythm owed to the popularity of this type of decoration, because the rhythm is present in the overall art work from the beginnings to the present, as in the most primitive and the most developed civilizations. The transformation of forms takes place when an analysis of selected frieze, their interrelationship in the placement of elements and their regrouping all so they could obtain an elastic connection between the elements in but in an expressed concept or an elastic opinion. The need of the designer is to nature and change the environment all so he could achieve a higher aesthetic value aka make various attempts at solving the design problem until they find a suitable solution that meets its design idea.
2. STRUCTURAL COMBINATORICS

Structural combinatorics is a very important part of the design, the architecture because it deals solely with the use of the profession. Without a basic understanding of the purpose, principles and methods of combinatorial creation of form is not possible, the creation, implementation and operation of any kind of nomenclature of construction elements produced industrial time. The only way to prevail first and striving for commercial production of monotonous elements in large batches (which provide more income for the manufacturer) in favour of the necessary maximum versatility in the realization of the end product - a family of products, buildings and facilities. Each product consists of building blocks whose permanent propagated makes unified ie typed. The building blocks that belong to a particular family of combined forms are sorted by nomenclature, as designers strive to develop optimal nomenclature is most effective in terms of production.

The obligatory need for industrially manufactured objects typified elements united in some sign so they could be designed on a modular principle. The combinatorial principle used in all tasks that are scheduled for installation construction. When an object is an individual residential environment it should simplest be prepared following to verify the specific features of mass living on most economical solutions to be created for maximum flexibility in the exploitation and transformation of space, to develop a constructive solution with minimal elements to achieve simplicity and convenience of transportation and installation of typified elements in place. These requirements may come to approach, in which the dimensions of different products or groups of products are unified, it refers to the functional areas that are also unified. So it developed two main modules can easily merge into different functional blocks, whose variability is determined through the principles of combinatorial form-making usual plastic achieved interesting results. Mastery of combinatorial way of educating format helps designers in their quest towards improving and optimizing the nomenclature of industrial products, which undoubtedly brings up a more moderate and effective intervention by addressing the problems of the system offers the possibility of variability and multifunctional application. It can easily be checked when using means of combinatorial form-making.

The significance of combinatory way of the form-making in the aesthetic relationship consists of the ability to create products whose diversity is caused by the interplay of structural and stylistic unity. Regardless of the claims (which naturally contain some restrictive conditions) for unification and merging of typified elements of architectural practice giving numerous
examples of the implementation of the modular principle with very good functional and visual result. Combinatory way of construction of the form is not a cure for any design architecture. In practice it is known that it is particularly effective in larger sizes. Amazing results are achieved with the construction of forms of decorative and functional items. It requires a good knowledge of form-making properties of the type of elements (type, combinatorial and connection between them) and the types of creating a format which usually are base for the design process related to full alignment of the figures (in the case - typified elements) also gets a kind of mosaic or as accepted in the design grid. Combinational form of creation is indispensable a means of planning, design and implementation of sustainable structure character whose effectiveness is checked at the time and is of great importance to harmony in the interior.

3. CONCLUSION

Use of traditional local features has a significant impact on the modern design of its proximity or design furniture. This contributes to the continuation of some national characteristics, habits, lifestyle, and environmental improvement with environmental standards, while local resources are used, and the types of development of energy technology, solving specific social problems and so on. There are several ways to use elements of tradition in modern interior design space, which can be interpreted by taking their direct form or motive that can cause some positive messages regarding their use of visual and decorative aspect. Future concept of modern designer needed to use the experiences of previous models using modern tradition, where it needs a new innovative approach and look of the design to create new models using traditional matrix elements that will carry systems symbolic value and also for the development of contemporary thought about the need to apply the tradition in this area. Of course, while it is true that rules are made to be broken, until you have a solid understanding of what those rules are and why they exist, will never understand the best way to cite them and how to use them.

4. Literature