



## THE ROLE OF ORNAMENTS IN THE MODERN INTERIOR AND THE PRINCIPLES OF IMPLEMENTATION

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<https://doi.org/10.5281/zenodo.10461027>

**АННОТАЦИЯ:** В данной статье рассматриваются аспекты, связанные с ролью и использованием национальных орнаментов в современных интерьерах. Принципы композиции национальных орнаментов, исследует значение таких принципов, как баланс, пропорция и ритм. На основе анализа образцов, созданных зарубежными и отечественными специалистами выявлено, что допустимо использование орнаментов в среде архитектуры как декоративный элемент, так различная функциональность.

**ABSTRACT:** This article discusses aspects related to the role and use of national ornaments in modern interiors. Principles of composition of national ornaments, explores the meaning of such principles as balance, proportion and rhythm. Based on the analysis of samples created by foreign and domestic experts, it was revealed that it is acceptable to use ornaments in the architectural environment, both as a decorative element and for various functions.

**KEYWORDS:** *ornament, architecture, design, creativity, design styles, decoration, project, ideas, accessory, function.*

**INTRODUCTION.** Ornament is a sign of the architect's creativity: on the one hand, it raises the issue between the spirit of the creative product, architectural laws and the limits of creative freedom [1].

"The Oxford English dictionary defines the word "ornament" as follows: "1. An accessory or addition, mainly functional, but in many cases decorative" and "2. Something used to decorate, make, decoration, decor. In architecture, ornament can be seen as a pattern on clothing. Clothing is important, but hemp alone can be enough. And an Armani suit is as nice to wear as it is to look at. The main function of clothing is to protect the body, but a beautiful design makes the appearance attractive. Ornament performs the same function in architecture, when discussing the aesthetics and quality of fashion, the discussion about the attractiveness and correct use of ornament is appropriate [2].

Ornament is luxury. The more it is used, whether it is a building, a dress or a piece of jewelry, the more labor and natural resources are spent on it [3].

In the last decade, the experience of architecture has grown considerably compared to its theory. Leading development factors such as globalization, computerization and increased attention to the environment have made significant changes to the previous skills of architects. In recent years, it is possible to observe a strong return of ornament, but this return is very different from the color familiar to us from the past [1].

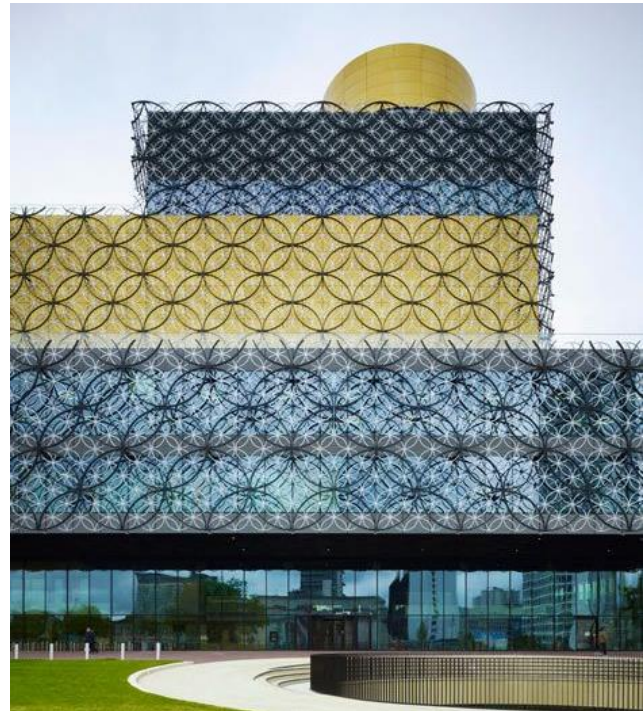
**ANALYSIS OF THE RELEVANT LITERATURE.** Often, the ornament was considered literally as an "addition": attached to the original meaning of the building, but at the same time as the most important and unimaginable decoration. By the digital-programmatic age, the opinion of architects and researchers was divided on the issue of ornament. Theoretical architects from Wanz Lee to Adolf Loos today argue that ornament is "an inappropriate waste of raw materials and labor" (Adolf Loos). Even Adolf Loos in his work "Ornament and Crime" criticized the place of ornament in modern architecture and stated that "the greatness of our time is that we cannot create ornament" [4].

On the other hand, the love of the ornament is endless, and they harmonize it with the times and introduce the concept of modern ornament to the architecture.

Among them is Antoni Gaudi, the world's most famous architect. His Sagrada Familia is visited annually by 1.6 million local residents of Barcelona and 3.2 million tourists from foreign countries. Antoni Gaudí is the most decorated architect of our time. The popularity of Friedensreich Hundertwasser, Charles Rennie Mackintosh, and Frank Lloyd Wright is not due to their compositional solutions or bringing light into architecture, but in the ornaments they created and when they were transferred to other objects (towels, scarves, posters, etc.). . Architectural firm Mecanoo's love of ornament is evident in the design of Birmingham Central Library (Figure 1) [5].

Today, the concept of ornament has changed dramatically. This is certainly based on the innovation of construction materials and technologies, and the possibility of creating a product of exact size at the click of a button. Designers have the opportunity to create their non-standard architectural ideas at low prices, relying on the exact size production of computer-controlled machines.

At a time when the traditional distinction between device and ornament was blurred, ornament acquired a new status. The design of the Olympic stadium designed by Herzog & de Meuron in Beijing is a clear example of this. Cecil Balmond's lace design can be read as a large piece of jewelry or as an entire ornament on its own. One aspect of ornament's past and present uses is that even



*Figure 1. United Kingdom, Birmingham Central Library.*



*Figure 2. Herzog & de Meuron, Beijing National Stadium. 2008.*



the simplest of traditional forms have meaning, that ornament is more than mere superficial covering, and this has been emphasized by contemporary theorists and practitioners from Jesse Reiser to Farshid Moussavi. is to be assimilated (Fig. 2).

Previously, the architectural ornament was limited to the key points of the building, on the same plane. In many modern buildings, its opposite, that is, the ornament can completely cover the style as a single element, or form a complete "skin" of the building. An example of this is the design of the pharmaceutical laboratories in Bibirex by Sauerbruch Hutton and the design of the John Lewis shopping center in Leicester by Foreign Office Architects (Fig. 3) [1]. Patterns on the facade of the shopping center have a visual dynamic movement and give the building its originality.

Now, what do we mean when we talk about ornament: originality in any sense or just an ornament that gives aesthetic pleasure? The creation of ornament, be it in the past or



*Figure 3. Sauerbruch Hutton, Boehringer Ingelheim Pharmaceutical Laboratories. Biberach, Germany.*

today, is based on cultures and meanings. In his article, the professor of Harvard University puts forward such a hypothesis that "today, as in the past, ornament is based on the question of man and the question of man, which is related to architecture. I would like to show the place of key persons in relation to the past and the present - ornament understood in Vitruvian times and types used in modern architectural environments" [1].

In the matter of ornament, various persons related to architecture can be divided into the following: the designer of the ornament, its manufacturer (master) and the person to whom the ornament is dedicated or the customer.

The German architect and researcher Gottfried Semper has such a view in this field: in his opinion, ornament is universal in origin, but it takes different forms as society and times change.

From the customer of the building to the passerby looking at the decorations, the consumers of the ornament are included. At first, one of the traditional functions of the ornament was to show the qualities and status of the customer. An autobiographical interpretation can be clearly felt in the overall decoration of the houses of Sir John Soane in London and Pierre Loti in Istanbul.

To be more precise, the attitude towards the return of the ornament is not the same as before, this attitude has changed in connection with the designers, creators and users of the

ornament, as we mentioned above. Now, if we define the concept of ornament, first of all, in contrast to the artistic carved forms protruding from the surface of the wall, modern architectural ornament has a more superficial, covering type, more textured effect: scratched, 'rtgan, etc. Its most worthless appearance is almost when it just sticks to the wall. As the ornament became more modern, it did not give up its meaning. As researcher Robert Levitt says in his in-depth analysis, meaning is more than a pure play of volume, texture, and pattern, and is always re-emerging regardless of architectural influences. How else can one interpret the neo-Islamic references in some of the projects of OMA, Rem Koolhaas and Zaha Hadid?

**THE MAIN FINDINGS AND RESULTS.** In addition to decorating the surface, the task of modern ornament is to take the viewer beyond the limits of his usual visual skills and inspire him. This quality is currently used in many projects. Among them, "The de Young Museum" (Herzog & de Meuron) is decorated with bumps similar to the Braille alphabet [1].

For some neo-classicists, decor never goes out of style. There are still architects who spend hours sketching columns and capitals. Similarly, Dixon Jones and Peter Markley cannot imagine their life without ornaments. Modern architecture is dedicated to individuals, as if it denies the process of aging and seeks the elixir of eternal youth that does not exist. Ornament may not be the most important thing in architecture, but people continue to like it [3].

The appearance of the ornament in a modern color can be a novelty only for architects and designers who know the style and style. But the artist who wants to use it should learn its secrets. Adolf Loos' favorite designs without ornament are also incomparable. But both types of design have the right to exist in their place.

Design evolution is not about complexity, but about simplification. Logos of international companies are being simplified to the max after a brand design overhaul. The same thing happened in the design of systems: for example, Microsoft went from a detailed representation of characters in 3D to a simple and flat representation of characters.

Considering the tastes and views of the current generation, this evolution applies to all branches of design.

As new architecture is created, its decorations and ornaments adapt to it and appear in a new interpretation. Historically, there have been no significant changes in the use of ornaments. Nowadays, we can see that the attitude towards him has changed drastically, in his new performance on the surfaces.

In countries of Islamic culture, geometry and pattern are the main pillar in architecture and interior design. Although modern design requires clarity and simplicity, the passion for ornaments has not died down. On the contrary, this passion is the reason for the creation of rare architectural devices and interior designs that show the masterpieces of Eastern culture.

All geometric patterns (girih) in the monuments of Islamic architecture are created on the basis of dividing the circle into equal parts. Eric Broug, who conducts research on geometric patterns, states that any circle is divided into four equal folds, five folds and six folds, and as a result of their repetition, complex curls are formed [2].

The same basic rules have been used by masters for centuries in decorating buildings and interiors. However, national ornaments in modern buildings and interiors differ in their location and purpose of use. Below, we will analyze the use of national ornaments in a modern style on the example of the facade and interior design of buildings by famous architect-designers.



National ornaments in the interior. In classic national interiors, walls and other surfaces are fully or partially covered with intricate patterns, while the design trends of recent years promote new ways of using ornaments. In the modern interior, the modern ornament has broken all the previous rules and concepts and started helping many architects-designers in the implementation of creative projects (Fig. 4).



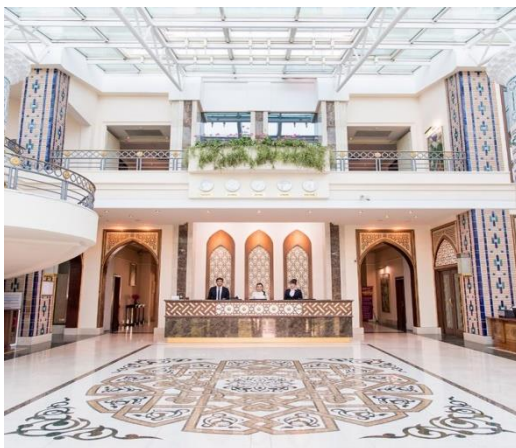
*Figure 4. Raiffeisen Bank. Designed by NAU. 2010*

The photo shows an example of the latest style of decoration. The collection and repetition of various geometric shapes in harmony created the ornament. Another feature of modern ornament is the size of the forms.

How national ornaments are used in modern interiors and their place, which is the main issue of the topic, will be analyzed on the example of sample projects.

Calligraphy, floral and geometric patterns are the main features of not only mosques and madrasas, but also other national style interiors. They are used in contemporary (modern) interior, adapted to the requirements of modern design.

In the history of ornament, the master's patience and skill were reflected in the variety of patterns on the surfaces, their complete coverage or limitation and, of course, their



*Figures 5, 6. National style hotel lobby and modern design lobby*

placement taking into account their meaning. Now, contemporary national ornaments have found their place as the main accent in the interior, free of borders and the same meaning, among the pure, straight architectural lines of the interior (Figures 5, 6).

In the decoration of appliances, lighting devices, ceilings or walls, etc., it is appropriate to take a part of it, not from a complex structure of ornaments (Fig. 7).

Another characteristic aspect of the modern application of national ornaments is the



*Figure 7.*

use of dynamics, balance, symmetry, mainly asymmetry, which are the basis of composition.

**CONCLUSION.** In short, design shows society's level, thinking and pursuit of knowledge. We would not be wrong if we say that the limitlessness of ornaments in the society means the desire of people for freedom, freedom of thought, the infinity or abstraction in it, the thirst for knowledge and, most importantly, the desire for simplicity to be able to distinguish between important and insignificant things in life.

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