

## Re-Ornamentation from Traditional to Present-Day in Design

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### Abstract:

**Background:**In the historical process, ornamentation made with aesthetic concerns has emerged in a dimension that is identified with the concepts of being noticed, distinguished, symbolizing, enrichment, and it has been the quality that determines the originality of the building. Will be blessed to receive break down the ornamentation, which is substantially more than a complex engineering component, and to reappear socially, socially and monetarily. The ornamentation is an interpreter and extension that associates the structure with nature and interfaces individuals with history and culture; hence, the adornment is a supportability device for the neighborhood character of the structure, the earth, and the whole urban setting. The purpose of re-ornamentation is to base the design on tradition and to refer to it. Contrary to the traditional understanding, ornamentation in contemporary architecture is loaded with new directions. The current concept of ornamentation can vary from architectural detail to urban texture. Re-ornamentation only looks at how the ornamentation and character of the building can be adapted to modern times, without creating false illusions of reconstruction.

**Materials and Methods:** The method of the study consists of documentations, analyzes and evaluation processes. The development of the ornament is briefly described. Information about the art of ornamentation related to architecture is given. By making a literature review about this innovative ornamentation approach, examining the existing projects, research and made sketches and sketches produced for the new design, by developing the design, the digital designing process has begun.

**Results:** This theory has been inspected as far as the recorded turn of events and change of traditional ornamentation to contemporary engineering and ornamentations utilized on the surfaces of design components of structures.

**Conclusion:**In this examination, instances of creative ornamentation approaches on the planet are given, ornamentation programs in the conventional places of are inspected, another venture configuration is made by making verifiable and contemporary correlations. More work is expected to find how the idea of customary ornamentation can be coordinated with contemporary ornamentation.

**Key Word:**Architecture; Technology; Ornamentation; Pattern; Traditional; Re-ornamentation.

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### I. INTRODUCTION

A wide range of ornament conception can range from architectural detail to urban texture. In contemporary architecture, digital structural, symbolic aspects make ornament metaphorically and an environment of impression and expression.

Traditional architecture and its ornamentation depend on the combination of living style, architecture, religious beliefs, local climatic conditions, and availability of materials. To reach an artistic value, social tastes and wishes, ornaments were applied to the architectural product. Throughout the history of architecture, ornamentation has been applied as elements that embody emotions through aesthetic quests within the scope of possibilities and techniques of the period, and it has been defined with ornamentation features (Aydın,2009).

Traditional architecture can also be differentiated according to the availability and type of materials in a certain region, local needs, reflecting local tradition or culture. Patterns define many cultures and regions through their physical features.

Historically speaking, the relationship between architecture and ornament has taken quite an interesting course. It was revealed sometimes in the form of mere expression and sometimes as a show of power. During its course of development, the concept of ornamentation has evolved from cave carvings to technical perfection and photo mounting of new constructions (Sağlam, 2013).

Geometric shapes and different colors were added to the ornamentation historical purposes to make it look more attractive to the eye and to give meaning to the object or architectural elements that are ornamented. Buildings can be viewed from different scales and distances, as well as from various points of view, which make the reveal different ornamental dimensions. The contemporary application of ornament proposes novel aspects, like a structural ornament and digital ornament, the maximum amount because it reinterprets the normal

applications of representing culture, function, brand, power and context. It can be argued one of the primary motives of applying ornament in contemporary architecture is to attract public attention and to present spectacle (Pietrzak, 2011).

Ornament is on the lookout for a correct place for existence among or additionally to numerous diverse inputs like the effect of surface, materials, style, technology, location, construction, and mass. Nowadays, the art of ornament is moving into diverse directions, starting with its design to its production, more conceptually and abstractly as an evolutionary product of digital technologies. Ornamentation had transformed from an explicit device into an implied one, where its physical presence became embedded into the careful choice of material, or celebration of details and joints. Ornament is a purely visual form, and because of this, it can be judged in aesthetic terms.

The abstract of ornamentation must manage reflection of the modern culture, then it should be able to reconsider its role in design as something more than an extra-budgetary expense. Re-ornamentation looks at how the building's ornament and character can be adapted to modern times without creating false illusions of mere reconstructions.

The rising mentality of efficiency that machinery brought to civilization would also not coincide with the labor-intensive mastery of ornament. With the efficiency and the technological advancements of machinery and mass production, standardization found its role in architecture (Bergerijk, 2013).

The history of craftsmanship has a long history stretching back beyond the nineteenth century. Ancient philosophers' dwell on the character of expertise and produced various works on the connection of theoretical knowledge (episteme) and craftwork (techne). Yet the common view, which mostly derives from Aristotle (1999) is that the activity of craftsmanship is a union of theory and making since neither of these aspects can be separated from the activity of craftsmanship. Following Aristotle, the first known architect to address the issue of theory and practice was Vitruvius. In the first two remarks from the first book of his seminal work, *Ten Books on Architecture*, Vitruvius (1914) asserts that an architect should have a general knowledge on many fields since his mission is to control and organize the works of other artists.

Knowledge, in Vitruvius' terms, involves both concept and practice, as a master architect should be equipped both theoretically and practically. Practice, during this context, means the manual application of a design from a drawing, whereas theory is that the ability to demonstrate and explain design principles. The notion of being competent in both theoretical and practical aspects leads to having absolute control of the craftwork (Balik&Allmer,2017).

Dwelling on the topics of the algorithm, behavioral pattern, neuroscientific pattern, and musical pattern, the authors investigate global expansions of ornament in the digital age. Technologies like 3D-printing, CNC milling, 3D-milling offer the possibility of change visavis ornament in practice. Unlike standardized machine mass-produced elements, these new technologies are capable of manufacturing 'mass-customized' elements. During the design phase, these elements can be optimized by software to be ergonomically and economically designed and, relating to Loos, hence these designs would not become waste of material or labour in their final state.

## **II. MATERIAL AND METHODS**

The method of the study consists of documentations, analyzes and evaluation processes. The development of the ornament is briefly described. Information about the art of ornamentation related to architecture is given. Different techniques were used for this research analysis. History, traditional housing architecture, architectural ornament programs, regarding the studies carried out in general and in a certain region of study; existing literature such as journals, books, articles, thesis studies was reviewed. By making a literature review about this innovative ornamentation approach, examining the existing projects, research and made sketches and sketches produced for the new design, by developing the design, the digital designing process has begun. The design project was created by making technical analyzes modelling 3D and preparing the visual presentation. In the literature research, the ornamental arts and architectural ornamentation, the ornamentation programs in the historical process, its development, and its status and place in the contemporary period have been investigated. Re-ornamentation in architecture and architecture. The article was created in light of verbal and written information.

## **III. RESULT**

To be interpreted with the understanding of re-ornamentation, which was constructed by taking advantage of the opportunities brought by technology and suitable for contemporary architecture to examine the places and to design a suitable place. How to design and analyze traditional ornaments and today's usage features based on the determined principles, from the architectural ornamentations.

This research is going to be conducted by studying, analyzing traditional and contemporary ornaments, to know what kind of ornamentation has changed in architecture from the past to the present, how to re-ornament the

example of ornamentation selected in the buildings examined in contemporary architecture without breaking the traditional shell line will take a form.

Therefore, the periods when the architectural ornamentation is seen will be discussed.

Existing literature were reviewed writing section. The design projects will create by making technical analyzes, modelling three-dimensional and preparing the visual presentation. For the designed using the software.

#### **IV. DISCUSSION**

Re-ornamentation as a bridge between tradition and the contemporary. To be interpreted with the understanding of re-ornamentation, which was constructed by taking advantage of the opportunities brought by technology and suitable for contemporary architecture to examine the places and to design a suitable place. This research is going to be conducted by studying, traditional and contemporary ornaments, to know what kind of ornamentation has changed in architecture from the past to the present, how to re-ornament the example of ornamentation in contemporary architecture without breaking the traditional shell line will take a form. The research consists of a written and designed section.

The research is based on the comparative method applied in the design process. The development of the ornament is briefly described. The resulting innovative approaches, aesthetic values, the use of replications, patterns, lighting and technical similarities of ornaments to improve assembly and construction performance. Parametric figuration is perhaps the most ambitious form of architectural articulation. To become effective, it would have to go beyond merely visual effects (Schumacher, 2009).

The dominance of images on architecture creates an existing culture. In the age of visual communication, these ornamentations attract the attention of the public in contemporary architecture (Balık&Allmer, 2016).

To the base, the building form and ornament on tradition is a creative extension to the present day through inspiration rather than copy. Creating an unforgettable cultural ideogram, creating an aesthetically and functionally attractive space and trying to use the design in a purely architectural dimension. To create a literary structure design that includes another story within a story by trying to write a story without an end. It will also stand against the stereotyped forms of architecture with its new form of expressions. The contemporary application of ornament proposes novel aspects, like a structural ornament and digital ornament, the maximum amount because it reinterprets the normal applications of representing culture, function, brand power and context (Balık-Allmer, 2016).

Renovation re-ornamentation requires a balance of conservation work and careful new design to ensure that our architectural heritage may gain new life and adapt to modern times, rather than imitating the past.

#### **V. CONCLUSION**

This theory has been inspected as far as the recorded turn of events and change of traditional ornamentation to contemporary engineering and ornamentations utilized on the surfaces of design components of structures. The investigation shows that the progress from conventional engineering to contemporary design, the presentation of contemporary structure innovation, the trademark assessment and improvement of the elaborate components found in traditional houses are followed. In this examination, instances of creative ornamentation approaches on the planet are given, ornamentation programs in the conventional places of are inspected, another venture configuration is made by making verifiable and contemporary correlations. More work is expected to find how the idea of customary ornamentation can be coordinated with contemporary ornamentation. Ornamentation has gotten a model without indicating its emblematic significance. The components that make up the customary ornamentation are the specific situation, the ease of use of the material, the social and public activity of the individuals. Once more, similar realities and contemporary and imaginative needs ought to be watched.

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