

# ornaments in modern design and architecture

## Modern ornament - wiki

[Modern architecture](#), conceived of as the elimination of ornament in favor of purely functional structures, left architects the problem of **how to properly adorn modern structures**. There were two available routes from this perceived crisis:

One was to attempt to devise an ornamental vocabulary that was new and essentially contemporary. This was the route taken by architects like [Louis Sullivan](#) and his pupil [Frank Lloyd Wright](#), or by the unique [Antoni Gaudí](#). [Art Nouveau](#), for all its excesses, was a conscious effort to evolve such a **"natural" vocabulary of ornament**.

A more radical route **abandoned the use of ornament altogether**, as in some designs for objects by [Christopher Dresser](#). At the time, such unornamented objects could have been found in many unpretending workaday items of industrial design, ceramics produced at the Arabia manufactory in Finland, for instance, or the glass insulators of electric lines.

[Adolf Loos](#), 1908 manifesto, titled *Ornament and Crime*, in which he declared that **lack of decoration is the sign of an advanced society**. His argument was that ornament is economically inefficient and "morally degenerate", and that reducing ornament was a sign of progress.

At the same time, the unwritten laws against ornament began to come into serious question. **"Architecture has, with some difficulty, liberated itself from ornament, but it has not liberated itself from the fear of ornament,"** Summerson observed in 1941. **The very difference between ornament and structure is subtle and perhaps arbitrary.** The pointed arches and flying buttresses of [Gothic architecture](#) are ornamental but structurally necessary; the colorful rhythmic bands of a [Pietro Belluschi](#) International Style skyscraper are integral, not applied, but certainly have ornamental effect. Furthermore, architectural ornament can serve the practical purpose of establishing scale, signaling entries, and aiding wayfinding, and these useful design tactics had been outlawed. And by the mid-1950s, modernist figureheads [Le Corbusier](#) and [Marcel Breuer](#) had been breaking their own rules by producing highly expressive, sculptural concrete work.



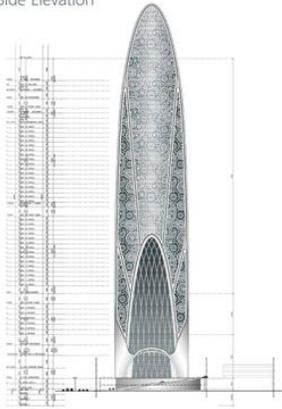
Illkirch-Graffenstaden  
Atelier Filippini סטודיו



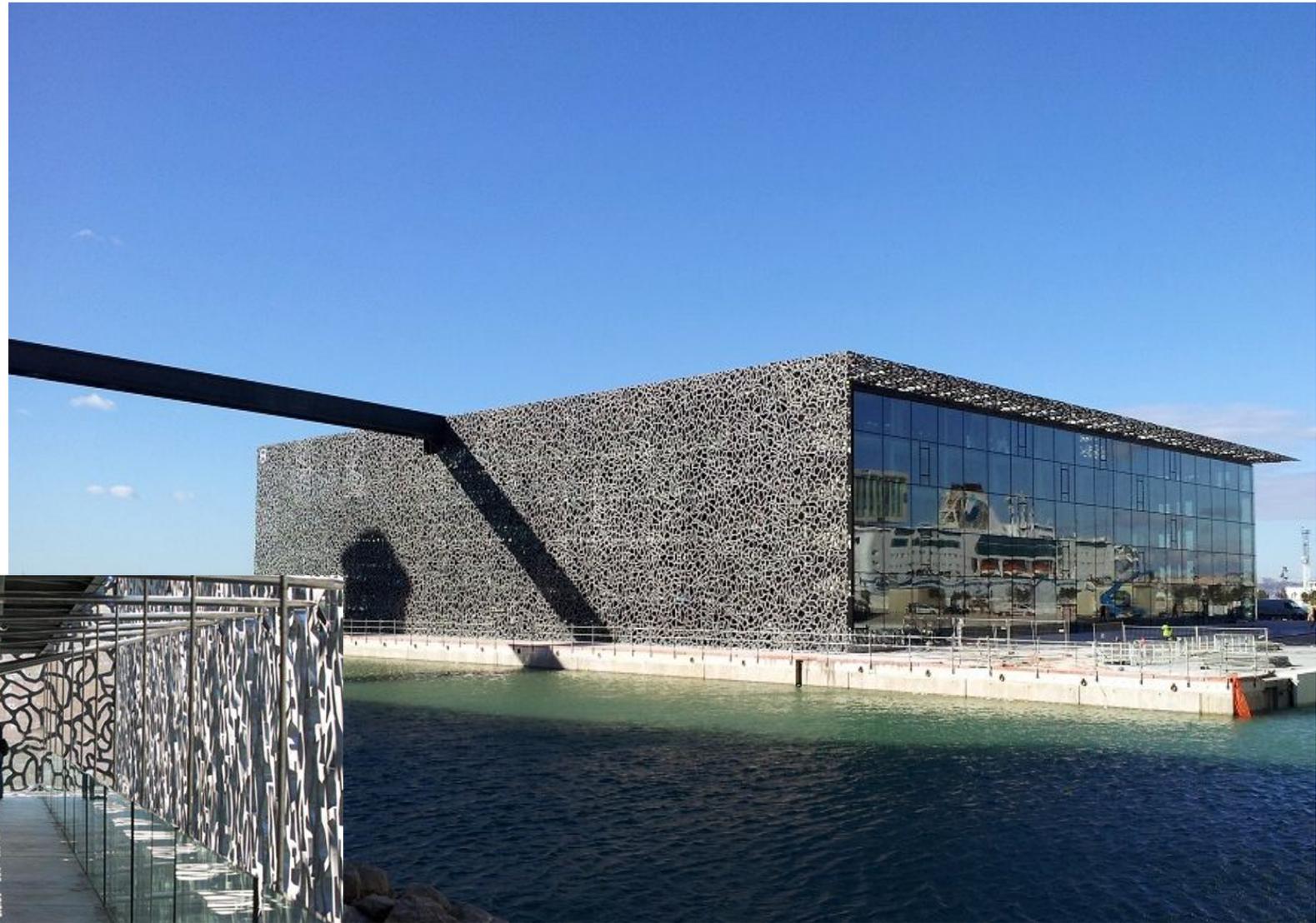
Hotel and Namaste Tower in Mumbai, India  
Designed by WS Atkins



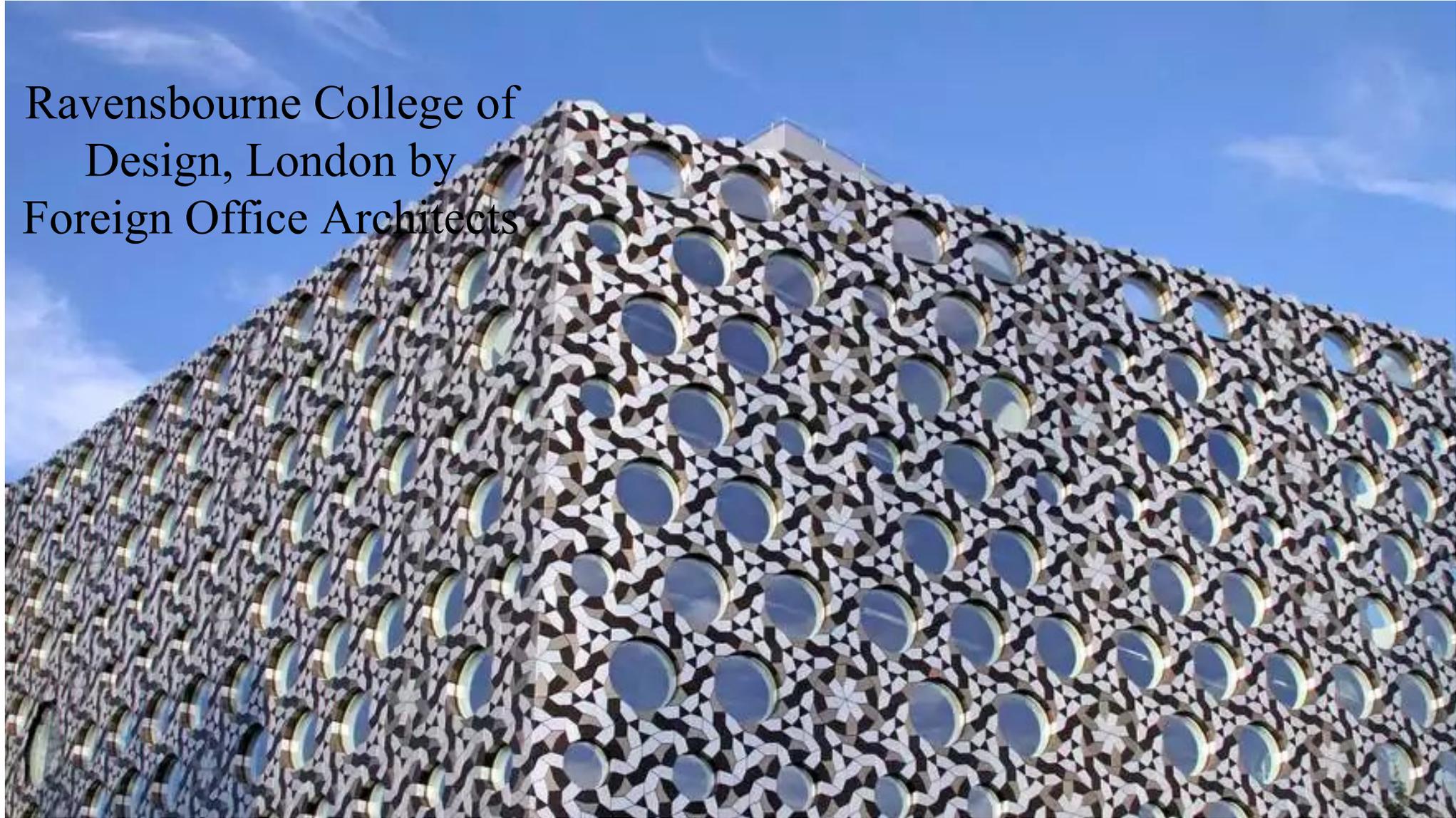
Side Elevation

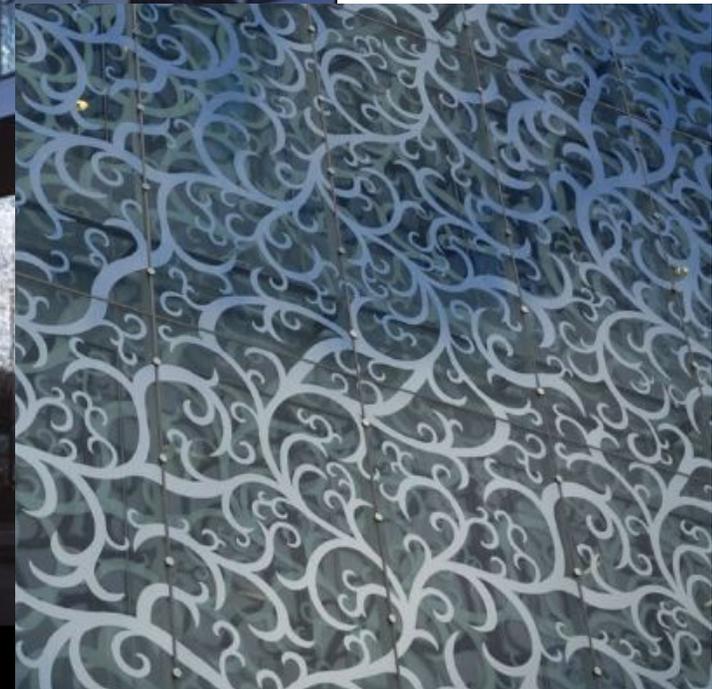


Museum  
MuCEM



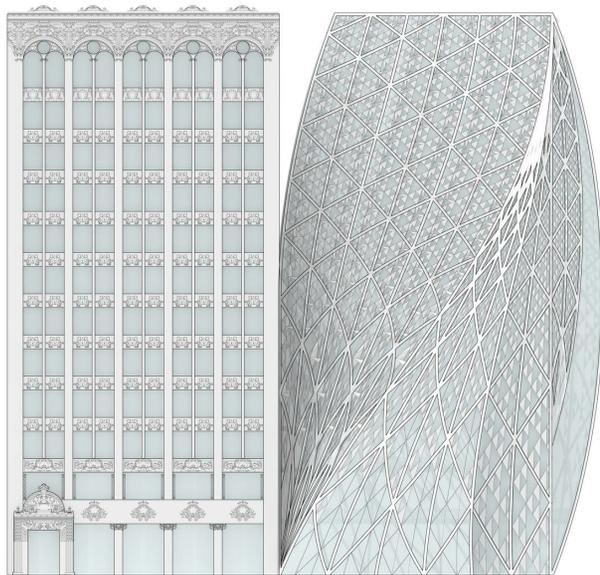
Ravensbourne College of  
Design, London by  
Foreign Office Architects





John Lewis department store in Leicester, UK

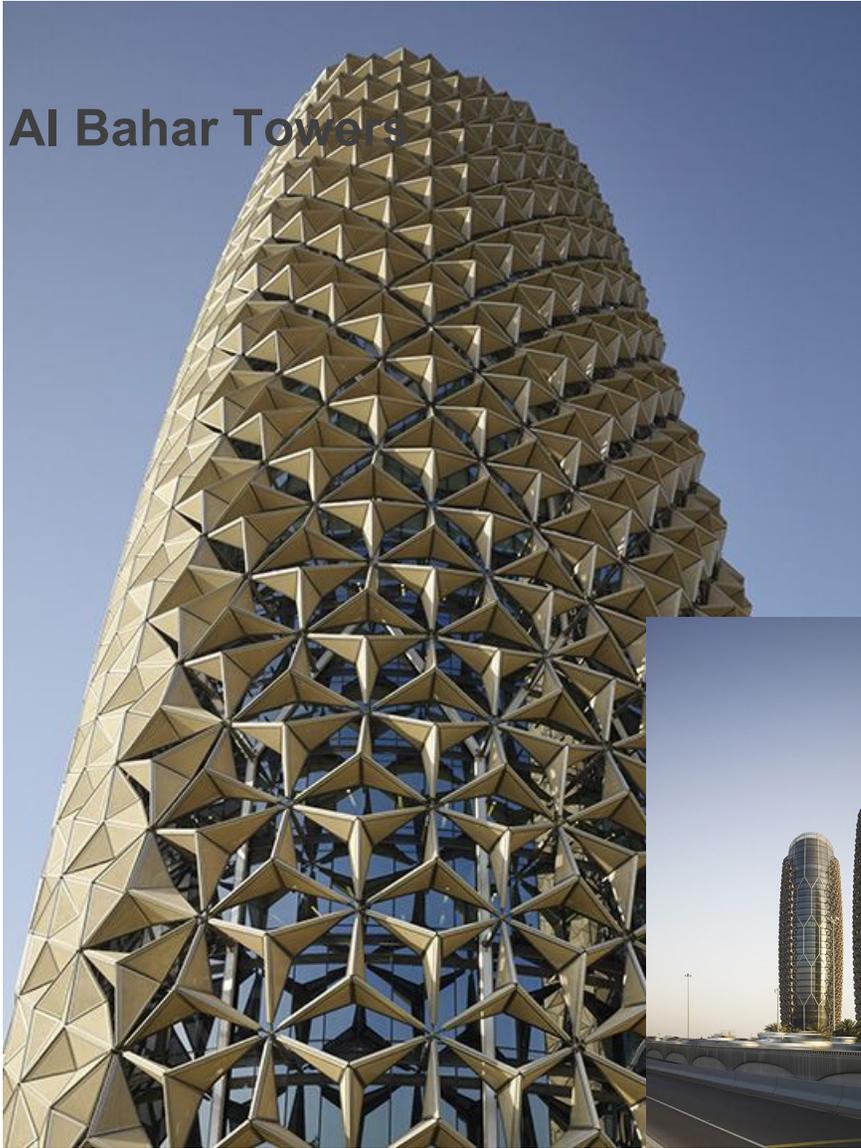
Andrew Diehl



Charles F. Bloszies



# Al Bahar Towers



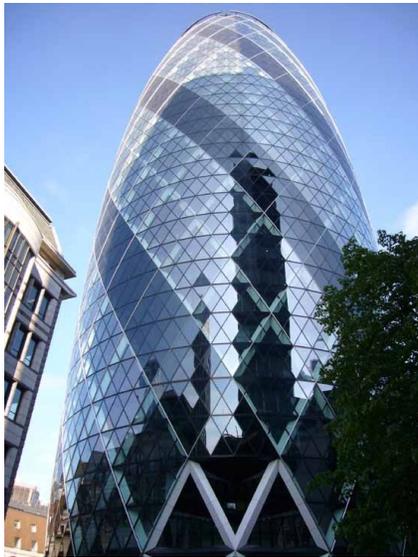
Kieran Timberlake: Embassy of the United States in London, England (Image: Courtesy of Kieran Timberlake).





Studi 505's  
Wintergarden  
shopping centre  
facade, Brisbane,  
Australia



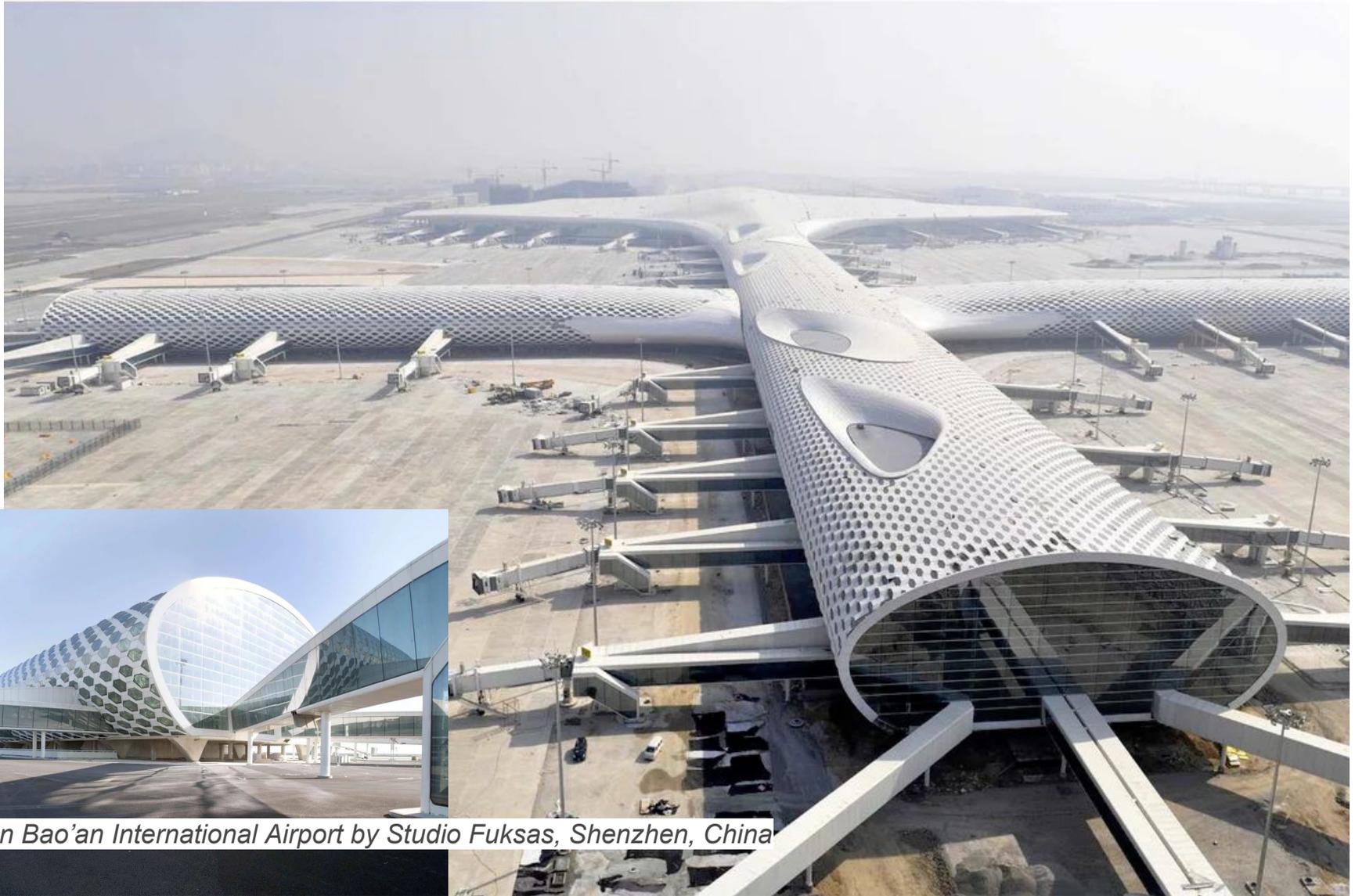




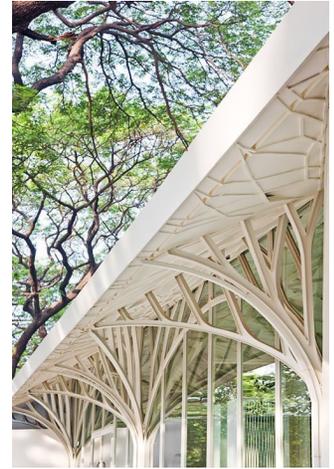
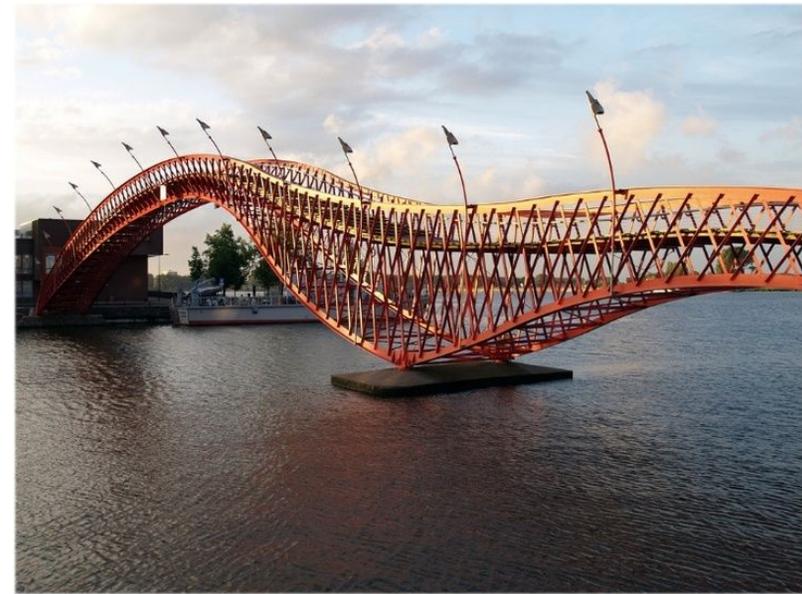




JOHN LEWIS BUILDING, LEEDS DIAGRID

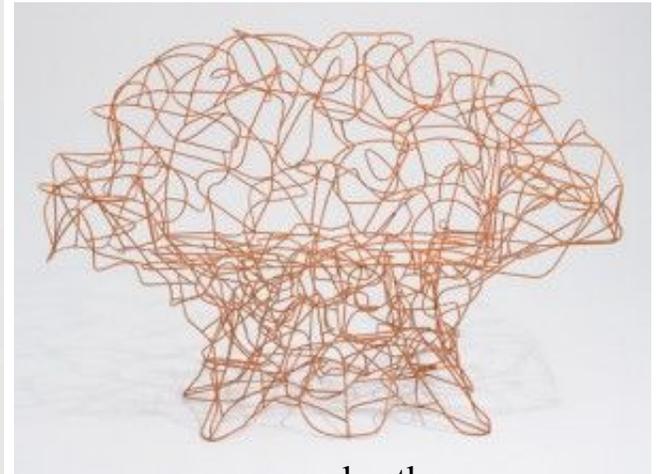


*Shenzhen Bao'an International Airport by Studio Fuksas, Shenzhen, China*

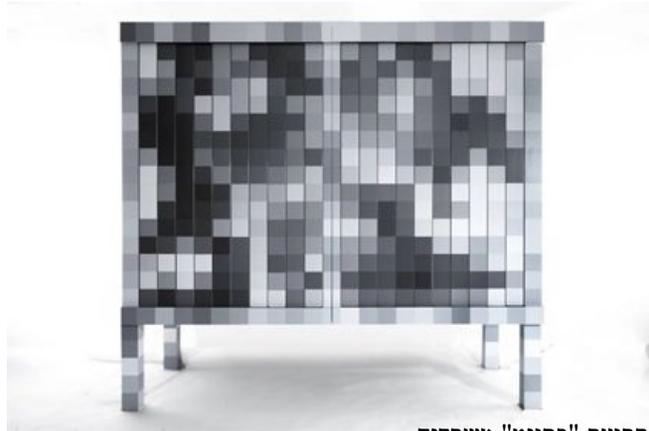




minale maeda, 2005



campana brothers



קבוצת "פרונט" משבדיה.



יוריס לאארמן

# desing week 2016





Manta Rhei Interior Lighting Ornaments by Selux