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Masterwork ▪ Semi-detached house | Budakalász

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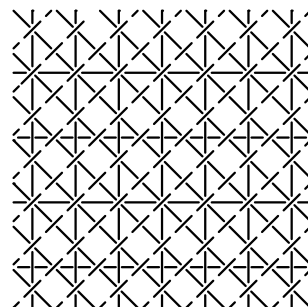
Theses

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Á g n e s J u h á s z


TRANSFORMATION OF DECORATIVE MOTIVES

variable constant on 3+1 surfaces of a contemporary building





◀ 'Sea' installation (photo: István Gyulovics)



abstract

During each design, the architect is involved in a professional process influenced by the features of historical and present ages, as well as cultural and technical knowledge. It is exciting for me to compare examples created in different eras, among which a kind of resonance can be clearly discovered, which in my interpretation is realized when two factors; memory images that consciously or unconsciously guide the designer's thinking, and the available current intellectual and technological background, appear simultaneously in the buildings. The „common vibration“ is usually clearly recognizable, but not so easily defined, therefore the thesis examines, through a few contemporary examples, the points of connection, which are constantly transformed according to the conditions of the successive ages but still represent a kind of permanence, thus drawing a chain, that starts from the buildings of today but returns to the very first primitive buildings. The transformations can be caused by both individual motivations and global trends. Still, the thesis deals primarily with sustainability as an unavoidable contemporary phenomenon, which provided the criteria for the selection of examples and creators. Recognizing these points of connection can, on the one hand, help in the interpretation of contemporary buildings, and on the other hand, also be interpreted as a design method.

01 thesis

Along the lines of Adolf Göller's ideas, I define architectural transformation as a process that creates connections and resonance between buildings created in different eras. One of the directions I have investigated is that the designers shape the decorative motifs characteristic of the various surfaces of the earliest buildings in their own image according to the conditions of the time. Consciously or unconsciously they also use memories drawn from the past, evoking a greater or lesser degree of resonance between the old and new buildings. Examining the transformation process from the point of view of the result, I see it as effective in a balance of the duality of constants and variables, in which the historical perspective can be clearly read on the created structure, while at the same time it is created by making use of the technical possibilities of the given era and carrying its spirituality.

02 thesis

The transformation of decorative motifs in contemporary works can become truly effective if the age of the created art forms becomes clearly identifiable, i.e., the transformed motifs respond both to the current intellectual and technical conditions. Unfortunately, during the transformation, there is a danger that the use of a known motif will be exhausted in the mere technologically up-to-date repetition of the characteristics, so it is necessary to strive to ensure that the transformed decorative motif is not only a schematic repetition executed at a high technical level, but it also carries current intellectual content.

03 thesis

Based on the analyzed examples, no predetermined direction can be observed in the change of individual characteristics in contemporary transformations. During the transformations, not only the means of enhancement can be observed for the motifs, but the goal may not always be to create a motif that is more complex than the stimulated memory image. With simplification as a tool, the creators create artistic forms just as valuable as with enhancement, i.e., two seemingly opposite transformation tools can even appear side by side within the same era.

04 thesis

Not every artistic form receives the same emphasis in every age, it depends on the zeitgeist whether or not they see an opportunity in the motifs characteristic of which form and whether they take advantage of it, whether they create a value-creating transformation compared to the past with the resources available to them. Social, economic, political, and cultural aspects can also play a role in whether a once familiar structural and artistic form is seen as a potential that can be exploited in a given age.

▶▶ 'Sea' installation (photo: István Gyulovics)

05 thesis

In some contemporary transformations, the changes in the motifs characteristic of art forms are not separated from each other, in fact, they often go hand in hand. For example, changing the pattern of an element's surface can sometimes involve a change in the appearance of the element (color shades), or the bonding method can also affect the plasticity. The motifs of an artistic form must therefore be seen as a network in which the characteristics are in a system of mutual relations; any change during the transformation process can cause further changes.

