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AVANT-GARDE HERITAGE IN MODERN DESIGN

The purpose and objectives. The purpose of our article is to examine particular qualities of avant-garde design in the 20th-30th decades of the 20th century and analyse its influence on modern design.

The object of the research is ways and methods in design of the specified period.

Methods and techniques. In our research we used the method of information analysis of electronic and internet resources.

Scientific novelty and practical value of results. This research can be used for practical and theoretical application of avant-garde design. The inheritance received from innovative experience of designers from the past can be applied for modern design from the present.

Research results. In the early twenties there were only “design outbursts,” but traditions were not found yet. Only some precedents arised, because of the habit of the architectures to also make furniture for their projects.

Ernst May - German architect from Frankfurt on Main, basically was a town planner and a projector of urban areas, built by one project with multistorey houses of the same type. He, it could be said, became a forefather of all sleeping areas, which we know so well. He built couple of areas in Frankfurt, which are called in german by local “Zick zack hausen.” He also built the whole city in Russia, Magnitogorsk [1].

Later, a young architect Margarete Schütte-Lihotzky joined him. He entrusted her to project a kitchen in his multistoreys. Before starting a work, she decided to make a research, what a common modern german kitchen is, and she came to a conclusion, that it is a very inconvenient room, where people not only cooked and

ate, but also washed and slept, as at those times, common workers lived in two-roomed flats, where the first room was used as a living-room and a front dining-room to have guests, and left no space for other functions. So, the kitchen was an inconvenient room, where there were many unnecessary trajectories to make, and where all separate objects stood apart.

In nineteen twenty six “frankfurt kitchen” was projected and launched into production, where Margarete made everything compact to the limit, convenient, with minimal and logical trajectories, which, certainly, had a great difference to the common vision.

This is a fact of a great importance in both design history and in culture of our mode of life. This was the first sectional kitchen, which was planned and created as a system, which combines all functions of the kitchen. Exactly on that principle all kitchens are designed nowadays [2].

In nineteen twenty eight a group of avant-garde Dutch artists created a café “Odette” in Strasburg. It was not a design yet, but a monumental decoration of architectural surfaces. This café still exists, but it was reconstructed, with preservation of the original design.

This kind of design was also practiced by Gerrit Rietveld. In nineteen seventeen he opened a furniture manufactory, where he produced furniture in a very modern style. Plans of this products were preserved, and now this furniture is kept and being produced in an original version by a firm “Cassina.”

In nineteen twenty four he built and designed a Schroder house in Utrecht, which now is guarded as memorial of an architecture of an exceptional importance. He filled this house with furniture objects of his own design.

Plywood and bentplywood especially was a favorite material of furniture makers of those years, but at that moment it could be bent only in one way and in one place only, it was not convex. An ability to make a convex plywood appeared a little bit later [1].

Conclusions. In conclusion, we can say, that this period of time had a great effect on today’s art, design and progress of technologies by its pioneer work, methods of creation, and a fresh view on everything surrounding us.

REFERENCES

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