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ФАКУЛТЕТ ЗА ПРИРОДНИ И ТЕХНИЧКИ НАУКИ**

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# BIDERMAER STYLE IN CONTEMPORARY INTERIOR ACCENT

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Стручен труд

**Abstract.** Sentimentality and decorativeness of Biedermeier style emphasis on modern living where a strong historical style creates refining the alienation of living.

Interior styles are influenced by economic, social and religious beliefs and beliefs in a certain period and the emergence of a certain style is a complex process that can hardly be reliably determined, although there are moments that can be identified as determining in its creation.

The term styles in interior means the overall effect is caused by the nature of the architectural elements, furniture and decorated objects in a particular interior. All these elements have varying degrees of impact effects in the interior, owing to the fact that the architectural solution of a space associated with the shape, size and arrangement of the rooms, hallway and stairs depends on the external appearance of the building. The main feature of biedermaerot sweet likeability that was emphasized family life and general apolitical or watches their private things.

All this relates to the theme and furniture biedermaer, as well as in the area of the historical aspect, where present sentimentality. Simple surfaces are increasingly decorated with art materials, previous human forms became fantastic and experimental textures. However this style focuses on ease, functionality and individuality.

**Key words:** design, direction, interior, accent, style, detail

## БИДЕРМАЕР СТИЛ АКЦЕНТ ВО СОВРЕМЕНИТЕ ЕНТЕРИЕРИ

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**Апстракт.** Сентименталноста и декоративноста на бидермаер стилот е силен акцент на современиот живот, каде со еден силен историски стил создава оплеменување на отуѓување на живот.

Стиловите во ентериерот се условени од економските, социјалните и религиозните верувања и убедувања во одреден период на време, а појавата на одреден стил претставува сложен процес кој тешко може сигурно да се утврди, иако постојат моменти, кои можат да бидат наведени како определувачки во нејзиното формирање.

Под поимот стилови во ентериер се подразбира целокупниот ефект, кој е предизвикан од карактерот на архитектонските елементи, мебел и украсениот елемент во конкретен ентериер. Сите овие елементи имаат различен степен на влијание на ефектот во ентериерот, иако фактот дека архитектонското решение на одреден простор е поврзано со формата, големината и поставеноста на просториите, ходникот и скалите, зависи од изгледот на градбата. Клучна карактеристика на бидермаерот е слатка допадливост која била нагласена со семејниот живот и целосната аполитичност. Сето ова се однесува како тема и за мебел во бидермаер, како и во областа на историскиот аспект, каде постои сентименталноста. Едноставните површини се повеќе се опремени со уметнички материјали, до овој момент човековите форми станале фантастични, а текстурата експериментални. Сепак овој стил се фокусира на леснотија, функционалност и индивидуалност.

**Клучни зборови:** дизајн, насока, внатрешност, акцент, стил, детали

## Introduction

### Biedermeier - features of the style.

The Biedermeier style was applied by the bourgeoisie as one style of a modest urban setting. Through the style of Biedermeier, it continues with the classical form in art from the late 18th century, but in the direction of the application of small dimensions, where the representativity of style is replaced by intimacy as the primary characteristic. The main characteristic of the bureaus was a sweet lassitude that was emphasized by family life and full apolitical, ie viewing of their private things.

The global frames in this style provided visual evidence of the clash between classicism and romanticism, which continued throughout the 19th century. In the course of time he became

increasingly novelized, where the flat lines became more and more curved. The simple surfaces are more and more decorated with art materials, the former human forms have become fantastic, while the textures are experimental. However, this style focuses on ease, functionality and individuality, was again in vogue and was revived as a neo-bieder during the mid-1960s.

### **Elements of the Biedermeier style**

The style is a charming expression that reflects the middle peasantry, where it is expressed through the tools and the available materials they have. The original expression with a dose of comfort and shape was a refreshing of the design of the chairs, as something that is ahead.

It is assumed that the biedermeier style is a combination of three streams from the Empire style, Louis 16 and England. But while the Biedermeier style was associated and developed under these influences, it contained a unique identity, it was considered as its own.

Any return to the Biedermeier style created the basis for the emergence of the modern Bauhaus movement, which appeared in Germany in the seventeenth century, the sincere application of the function in the formation of the design.

The Biedermeier design contained simple forms of the French Empire style and the main currents of the English style, and was quite functional and vibrant. Vienna was a spiritual and inspirational center strong enough to convey the influence of the surrounding areas. A number of punitive delays originated from the French style, as well as subsequent variants from the German territories.

However, Viennese furniture is the highest level with a solid body work, reflecting on home furnishings. The Austrian furniture design had the features of an easy and comfortable living for the private life. The most impressive was the Vienna design, like the transit style of the empire style, which high quality qualities of handcrafting workmanship were expressed.



**Figure 1.: Characteristic biedermeier elements of furniture and interior**

Biedermeier's style has become quite popular in his time, to date, as part of the great collectors, as extremely functional and simple in his form and use, where he received a strictly specific form and part of modern living.

### **Interior design and furniture**

The most important contribution to this style is realized in the domain of furniture where the influence of the natural styles of Empire is clearly expressed without their domination of pomp and grotesque, because it had the characteristics of a simple and functional one.



**Figure 2.: Anonymous author, 19th century, Design for hangers and umbrellas holders, 1830-1840**

A special feature was the extremely restrained geometric look, where certain pieces of furniture had a new role. The mass was not placed in the corner of the room, but in the center around which the chairs were placed, as a place where the family was gathering for the evening activities. The stays of the armchairs and the sofa were bright and with many decorative lines decorated with flowers, garlands and other similar decorative motifs .

**Biedermaier furniture** can be defined with several key features:

1. Reading the piece of wood, all the surfaces of the tree are quite flat, where the visual structure of the tree is displayed. The tone and structure of the bright tones of light wood as well as the cherry wood is applied, and very rarely the mahogany was used, not only because of the price, there was more weight and less decorative possibilities.
2. Curved parts. The decoration was emphasized on the flat surfaces of the tree, with glossy effects. While the Rococo style supported sculptural forms of nature, glossy and angular shapes, as well as flat surfaces, flat surfaces were supported in the Biedermeier style. Flat surfaces with certain curves, polishing the finishing surfaces. Certain pieces were used as part of the constructive furniture system.
3. Geometric shapes were expressed and were complemented by different shades of lightly colored wood surfaces, where geometric shapes and circles were incorporated into different parts of the furniture. Certain elements were taken from the Empire style, such as acanthus leaves, shells, curved shapes, floral motifs, star shapes, and the like.

### **Biedermeier style in the furniture-form follows the function**

This concept of style, where the shape of the furniture follows the function, is derived from the bureaucratic era in northern Germany (1830) and Austria, and not in the school of Bauhaus (in 1930). The style was called the birmer in 1886 when Georg Hirtch wrote a 19th-century book about interior decoration to describe the Greek domestic order of 1820-1830 years.

Biedermeier furniture contains a modest dimension of the bourgeois comfortable house. In the booths were kept vessels, decorative objects, souvenirs, gifts, paintings, etc. In the center of this style, a number of creative activities, daily life, dressing, sewing, writing, music were carried out, which was used for the purpose of the room Salon in the house. An integral part of the space was several armchairs, and chairs cushioned with cotton matrices, in silk or damask, round tables, mirrors, vases painted, piano, creating an atmosphere of good space-room. The bourgeoisie began to nurture a personal style, known as a thorny design, thus forming the style of the bureau, where its first expressive features as a design style were reflected.



**Figure 3.: Biedermeier style**

The most important feature was that the style is original, with a good understanding of the shape of the balance and the application of the ornamentation in bronze.

In the direction of economical furniture, the local wood was used, especially for the manufacture of sofa, which contained less decorative elements, with illuminated elements on the end lines

The Viennese masters were more successful than the Bavarian with a greater degree of elegance that was applied to the shape of the furniture. Viennese masters produced chairs, in perfect shape, where various craftwork systems were available, with a large number of decorative panels.

Craftsmen decorated furniture with black or gold color, with a small dose of metal processing, even economical decoration with press on paper. In this approach, the artistic expression of craftsmen who made hundreds of different furniture designs was significant.

The furniture tabulation was characterized by artistic content, using animal hair (horse), with open glossy colorful designs, both on the furniture and on the walls and ceiling.

In 1840, the former style was characterized by the transition from straight into curved lines of form, by natural materials, humanistic form, with more fantasy, with more experimental texture.

The new actual shapes were applied in the furniture design with geometric inclination, with new rules, for example, the masses were given a family purpose, and the chairs adapted to the evening activities of the home. The tables were orientated towards the vertical line, and the furniture with foyers and shelves, On the finishing line received a flat surface that was used as a writing desk. The sofa is most popular in this approach, with curved lines, but quite comfortable in use. The armchairs became popular and comfortable in tune with fashion, especially the decoration of the backrest.

The craftsmen on the shelves took the flat mass as a basic element, that is, they designed furniture, to express themselves from the front, with additional ornaments, decorative details, etc.

The established characteristics of the furniture is more functional, less tolerant, with details in ebony, with minimal curved surfaces in the decoration.

The floor in the premises was simple, with parquet pieces, with simply dyed walls in one color. They showed bright tones of polished wood and black ebony colored.

Simple natural colors were used for the drapery.





**Figure 5.: A pair of cottages, Austria, 1830, modern upholstery**

The interior was dominated by a clear picture of the abstract form, brilliant color, superficial ornaments and a sensible sense of elements originating from nature

It dominates the interior affection to a pure geometric shape, a pronounced natural structure of the wood, pieces of furniture, which are harmoniously blended with the structure of the decoration of the surfaces of the walls.

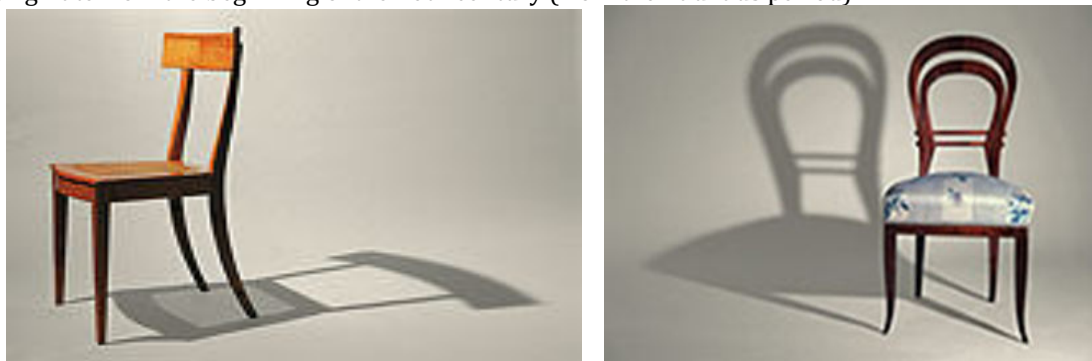
Through the presentation of the bourgeois style in relation to aesthetics, a step forward was made in the 19th century. Through the excellence of certain elements, the degree of elegance with an artistic approach to the appearance of objects has been achieved.

The Bermème-style style includes a work desk, wallpaper in a different color, and an elegant simplicity of simply a very personal space.

The elements of the Bühler style, as a middle-class phenomenon, were accepted as an expression of their modest demands. It was considered an aristocratic style, often supported by aristocrats and royal members.

In the style they were practiced glass cabinets with silver vessels in them, in the middle of the rooms, with minimal ornamentation and application of light colored tones.

The style led to the precise lines, and the decoration with strictly geometric shapes, which seem to originate from the beginning of the 20th century (from the Bauhaus period).



**Figure 6.: Carl Friedrich, Stolz 1825, polished wood, wooden seat**

The structure of the membrane, on the chairs, was tailored to the human needs with a humane configuration of the structural elements.

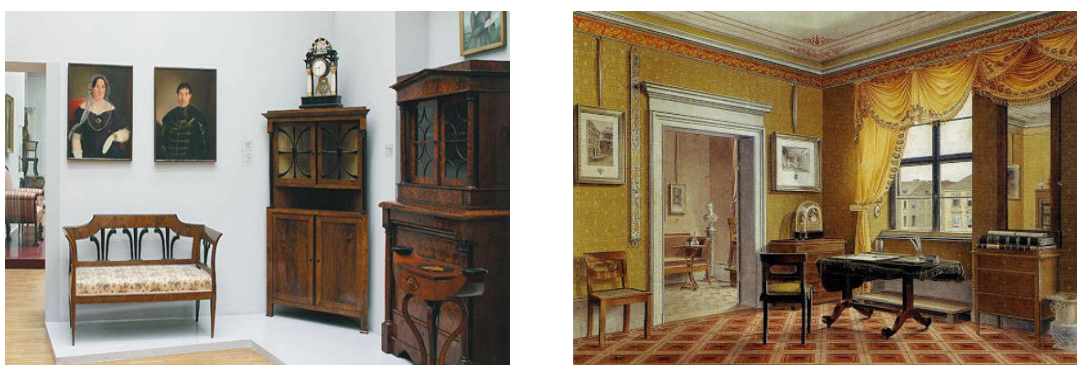
The Wine Capital from 1826 has an elegant line, with curved lines on the back, made of one piece of wood. The maintained pieces of furniture are made of bundled wood of full wood, where Tonet's collection, with its famous capital, dominated.

In some models, the minimalist principle is used in the shaping of the forms, where the natural structure of the tree dominates.



**Figure 7.: Red decoration of the decoration of the walls, where there is a direction towards the application of aesthetics in the space.**

The green nuance on the wall wallpaper shows a modern flavor through contrasting colors, bright or dynamic, as support for the existing already formed pieces of furniture. Biederman's style in the conception of mebel with the characterization of the invention of simplicity, with an intellectual approach, to the aesthetic form



**Figure 8.: Interior of a characteristic room with furniture in Biermaer style**

Furniture companies have had a workload that has been observed in drawings and models that were made, making catalogs in order for buyers to choose a suitable design. The design was most often made of wood, with its twisting. Thus, the artisans were directed towards the middle-class population market. S used models that were modern, with a certain style of time when they were made. The production of a high category of furniture, intended for the higher classes, created a history of furniture creation in this style. Companies composed of artisans produced chairs and sofas, as well as tables of all kinds, hats and umbrellas holders, as well as certain models of draperies for the house's interior. The subjects were made in a different approach with a style appropriate to the development of the previous epochs and adapted to the taste of the performances of their time. The bermès style was formed in the direction of realism in the formation of style, with precise texture and color, where each detail was defined, In a composite composition.

### **Key features of the style**

According to the main features of the Bermarest style, it is most important to preserve:

- The tree and its quality qualify with characteristic motives, with noclassical motifs, with significant values that influence the overall dynasty of parchment furniture
- -To preserve a natural characteristic that is recognizable, as a variation of the style of a particular rgion, which does not affect its value..

### Accenting in contemporary spaces

Authentic features are important for confirming Bernmar's style and his qualities.

- -This also relates to smaller pieces of furniture, showcases, tables, mirrors, wallpapers for bureaus, etc.
- -There are certain forms of designs that are similar to beeraer style according to certain geometric shapes or sizes
- Certain elements of polishing design on the surfaces, applied are quite rare in the bermuere style

### Conclusion

Today contemporary designers and furniture manufacturers continue to develop the design. Still looking for new materials that need to produce unique shapes, still employ simplicity and ease of form, in the choice of heavy decoration. And most of all, they are still striving to step away from what's going on before creating a completely new visual experience for us. The designs that caused this paradigm were produced in the mid-20th century, most of them before 1960. And yet they are still considered internationally as symbols of modern times, the present and perhaps even the future. Fashionable classic furniture has become an icon of elegance and sophistication.

In spite of all the influences of the bureaucrat style from the previous stylish epochs, it was defined as a style where the utilitarian design principles prevailed. The decoration was minimally applied, with clean design lines. The idea of a pure form and designer modern form will be actual in the early 20th century, and continues to evolve, as a modern style to the present day.

The new actual shapes were applied in the furniture design with geometric inclination, with new rules, for example, the masses were given a family purpose, and the chairs adapted to the evening activities of the home. The malls were orientated towards the vertical line, and the furniture with foyers and shelves, On the finishing line received a flat surface that was used as a writing desk. The sofa is most popular in this approach, with curved lines, but quite comfortable in use. The armchairs became popular and comfortable in tune with fashion, especially the decoration of the backrest.

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