

# Directions and Intellectual Bases of Ornament Criticism in Modern Architectural Literature

Fatemeh Ahani & Iraj Etessam  
Islamic Azad University, Tehran, Iran

---

## Abstract

Following the publication of Adolf Loos's famous article "Ornament and Crime" in 1908, arguments against ornaments reached an unprecedented level which led to its elimination from the majority of architectural practices in western countries during the first half of the 20 century. The ornamental approach, despite being severely criticized by postmodernist critics in 1960's, never completely ceased to exist. In an attempt to discover the reasons behind the long-lasting presence of such a practice, this paper looks into different directions of ornament criticism in modern architectural literature. Modern critics condemned ornamentation by ascribing several defects such as deception, decadence, disutility, wastefulness, recession and lack of spontaneity. As a result of such associations, designers repress in themselves what they consider as defective and internalize anti-ornament beliefs of modernism in a form of self-control. This leads to the marginalization of ornament in architectural discussions and practices even after the demise of the modernist movement in architecture.

**Keywords:** Architectural Ornament, Criticism, Repression, Naming, Defect

## 1. Introduction

Ornament criticism began as an old tradition in the very first architectural treatise *Ten Books in Architecture* (Vitruvius, 1960) and culminated in three periods of the history of western architecture. The first was during the second half of 18<sup>th</sup> century, when as a result of the rapidly growing rationalism in western societies (Farrel,2005) several designers and theorists including Laugier, Durand and De l'Orme's criticized excessive ornamental practices in the dominant styles (i.e. Baroque and Rococo) in an unprecedented pejorative tone and recommended simplicity instead. This was clearly reflected in De l'Orme's tirades against those who pile up ornament "without reason, proportion, or measure, and more often by mere chance" (cited in Blunt, 1980).

The second climax of criticism however, was formed In England, in the nineteenth century when the prevalence of Victorian decorative arts and mass production of highly-decorated but tasteless objects triggered a great debate which engaged artists, manufacturers, and consumers alike. During this period, "the Parliamentary Select Committee on Art and Manufactures' expressed concern that British-manufactured goods were lacking in quality as compared to the output of France, Germany and the United States, and that, consequently, England risked losing the export race" (Oshinsky, 2000). These economic argument calling for better design also was accompanied by morally and aesthetically based statement against the excessive use of ornamentation put forward by critics, among which were the designer and educator Henry Cole (1808-1882), the artist Richard Redgrave (1804-1888), and the ornamentalist and theorist Owen Jones (1809-1874). They finally developed the formal guidelines for a modern yet morally conceived design vocabulary in order to make a reform in design. (Oshinsky,2000)

The last and most intense stream of ornament criticism however, emerged in the first half of 20th century when Loos in his famous article "Ornament and Crime" (1908) condemned the application of ornaments as a sign of moral and cultural degeneration of a modern man. This stream was distinct from previous ones as in 18<sup>th</sup> and 19<sup>th</sup> century arguments. Ornaments were still considered as an important part of architectural works whose proper quality and quantity of application was just in question. Vitruvius's appeal for "truthfulness of representation" in ornament' (Farrel, 2005), Alberti's objection to the "blatant and vulgar display of wealth" (Farrel, 2005) and De l'Orme's argument against irrelevant use of decoration—were all statements made by designers who used ornament in their works frequently, while, modernists in the 20<sup>th</sup> century questioned the credibility of architectural ornament fundamentally and pleaded for its complete elimination from architecture.

Taking into consideration the severity of modernists' critiques and their deep influence on contemporary architectural practices, a large number of texts has been published on this issue (Trilling,2003; Gombrich,1979; Brodin,2000; wigley,2001). Among them Kent Bloomer's "on the absence of ornament" is the only one in which a clear (but loose) classification of anti-ornament statements is suggested. In his book, Bloomer addressed those critiques which condemn ornaments as dishonest, expensive and recessive elements and as inessential components which are irrelevant to space and associated with institutions of power and wealth. Nevertheless, what necessitates further research in this area is that there still exist some other directions of ornament criticism which seems to be neglected in his text.

## **1. Modernism and Repression of Ornament**

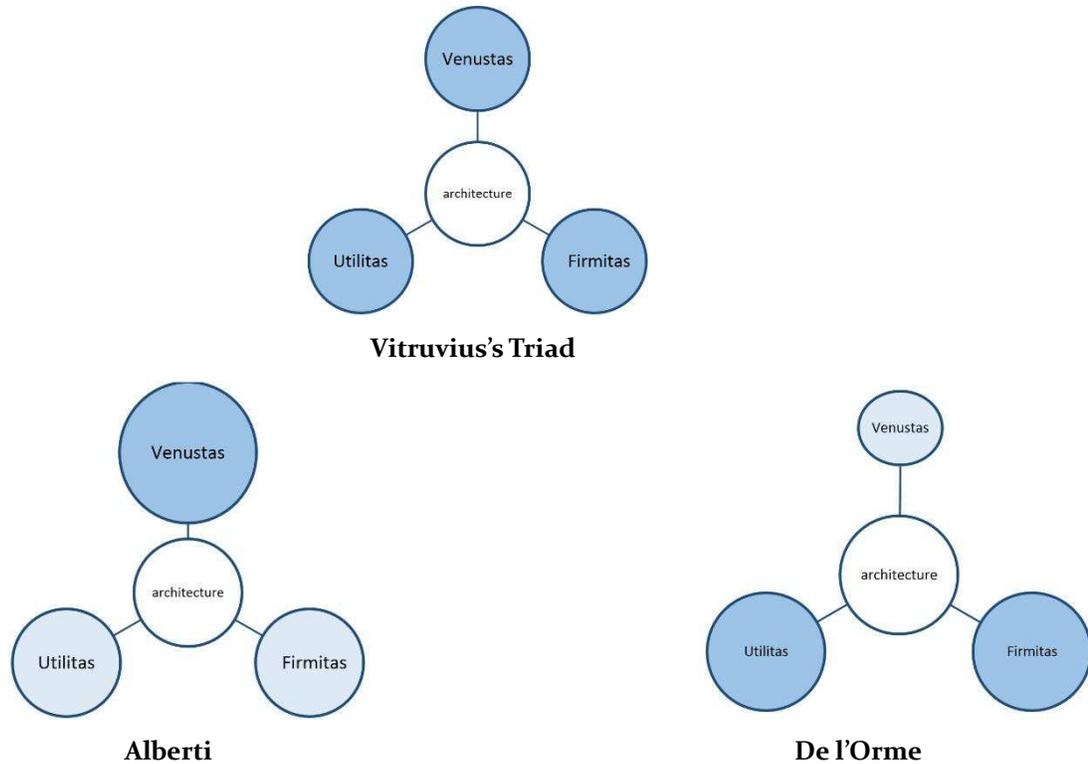
Modernists as ornament opponents were aware that there must have been something wrong with ornament to make its rejection possible as people do not readily give up something that works well (Trilling, 2003). Therefore, they used "an important strategy on the part of groups engaged in struggles with others" (Featherstone, 1991), called 'Naming' (Engels-Schwarzpaul , 2001) and ascribed several defects to ornament that led to the internalization of their anti-ornament beliefs in people's mind in the form of self-control. An examination of modernism proponents' arguments against ornament shows that their claims can be loosely classified in six groups as follows:

### **2.1 Ornament as Useless and Inessential**

In European discourses of art since Vitruvius, ornament was regarded as a 'mere accessory' (Kroll, 1987) and accorded neither a separate generic category nor an autonomous value (Engels-Schwarzpaul, 2001). It was regarded as a supplement for structural elements and something secondary. From this perspective, structure is the primary component of architecture and everything else is inessential, functionless hence unnecessary. It was a viewpoint based on Plato's dichotomies (including inside/outside, mind/nature, centre/margin, image (appearance/reality) etc. (Derrida, 1987), one of the earliest references to which, was made by De l'Orme:

"ornament, beauty, and richness of houses made only to please the eye, and not for any benefit to the health and life of men" (as cited in Blunt, 1980)

In contrast to Vitruvius who defined 'Venustas' (beauty) as one of three essential qualities of architecture and Alberti who emphasized the "delight" significance in Vitruvian triad, De l'orme gave the priority to commodity in his views (Fig 1) (Farrell,2005), an approach which became more pervasive in the following years and reached its climax in the early modern architectural literature.



**Fig 1: A comparison of Vitruvius, Alberti & De l'Orme's views regarding the essential components of architecture.**

Promoting functionalism, modernists began to question ornament based on two concepts including “Efficiency” and “Simplicity”. They claimed that decorations were inefficient and excessive elements, which hindered the functioning of the object, while efficiency has never been against ornament in itself (Trilling, 2003). In fact, from a holistic perspective, function of an object is not solely limited to the fulfilment of utilitarian purposes and includes its communicative and aesthetic role as well. Moreover, simplicity does not necessarily lead to efficiency and all simple objects are not efficient. It proves that its role in condemning ornament is more symbolic rather than rational, and that modernists equate it with a rational concept such as efficiency to hide this fault. (Trilling, 2003)

It is also notable that due to the emergence of new approaches toward architecture during the 20<sup>th</sup> century, more dichotomies (such as ornament/form and ornament /space) found their way into the discussion of ornament. The distinction of beauty (as an inherent quality) in beautiful objects and ornament (as added element), suggested by Alberti (1988) for example, took a more radical form in this century following the statements such as “To find beauty in form, instead of making it depend on ornament, is the goal to which humanity is aspiring” (Loos, 1982). Ornament was also condemned for not directly addressing and conditioning space. This was an invalid assumption resulted from the absence of studies which investigated mutual relationship of ornament and space, since the main focus of studies until 19 century were on ornament/structure dichotomy and application of the term ‘space’ was yet not common in architectural literature. (Bloomer, 2000)

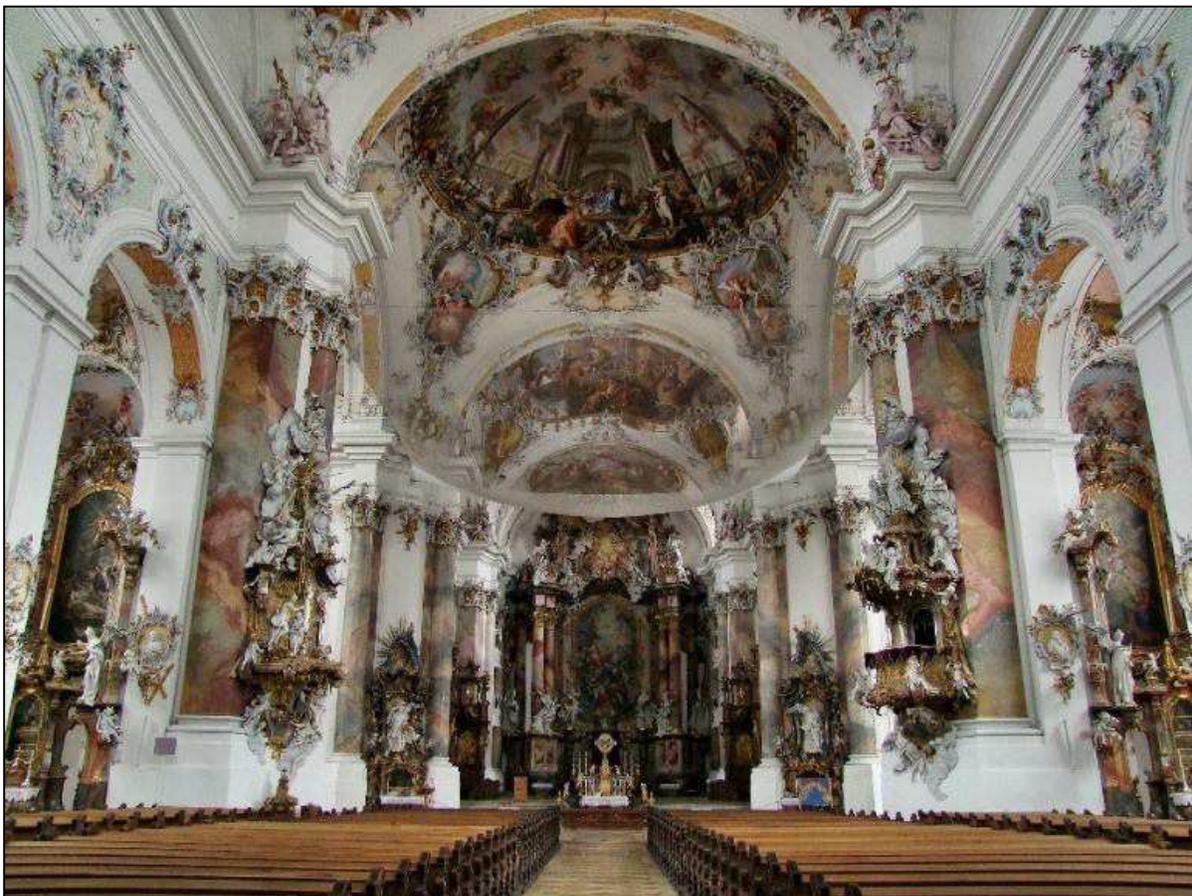
However, an examination of the role of ornaments in architecture indicates that ornamental elements facilitate space perception by observer through giving a pleasing expression

to its structural elements as well as emphasizing on its boundaries and canonical points. They also transform the “raw dimensions into a fantastic place, evoke different magnitude of scale, from the miniature to the magnificent and visually disrupt the static authority of a specific volume of space through suggesting rhythms and destinations inside and beyond its denotative boundaries.” (Bloomer, 2000); a function that Oleg Grabar referred to it as “the mediation of ornament” (Grabar, 1994).

## 2.2 Ornament as a sign of cultural and moral degeneration

The struggle between emotion and rationality, Eros and Logos or psychologically speaking, between conscious and unconscious has a long history in western culture (Boler, 1999). Considering this, it would not be hard to understand why Barbers in ancient Greek myths were often characterized by their inclination toward ornamental objects<sup>1</sup>. Parallel to such views, there exist several suggestions regarding the appropriate quality and quantity of ornament application in the very first architectural works written by Vitruvius, Alberti and Cicero. Nevertheless, it was only under the influence of the 18<sup>th</sup> century Enlightenment ideal that arguments against baroque and rococo indulgent decorations (Fig 2) reached an unprecedented harsh tone:

“The barbarism of succeeding centuries... called forth a new system of architecture in which neglected proportion and ornament childishly crowded produced nothing but stones in fretwork, shapeless masses and a grotesque extravagance....Everything now seems to threaten us with complete decadence.” (Lagier, 1977)



**Fig 2: The Rococo Basilica at Ottobeuren (Bavaria)**

During the 19<sup>th</sup> century, due to the dominance of the Victorian excessive and eclectic decorations, the anxiety and suspicion involved in discussions of ornament got so intense that even famous ornament advocates such as John Ruskin emphasized the necessity of controlling ornamental inclinations:

“Lose your authority over it, let it command you, or lead you, or dictate you in any ways, and it is an offence, an encumbrance, and a dishonor and it is always ready to do this; wild to get the bit in its teeth, and rush forth on its own devices.”(Ruskin, 1960)

Such critiques continued almost ceaselessly until the 20th century when it reached its summit in Loos's paper “Ornament and Crime “(1908). Comparing modern man who tattoos himself with children and Papuans—those who are culturally and morally undeveloped, Loos condemned the application of ornaments as sign of moral degeneration and deviation. He also gave more extension to his criticism by expressing boldly claims such as “The evolution of culture is synonymous with removing ornament from utilitarian objects.”(Loos, 2002) and “it is...no longer the expression of our culture” (Loos, 2002). These statements influenced many subsequent architects, especially Le Corbusier .

However, what distinguished Loos's approach from earlier anti-ornament arguments was his effort to justify it psychologically. Being inspired by Freud's ideas in his book entitled “Interpretation of Dreams” (1900), Loos defined ornamentation as a clear expression of human instincts which is an obstacle to cultural progress of modern society.

He even gave sexual aspects to his critiques, in another paper called “laws of dressing”(1898), reasoning that “the long skirt of women's clothing hinders function and its colorful ornamentations are mere “effects”(Quoted in Islami,60), a confirmation to an old western cultural tradition which associates ornaments with minority groups of society ,(i.e. barbaric ethnics, children, women and working class<sup>2</sup> (Goldberg,1993) and a beginning point for later differentiation of concepts such as high and low culture which facilitated the discreditation of ornament.

It is notable that in this stream of argument, ornament is usually considered as superficial and banal elements which belongs to the low culture taste (Engels-Schwarzpaul, 2001), an approach which stems from the fact that all people can enjoy ornaments even in the absence of trained eyes or specific knowledge as ornament, according to Trilling, is “a decoration in which the visual pleasure of the form significantly outweighs the communicative value of content” and affects the viewers directly through their senses.

The physical dependence of ornamental elements on the surface also seems to be another factor which intensifies the association of ornament with superficiality (Islami, 2009) since “superficial” as surface derivative denotes “that part or aspect of anything which presents itself to a slight or casual mental view, or which is perceived without examination” (OED, 2014), a definition which implies shallowness and insubstantiality, both physically and intellectually.

In contrast to such views however, several critics maintain that ornament is not just a form of decorative art, but a form of work and life without whom human can survive but humanity not (Trilling, 2003). They claim that the ‘necessary’ alone is not sufficient for man and that the superfluous is “indispensable for him”. Otherwise we should also suppress music, flowers, perfumes and the smiles of ladies! (Duncan, 1984)

### 2.3 Ornament as a waste of manpower, materials and capital

Adolf Loos is undoubtedly one of the most famous critics who condemned ornaments from an economic perspective. Comparing destructive consequences of crime with negative effects of ornament on the national economy, he introduced ornamentation as a waste of manpower, materials and capital which otherwise could be employed for production.

He also pleaded for the elimination of ornament as a way to decrease workers' working hours and to increase their wage. (Loos, 2002) Similar ideas are repeated by other modern architects including Le Corbusier in his book "The Decorative Arts of Today" (1987).

Nevertheless, economy-based criticism of ornament is by no means a 20th century product. In fact, a century earlier J.N.L Durand had clearly noted that "the expense...it (ornamentation) entails is folly" and tried to justify his plans of simple forms by arguing that "the more symmetrical, regular, and simple a building is, the less costly it becomes" (Durand, 2000), an approach which ignores the fact that construction of undecorated buildings does not necessarily cost lower than ornamented ones, and "technologically demonstrative construction is often quite expensive to build and maintain". (Bloomer, 2000)

This view would also be challenged considering that due to the recent technical advancements in the field of construction, creative and original ornament can be commensurately less expensive than it would have been in a traditional handcraft society. (Bloomer, 2000) Moreover, ornaments endow his carrier with an added value which is a stimulus for economic activity; hence it cannot be taken thoroughly as an obstacle to economic growth. (Chambers, 1862)

### 2.4 Ornament as Inferior to Pure Art

While some critics believe that ornament's lack of utilitarian function excludes it from building realm. Others deny it as a form of pure art due to the necessity of its reconciliation with form, function and structure of the decorated object. Adolf Loos- as one of the advocator of the latter view - even went so far to give the pure art a superiority over ornament. Inspired by Kant's ideas in "Critique of Judgment" (1790), he also denounced the ornamentation of functional objects and suggested pure art instead.



**Fig 3 (right): Looshaus in Michaelerplatz, Vienna. Fig 4 (left): The ornamental effect of material natural texture. Looshaus in Michaelerplatz, Vienna. Source: world travel images.**

However, another influential factor who intensified this stream of arguments was the publication of Collingwood's book entitled "The Principle of Art" (1938), in which he suggested unpredictability and spontaneity as the main reasons for art exaltation over the craft. Where natural texture of materials (wood, stone, etc.) created aesthetic effects called "modern ornament" by James Trilling (2003), a kind of ornament without motif, image, history and predictable patterns, was invented by Loos to fulfill his time aesthetical demands for spontaneous and undetermined patterns (Fig 3&4).

## 2.5 Ornament as a Deceptive Agent

Ornament has been also accused of deception, not only in the architectural texts<sup>3</sup>, but also in other fields such as literature. As Shakespeare wrote in "The Merchant of Venice": "ornament is but the guiled shore to a most dangerous sea" (Shakespeare, 1960). Behind such a wide range of critiques however, there seems to be a limited number of culturally-rooted beliefs which are as follows:

### 2.5.1 Ornament as a Mask

Some critics- including Le Corbusier- denounced ornament due to its role in concealing the unpleasant realities of objects such as deformation, lack of power, construction faults<sup>4</sup>, and poor quality of materials<sup>5</sup> (Le Corbusier, 1987). This viewpoint was found in Rousseau's account. He wrote "The good man...disdains all those vile ornaments which would hamper the use of his strength, most of which were invented only to hide some deformity" (Rousseau, 1992)

Behind this stream of arguments however, one can find several reasons: firstly, ornament's close relationship with architectural surfaces<sup>6</sup> and their associated metaphors such as cladding and clothing; secondly, Plato's suggestions in his well-known book 'the Republic'<sup>7</sup> in which, he presented surface - hence all its associated elements including ornaments - as veils, masks, visual barriers and false representations of a reality (substance) which lies at the core of the object<sup>8</sup>. (Islami, 2009) And finally we have Alberti's distinction between beauty as the substantive core of art, and ornament as an auxiliary light, added to beauty which led to the formation of viewpoints that consider ornament as an obstacle to the perception of the beauty of pure form. This is clear in Joseph Rykwert note:

"Detritus of the past clung to objects as it did to institutions: all the coating of association, the arbitrary historical hangover, could be stripped off to reveal the positivity true nature of each thing, from city to coffee spoon." (Rykwert, 1979)

### 2.5.2 Ornament, Metamorphosis and Monstrosity

Being in the realm of monsters and hybrid creatures in which nature's laws are challenged and physically impossible situations are achieved, ornaments are sometimes denounced for transforming the reality and suggesting deceptive alternatives (Fig 5), an approach which is deeply inspired by Greco-Roman traditions and Judeo-Christian beliefs especially those suggested by Augustin. Augustin believed that metamorphosis is God's method of punishment for sinful human.

Such association between ornament and monstrosity however, become more intensified following the 19<sup>th</sup> century when artists felt free to combine several types of ornaments with different form, materials and construction techniques in an individual work. An eclectic approach evoked much concern not only among designers but also religious authority. Religious authors were worried since the prevalence of such practices, more than being a sign of artistic tendencies, was an indicator of the scientists' growing interest in manipulating the laws of nature and

transforming dead into living matter. They feared this could question religious beliefs regarding creation, God's absolute power and the position of the human beings in the world.

Rationalists also have several reasons to be anxious. They believed that "reality" as a significant value which should be expressed and emphasized in modern society was usually mocked by ornamentation<sup>9</sup> (Hendrick, 1987), elements which obscured not only the natural and tectonic realities but also the social ones.<sup>10</sup> For this reason, they usually associated ornaments with narcissistic power and wealth institutions such as dictators, aristocrats, religious and ethnic groups and considered them as irrelevant practices in modern multicultural and democratic societies. This viewpoint was rejected by Bloomer who reasoned that "Elimination of ornament in many public settings – for example in the united states- has not led to the formation of undifferentiated spaces in the egalitarian sense rather it created public space which has been visually privatized by virtue of a spectacle of corporate and commercial logos and signage." (Bloomer, 2000)



**Fig 5- Monstrosity in decoration, Banded terra cotta ornament on the Palace Theatre.London source: Speel, 2014**

### **2.5.3 Ornament and Originality**

Due to ornament's role in masking and transformation of the reality as well as imitating nature, its originality was sporadically questioned by critics before the Industrial Revolution. However, following the mass production of tasteless decorative objects by means of industry, some opponents gave new directions to their arguments by criticizing lack of spontaneity and artist's hand trace in machine made ornaments. Such criticism though limited to industrial ornament in the beginning, eventually led to the marginalization of all kind of decorative objects as counterfeit and imitative elements.

### **2.6 Ornaments as an Obsolete Language**

John Ruskin was the first who criticized historic ornaments for not addressing his time issues (Trilling, 2003). He also claimed that "English people never did- never will- like classical style but accepted that because he has been told that such and such thing are fine and that he should like them". (Ruskin, 1960) Such ideas took a more radical form in the modernists' argument during the

20<sup>th</sup> century and led to the marginalization of not only historic ornament but also other type of non-historic decorative elements.

From the afore-mentioned perspective, ornament is considered as a primitive, static and recessive phenomenon whose language is no longer comprehensible for public, hence should be replaced by new means of visual communication. It is also believed that non-tectonics contents of building, including those which signify history, soul and collective memory are insignificant. These are invalid assumptions which ignore the ornamental inclination of a great majority of people, the evolutionary development of decorative elements throughout history and the fact that several types of historic ornaments such as Islamic colorful patterns (Fig. 6) and vegetal ornaments of the ancient Greek architecture (Fig7) and their message are still pleasing and comprehensible for people. In fact, as Kent Bloomer (2000) noted,

“The notion that a vivid art form from the past is dead might require that we wrap shroud over the other art forms as well, and thus the Gregorian chant, traditional Indian dancing, Shakespeare and Brahms could be buried once for all. While many are still engaged by such great music, performance and literature.”

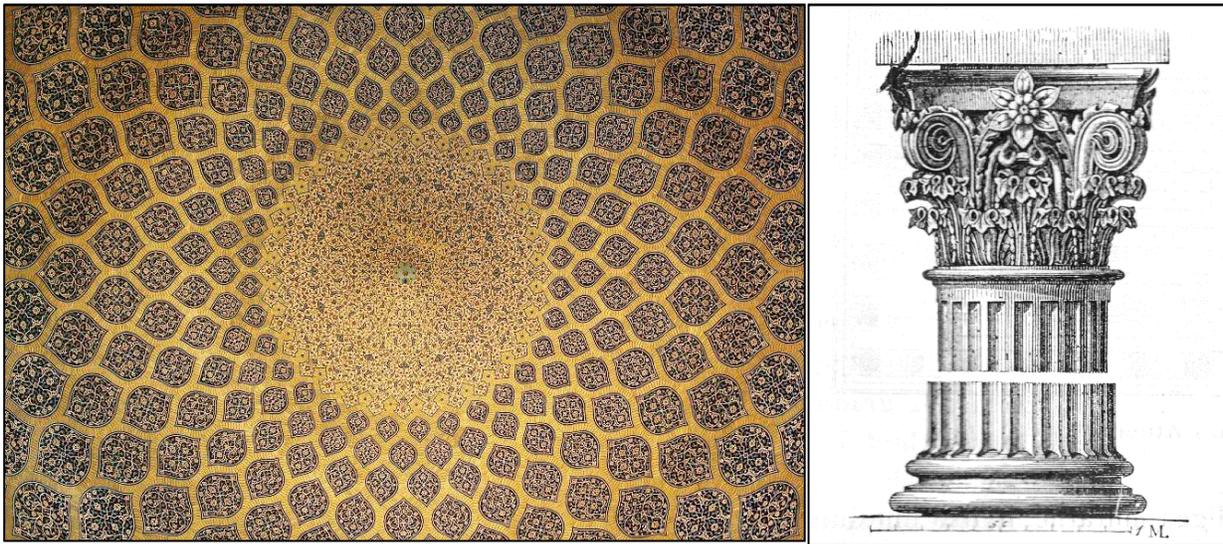


Fig 6 (Left) - The interior side of the dome, Sheikh Lotfullah mosque-Isfahan, Iran. Fig 7 (Right) - vegetal ornaments of the ancient Greek architecture, Capital of the Corinthian order.

## Conclusion

The present paper examined main directions of ornament criticism in modern architectural literature based on an analytical approach. According to the findings, the proponents of modernism used a strategy called ‘Naming’ to eliminate ornament form architectural discussions and practices. For this, they ascribed a number of defects to ornamentation, which can be loosely classified in six groups including deception, (moral and cultural) decadence, disutility, wastefulness, recession and lack of spontaneity (Fig 8). This makes designers, even ordinary people, eliminate ornaments from their practices in a form of self-control and guarantees the survival of their anti-ornament beliefs, despite the fact that some of their arguments lacked a rational basis from the beginning and others lost their validity due to the cultural and technological changes that followed.

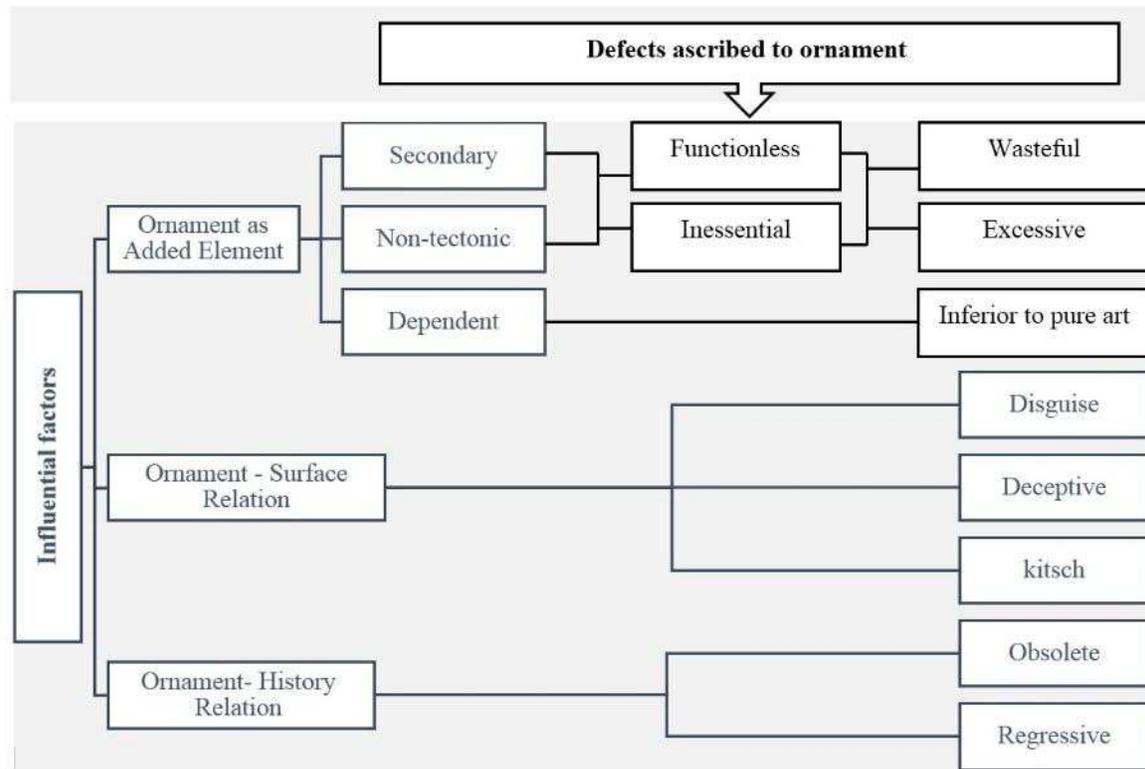


Figure8- Influential factors in anti-ornament arguments Source :Authors

## Notes

<sup>1</sup> This is also echoed in the writings of ancient Roman thinkers such as Cicero and St. Augustine who suggested moderation in the use of ornament.

<sup>2</sup> In contrast to European aristocratic men as the superior group.

<sup>3</sup> As Le Corbusier wrote : "Ornement is disguise" (Le Corbusier, 1987)

<sup>4</sup> Auguste Perret's claim that ornament "always hides some fault of construction," (Quoted in Wigely, 2013) inferring that flawlessly constructed buildings require no ornament.

<sup>5</sup> Le Corbusier explained that "the decorated objects are nowadays sold cheaply, because they are badly made and that they hide faults and its poor quality of material under the mask of ornament..." and continued "Trash is always abundantly decorated; the luxury object is well made, neat and clean, pure and healthy, and its bareness reveals the quality of its manufacture." (le Corbusier, 1987)

<sup>6</sup> In the Oxford dictionary, the word "surface" is defined as "the outermost part of a material body" (OED, 2014), a definition which indirectly signifies the contrast of inner and outer aspect of objects, hence surface role in hiding the reality. Consequently, ornaments as surface effect applied on the outside of the objects are also accused of masking what lies behind it.

<sup>7</sup> Through the metaphor of 'Sun' ; analogy of 'Divided Line' and allegory of 'Cave'

<sup>8</sup> Therefore, it should be scraped to reach the truth.

<sup>9</sup> As ornament blurs the boundary between inside and outside, reality and fantasy, structural and non-structural aspects of objects.

<sup>10</sup> For instance ornament can falsely represent the social class of its owner.

## References

- Alberti, L. B. (1988). *On the Art of Building in Ten Books*. J. Rykwert, N. Leach & R. Tavernor (Trans.). Massachusetts: MIT Press.
- Bloomer, K. (2000). *The Nature of Ornament: Rhythm and Metamorphosis in Architecture*. New York: W.W. Norton & Company.
- Blunt, A. (1980). *Art and Architecture in France 1500-1700*. New York: Penguin Books, Ltd.
- Brolin, B.C. (2000). *Architectural Ornament: Banishment and Return*. New York: W.W. Norton & Company.
- Boler, M. (1999). *Disciplined Absence: Cultural Studies and The Missing Discourse of A Feminist Politics of Emotion*. In M. Peters (Ed.) *After the disciplines: the emergence of cultural studies*. Westport (ct.): Bergin & Garvery.
- Duncan, A. (1988). *Art Deco Furniture*. London: Thames & Hudson Inc.
- Derrida, J. (1987). *The truth in painting*. Chicago: The University of Chicago Press.
- Durand, J. N. L. (2000). *Lectures on Architecture*. D. Britt & A. Picon (Ed.). Los Angeles: Getty Research Institute Publications Program.
- Engels-Schwartzpaul, A.C. (2001). *Myth, Symbol, Ornament: the Loss of Meaning in Transition*.
- Farrell, G. (2005). *Ornament: Semantics and Tectonics for Contemporary Urban Architecture*. University of Cincinnati, Cincinnati.
- Featherstone, M. (1991). *Consumer Culture and Postmodernism*. London: Sage Publication.
- Freud, S. (1900). *The Interpretation of Dreams*. J. Starchey (Trans.). (Original work published 1978). London: penguins.
- Goldberg, D.T. (1993). *Racist Culture: Philosophy and the politics of meaning*. Oxford: Blackwell.
- Gombrich, G.H. (1979). *The Sense of Order: A study in the Psychology of Decorative Art*. Oxford: Phaidon Press Limited.
- Grabar, Oleg. (1992). *The Mediation of Ornament*. New Jersey: Princeton University Press.
- Hedrick, D.K. (1987). *The ideology of ornament: Alberti and the erotics of renaissance urban design*. *Word and Image*, 3(1).111
- Islami, S. Y. (2009). *The architecture of surface*, University of Edinburgh, Edinburgh.
- Kroll, F.L. (1987). *Das Ornament in der Kunsttheorie des 19. Jahrhunderts*. Hildesheim: Georg Olms Verlag.
- Laugier, M. A. (1977). *An Essay on Architecture*. W. and A. Herman (Trans.). Los Angeles California: Hennessey & Ingalls Inc.
- Le Corbusier. (1987). *Decorative Arts*. In J. I. Dunnett (Trans.), *the Decorative Art of Today* (p.115). Cambridge: The MIT.
- Loos, A. (1982). *The luxury vehicle*. In J. O. Newman and J. H. Smith. (Trans.), *Spoken into the void: collected essays (1897-1900)*. MA& London: the MIT press.
- Loos, A. (2002). *Ornament and Crime*, In B. Miller and M. Ward (Eds.), *The Arts and Popular Culture in the Shadow of Adolf Loos*. Toronto: YZY Books.
- Oshinsky, S. J. (2000). *Design Reform*. In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art.
- Rousseau, J. J. (1992). *Discourse on the sciences and arts*. R. D. Masters, C. Kelly, J. R. Bush (Trans.) (P.6). Lebanon: University Press of New England [for] Dartmouth College.
- Ruskin, J. (1960). *The Stone of Venice*. Links J.G. (Ed.) (P. 12-116). New York: Da Capo.
- Rykwert, J. (1979). *Inheritance or Tradition?* *Architectural Design*, 49, .2-6.
- Shakespeare, W. (1906). *The Merchant of Venice*, H. N. Hudson, E. C. Black & A. J. George (Eds.) (p.95). Boston: Ginn and Company.
- Speel, B. (photographer) (2014). *Sculptural interest in Charing Cross Road, London* [digital image]. Retrieved from <http://www.speel.me.uk/sculptlondon/charingcrossrd.htm>.
- Surface. (1989). In *Oxford English Dictionary Online* (2<sup>nd</sup> Ed.). Retrieved from <http://dictionary.oed.com>.
- Trilling, J. (2003). *Ornament: A Modern Perspective*. Seattle and London: University of Washington Press.
- Vitruvius polio, M. (1960). *Ten Books on Architecture*. M. H. Morgan (Trans.). New York: Dover publications Inc.

Wigley, M. (2001). *White Walls, Designer Dresses: The Fashioning of Modern Architecture*. Cambridge, Mass, London: the MIT Press.

---

Fatemah Ahani is a PhD candidate at the Department of Art and architecture, Science and Research branch, Islamic Azad University, Tehran, Iran.

Iraj Etesam (corresponding author) is Professor at the Department of Art and architecture, Science and Research branch, Islamic Azad University, Tehran, Iran.

---

# Rupkatha Journal

On Interdisciplinary Studies in Humanities

ISSN 0975-2935

[www.rupkatha.com](http://www.rupkatha.com)

---

Volume VIII, Number 1, 2016

General Issue

---

## Indexing and abstracting

Rupkatha Journal is an international journal recognized by a number of organizations and institutions. It is archived permanently by [www.archive-it.org](http://www.archive-it.org) and indexed by EBSCO, Elsevier, MLA International Directory, Ulrichs Web, DOAJ, Google Scholar and other organizations and included in many university libraries.

## SNIP, IPP and SJR Factors

Nr.	Source ID	Title	SNIP 2012	IPP 2012	SJR 2012	SNIP 2013	IPP 2013	SJR 2013	SNIP 2014	IPP 2014	SJR 2014
1	21100201709	Rupkatha Journal on Interdisciplinary Studies in Humanities	0.313	0.034	0.1	0.271	0.038	0.116	0.061	0.007	0.101

Additional services and information can be found at:

About Us: [www.rupkatha.com/about.php](http://www.rupkatha.com/about.php)

Editorial Board: [www.rupkatha.com/editorialboard.php](http://www.rupkatha.com/editorialboard.php)

Archive: [www.rupkatha.com/archive.php](http://www.rupkatha.com/archive.php)

Submission Guidelines: [www.rupkatha.com/submissionguidelines.php](http://www.rupkatha.com/submissionguidelines.php)

Call for Papers: [www.rupkatha.com/callforpapers.php](http://www.rupkatha.com/callforpapers.php)

This Open Access article is distributed freely online under the terms of the Creative Commons Attribution Non-Commercial License (<http://creativecommons.org/licenses/by-nc/4.0/>). This allows an individual user non-commercial re-use, distribution, sharing and reproduction in any medium, provided the original work is properly cited with links. For commercial re-use, please contact [editor@rupkatha.com](mailto:editor@rupkatha.com).

© AesthetixMS: Aesthetics Media Services

