

Folkloristic Art Deco and Latvia

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ABSTRACT. Analysing terminology existing in the art theory today and considering eclectic expressions in Art Deco aesthetics in the 20-30s in connection with nationally ethnographic style elements or their stylisation, it is offered to use the term *Folkloristic Art Deco*. To show essential contention and esthetical difference between national romanticism and folkloristic Art Deco, the examples of Latvian architecture and art of the beginning of the 20th century are given. The term *Folkloristic Art Deco* allows defining more accurately such phenomena, which till now have been interpreted as national romanticism or folk romanticism, promoting discussions among scientists rather than giving conception about the place of object in the history of Latvian art and architecture. Folkloristic Art Deco as the component of modernism art and architecture of 20-30s in special moments naturally insinuates just into aesthetics of pre-postmodernism. For this reason, the aim of this paper is to show not only the importance of term *Folkloristic Art Deco* in the theory of history of Latvian art, but also the future vision of creative thought of artists and architects in Latvia in the 20-30s.

KEYWORDS: architectural history, art history, Art Deco, folkloristic art, national art, 1920s and 1930s.

The 1920s and 1930s are important periods in the history of many nations. Art Deco, which was perceived more like as an aesthetic phenomenon in Latvia, was a characteristic feature in the cultural life of that period. This led to the situation when analysing examples in architecture and art of the period that contained elements of folk art, the terms *National Romanticism*, *Folk Romanticism* or *Latvian style* were used most frequently to denote the features of Art Deco aesthetics. However, these terms fail to distinguish between the understanding of the content of the work of art as perceived before and after the First World War.

Analysing the terminology used in the art theory along with eclectic expressions of the 1920s and 1930s, which included folk art elements and/or their stylised versions as part of the Art Deco aesthetics, it is suggested using the terms that would reveal and describe the form and content more objectively according to the spirit of the era.

After the First World War, with the development of national consciousness of the European peoples and patriotism of the new countries, along with many existing and vanishing trends and styles – Realism, Post-Impressionism, Functionalism, etc. – turning to folklore was a natural expression of manifestation of the new countries. Because of political processes, Europe found itself in a new cultural situation with a new way of thinking, and the use of folk art elements, compared with the pre-war period, already had a different perspective. A new generation of artists and architects, who had matured during the First World War, became actively involved in creative processes, and it was only logical that their opinions differed from the ones expressed by those who had formed as artists at the end of the century on the aesthetics of the declining Romanticism – Neo-Romanticism. Harsh remarks that Rihards Zariņš (1869–1939), a graphic artist and professor at the Academy of Arts, had repeatedly, over a span of thirty years,

addressed to the textile artist Jūlijs Madernieks (1870–1955) about “..“new” and “modernised” national suit..” [1] or efforts to modernise the national costume and stylise ornaments are a good example characterising this irreconcilable discussion about the use of the theme of folklore. In his turn, Madernieks eagerly criticised the youngest master of applied arts Ansis Cīrulis (1883–1942) reprimanding him for the synthesis of various styles (characteristic of Art Deco), emphasizing that “there is no justification from any point of view for straightforward coupling of ethnographic forms with various forms of historic styles” [2].

The features of Art Deco, which emerged in the 20th century, and its aesthetics were discernable well before the exhibition *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris 1925* (hereinafter – the Paris Exhibition of



Fig. 1. Ansis Cīrulis, interior of the Ambassador Accreditation Hall in President's Palace, 1926–1929 [33]



Fig. 2. Jan Szczepkowski, interiors of a chapel with Szczepkowski's woodcarvings and Wanda Kosecka's kilims in *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris 1925* [5, 154]

1925) that contributed to the triumph of this style. This exhibition showed the new form of folkloristic references and the important role of the content in Modernism. In some cases, artists drew inspiration from the folklore of other peoples and not their own. For instance, in the USA the descendants of European immigrants used elements of Indian folklore, ignoring authenticity and “in this context, the accuracy of historical or geographic quotation was not important since the priority was to achieve a novel, exotic effect” [3]. Economically powerful countries, which had deep-rooted cultural traditions, also drew inspiration for Modernism from antiquity. France purposefully tried to promote itself as a remarkable nation in the new Europe created after the First World War. Although the demolition of the Bastille marked the birth of the Republic, the French were looking for their national roots in the traditions of royal fashion trends [4] – elements inspired by the reign of Louis XVI, Louis Philippe were seen in works by Paul Iribe, André Mare and other Art Deco artists, creating a peculiar French variation of this style [5].

After the First World War, the sensitivity of national self-confidence of the nations of the newly established countries had reached a certain critical degree, and folklore became one of the determinant sources of inspiration. However, it cannot be unequivocally attributed to Romanticism, as it was at the turn of the 19th and 20th centuries, and described as *National Romanticism*.

I. RELEVANCE OF THE DISCUSSION

The choice in favour of the term “folkloristic” in Art Deco is related to the unique local Art Deco aesthetics expressed in national ornamentation or more precisely – folk art – national artistic tradition. Inspirations from folk art and vernacular architecture, when the author had profound knowledge of the origin, produced excellent results as it was well shown at the Paris Exhibition of 1925. By using the elements of folklore, artists or architects sometimes had to sacrifice their own individual style that was quite characteristic of the international manifestations of the interwar period. At the same time, it has to be taken into account that the use of folkloristic references cannot be regarded as a method employed solely in Art Deco.

The names of the phenomena of the interwar period, which to a lesser or greater extent show inspirations or quotations from folklore, are linked to the ‘related’ cultural phenomena: thus, in Latvia, contemporaries used the term *nationally constructive* since Russian Constructivism was a popular trend; the term *Folk Romanticism* (Figure 1), which might have been introduced by Janis Rozentāls already in 1905, was also used [6]; in Poland we come across *styl zakopiański* (Zakopane Style) inspired by the culture of Poland’s highland region Zakopane (Figure 2); in Czechoslovakia there was Rondocubism (Figures 3 and 4) since the Czech Architectural Cubism had just ceased to exist as an important phenomenon characteristic of the Czech architecture alone.

There is an ongoing discussion about the Czech architectural period of 1920–1923 that is seen as the last phase of the Czech Architectural Cubism or the third style of Cubism [7]. At the same time, the period is also referred to as *rondokubismus* (Rondocubism), *sloh Legiobanky* (Legiobanky style), *národní sloh*, *národní styl* (national style) [8] and National



Fig. 3. Pavel Janák, Crematorium at Pardubice, Czech Republic, 1922–1923 [41]



Fig. 4. Pavel Janák, interiors of a Crematorium at Pardubice, Czech Republic, 1922–1923 [41]

Decorativism [9, 12]. Historian Zdeněk Lukeš describes the works of this period as a special variety of Czech Art Deco [10]. Writing about the success of Czech applied arts at the Paris Exhibition of 1925, Milena Lamarova also noted that expressions of National Decorativism or Czech Art Deco in applied arts had reached the final phase [11].

In Polish science, characterising art and architecture that were displaying aesthetics of Art Deco, the historian Irena Huml suggested a term “*styl odzyskanej niepodległości*”



Fig. 5. Eižens Laube, apartment house at Alberta ielā 11, Rīga, 1908 (Photo by Renāte Čaupale, 2009.–2012.)

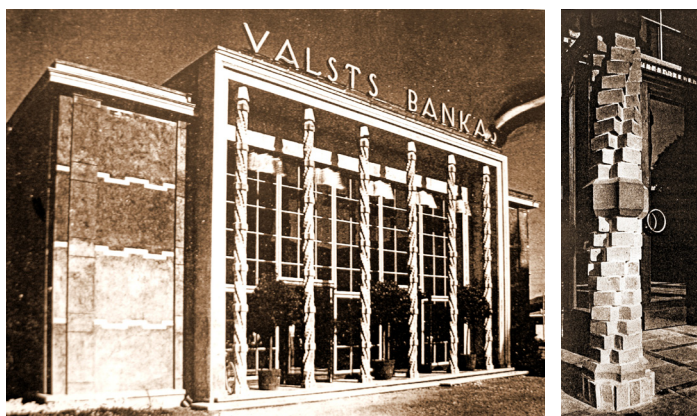


Fig. 6. Pauls Kundziņš, pavilion of the National Bank at the exhibition of Zemgale Region in Jelgava, 1937 [26]

Fig. 7. Pauls Kundziņš, columns inspired by vernacular pillars with a knob-shaped elaborated central part, pavilion of the National Bank at the exhibition of Zemgale Region in Jelgava, 1937 [25]

(“style of restored independence”), since development of Art Deco paralleled the search for a national style provoked by the patriotism of the newly established post-war European countries. Describing the works by the Polish artist Zofia Stryjeńska (1891–1976), the term ‘folkloristic Art Deco’ is consistently

used [13, 31]. According to several researchers, the pressure of the epoch and environment made the searches into folklore turn to the style of Art Deco [14, 15, 16].

II. ROMANTIC OR FOLKLORISTIC

Reading research articles about the architecture and art in Latvia of the 1920s and 1930s, especially decorative art which displays a direct or indirect relation to folk art, including vocabulary of vernacular architecture, there is a certain consistency to attribute such features to National Romanticism. However, as regards architecture, already in the late 20th century Professor Jānis Krastiņš made very reasonable objections as he considered this trend to be a formal variety of Art Nouveau [17]. Nevertheless, in the publication (2008) dedicated to Ansis Cīrulis, the interior of the Ambassador Accreditation Hall at Riga Castle is described as “././ a truly remarkable example of National Romanticism ././” [18]. It may not be reasonable to use a certain term only to refer to a phenomenon occurring in fine arts and to refrain from using it referring to another sphere, i.e., architecture. In Finland [19], which was a source of inspiration for the principles of National Romanticism in Latvia and elsewhere in Europe, it is widely assumed that National Romanticism ceased to exist with the decline of Art Nouveau [20, 21, 22]. Describing the works by Jūlijs Madernieks, the Estonian Professor of Art History Merle Talvik found that “elements of folklore had been transformed to make a powerful heroic image” and that there were “free improvisations” [23], yet he saw no traces of Romanticism at all.

The main objections to the attribution of a term ‘National Romanticism’ or ‘Folk Romanticism’ to the Latvian art and architecture of the interwar period of the 20th century are as follows:

As regards lexicology, the terms *Romanticism* and *Neo-romanticism* already suggest that the emotional level in the work of art rises above the rational level: “first of all, Romanticism is perception of the world, a state of emotions”, “when the content precedes the form” [24] that contradicts the cornerstones of the rational era with a prevailing motto: “the form follows the function” and “the ornament is a crime”. A comparison of two architects shows a distinctively different approach to shape formation and aesthetics of decorative elements, thus the apartment house (1908) at Alberta ielā 11 (Figure 5) designed by the architect Eižens Laube (1880–1967) for Mr. Niedre is a real pearl of National Romanticism, where an emotional accent on the façade resembles an illustration for an ancient Latvian fairytale, in its turn, the pavilion of the National Bank (Figure 6) at the exhibition of Zemgale Region in Jelgava (1937) designed by Pauls Kundziņš (1888–1983), a researcher and active promulgator of ancient Latvian building traditions, where rational forms of the building have been supplemented with a laconic decorative accent in a manner of folkloristic Art Deco – columns (Figure 7) inspired by vernacular pillars with a knob-shaped elaborated central part (*bumbulstabi* in Latvian) when “././ ancient forms of ornamentation may become an important additional means for ././ endowing the architecture with a peculiar expression,” [25] and light zigzag bands on the side wing façade.

The term ‘National Romanticism’ refers to a distinct local national expression, yet the art and architecture of Modernism of the interwar period of the 20th century “in principle, is international and universal by nature” [27], and in case of Latvia, it is a direct reference to Art Nouveau, and National Romanticism was its formal variety. The example illustrating the international character of art can be seen in the photograph showing the interior of the bar at Ķemeri Hotel in the 1930s (Figure 8), where the composition of wall paintings resembles a modernised version of the theme ‘*a la déjeuner sur l’herbe*’ from the Art Deco period in France [28]. Comparing it with the version by French artists (Figure 9), the Latvian version presents the improvisation with characters dressed in Latvian folk costumes on an idyllic background more redolent of a landscape in Italy than Latvia.

Art Deco is a decorative style, where the ornament is an element in the interplay of rhythm, colours and lines rather than an expression of emotions. By content, the aesthetics of Art Deco is the aesthetics of joy and the sun, and in no case it is associated with winter, cold and emotional drama present in the works of national romanticists, e.g., in paintings *A Black Snake Is Grinding Flour* (1903) and *A Legend* (1899) by Janis Rozentāls (1866–1916). Using the same terms to denote phenomena of different eras, the principles of modern cultural studies are ignored, quoting the American philosopher Ken Wilber: “a work of art is an entirety that is an element of other entireties. ././ it exists within other contexts” [29], i.e., the folklore-inspired works that were created before and after the First World War reflected different contexts, different social and political aspects and different cultural situations.

Opposing defenders of the ‘National Romanticism’ of the interwar period, it should be noted that the aesthetics of Art Deco of the 1920s and 1930s created a peculiar eclecticism of folklore (when traditions of one or even several nations were used at the same time) and/or of other historical references, therefore Art Deco can even be interpreted as the last Historicism (also – the new Historicism) or a modern interpretation of Historicism: “It did not continue the 19th-century historicism in a new shape but, on the contrary, it effectively assimilated avant-garde into the fairly recent tradition of the art of historicism and eclecticism, and with great success as can be confirmed by immense popularity of Art Déco in the 21st century” [30]. On the other hand, the National Romanticism of the Art Nouveau period in Latvia was inspired mostly by Latvian folklore and was created reflecting the Art Nouveau aesthetics and/or vocabulary of forms.

The usage of terms ‘National Romanticism’ and ‘Folkloristic Romanticism’ to characterise the art both before and after the First World War can mislead the one interested in arts and architecture, and may rather initiate discussions among scientists than denote the place of the respective object of interest in the history of Latvian art and architecture. At the same time, the usage of references from folklore in the 1920s and 1930s cannot unambiguously be attributed to Art Deco.

III. THE THEME OF FOLKLORE IN LATVIAN ARCHITECTURE

A significant generator of new ideas in Latvia was the interior with a possibility, within a relatively short time, to implement a modern idea with minimum means; at that time it was an



Fig. 8. The interior of the bar at Ķemeri Hotel in the 1930s, Jūrmala [40]



Fig. 9. Louis Süe and André Mare, dining room c.1925, design firm La Compagnie des Arts Français [28]

important incentive promoting modern solutions based on ethnography. The most vivid expressions of folkloristic Art Deco belong to Ansis Cīrulis, who implemented the Art Deco theme of joy and the sun in the interior of the Ambassador Accreditation Hall at Riga Castle. The same artistic approach was used by the talented Polish painter Zofia Stryjeńska, whose works are categorised as folkloristic Art Deco in Polish art history [31]. The affinity between the interpretations of folklore by Cīrulis and Stryjeńska is already evident in the Art Deco aesthetics: their works are saturated with optimism expressed by means of colour and rhythm; geometrisation of forms; deliberate deviation from the authentic ethnographic pattern. Both authors heralded a pre-postmodernist tendency: in the mural *The Lielupe River* at Dzintari Concert Hall (Figure 10) Ansis Cīrulis completely transformed the Latvian national costume, modifying its colour scheme and making the girl wear a dress with a nearly postmodernist cut; Zofia Stryjeńska employed the same approach in the panel *Pory roku, Styczeń-luty* (*The Seasons: January–February*), where a young Polish lad wears a Mexican hat (Figure 11), which was displayed in the Polish pavilion at the Paris Exhibition of 1925 [32].



Fig. 10. Ansis Cīrulis, “*The Lielupe River*” at Dzintari Concert Hall, 1936 [18]



Fig. 11. Zofia Stryjeńska, the panel “*Pory roku, Styczeń-luty*” (The Seasons: January–February). Polish pavilion at the Paris Exhibition of 1925 [32]

New rooms for reception of visitors were furnished in the President's Palace of the new Latvian State. Upon the President Jānis Čakste's request, in 1923 a competition was held for the interior of the Ambassador Accreditation Hall, where the president wanted “the unique nature of Latvian culture” to be displayed [33]. Ansis Cīrulis won the competition with the entry *Rebirth*. Between 1926 and 1929 he made sketches for the interior of the Ambassador Hall: the saturated green tone of the walls (the original tone has been preserved today only below the mirror) with interesting symbols of the sun (Figure 12), rhythmically arranged



Fig. 12. Ansis Cīrulis, wall decoration of the Ambassador Accreditation Hall in the President's Palace, 1926–1929 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 13. Ansis Cīrulis, fragment of the ceiling painting of the Ambassador Accreditation Hall in the President's Palace, 1926–1929 (Photo by Renāte Čaupale, 2009.–2012.)

murals where the sun (a typical Art Deco symbol) symbolises people's optimism (Figure 13), door lintels (Figure 14), as well as custom-made furnishings – carpets and curtains, ceiling lamps and pieces of furniture with inlay decorations.

By contrast, in 1938, under Kārlis Ulmanis' presidency, the new State Celebration Hall, which was designed by Eižens Laube, acquired a completely different appearance of “the unique nature of Latvian culture” already affected by the pomposity of the rule. Laube, who at this period of interpretations of classical elements, designed the interior inspired by Latvian ethnographic patterns, where massive wooden beams constituted the main accent in the room (Figure 15), related to characteristic proto-modernist stylisation of folklore in Middle Europe (Figures 16 and 17). In the interior of the Celebration Hall, which was created combining the fourth floor and the attic of Riga Castle, the architect conjured up the mythical atmosphere of ancient Latvia, where colours, lines, rhythms and ethnographic patterns related to the aesthetics of folkloristic Art Deco. However, the paintings of the



Fig. 14. Ansis Cīrulis, door lintels of the Ambassador Accreditation Hall in the President's Palace, 1926–1929 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 16. Eižens Laube, haunch beam of the State Celebration Hall in the President's Palace, 1939–1940 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 15. Eižens Laube, ceiling of the State Celebration Hall in the President's Palace, 1939–1940 (Photo by Renāte Čaupale, 2009.–2012.)

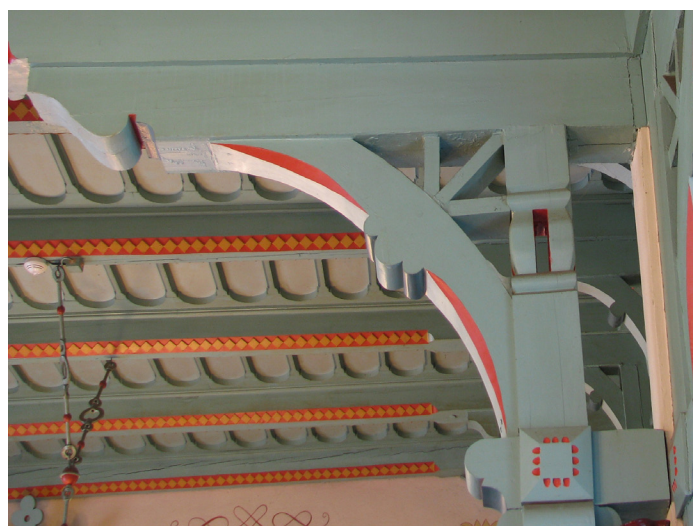


Fig. 17. Dušan Samuel Jurkovič, haunch beam of the restaurant Libušín, Pustevny, Radhošť, the Czech Republic, 1897–1899 (Photo by Renāte Čaupale, 2009.–2012.)

late 1930s, which in a heroic and romanticised way reflected the cult of the rule or totalitarian tendencies of the 1930s prevailing in Europe, painted in an academic manner (authors: Oto Skulme, Augusts Annuss, Voldemārs Vimba, Ludolfs Liberts and Jānis Tilbergs), as well as Baroque-style frames of the paintings and the stage (Figure 18) “broke” the folkloristic atmosphere. The effect of political pomposity was further reinforced by magnificent multi-tiered crystal chandeliers.

Other works completed in the interwar period showed a similar approach reflecting the tendencies of the 1930s, when the desire for luxury and innovations, using historical references, often resulted in controversial interior solutions. In the hall on the first floor of Abava People's House (1934) in Talsi region, a similar approach was used by Žanis Sūniņš: ornamentations made in a manner of folkloristic Art Deco were supplemented with academically painted romanticised heroic themes; however, in publications the approach was attributed as a *national romantic style* [33, III]. Art Deco aesthetics is seen in ceiling roses and



Fig. 18. One of the paintings of the State Celebration Hall in the President's Palace, 1939–1940 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 19. Arnold von Maydell, ceiling rosette of the central hall of the bank building at Doma laukums 4, Riga, 1926. (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 20. Arnold von Maydell, capital of the central hall of the bank building at Doma laukums 4, Riga, 1926 (Photo by Renāte Čaupale, 2009.–2012.)

column capitals, which bear references both to folklore and nature (Figures 19 and 20) in the hall of Riga branch of the present-day Latvian Mortgage Bank (1926) by architect Arnold von Maydell (1884–1945). The features of National Romanticism are discernable [34, 37, 24] in the interior of the central hall of the post-office building (1938) in Jelgava designed by the architect Dāvids Zariņš (1892–1980), whereas the decors display Baroque-inspired forms in combination with folklore ornaments; and in the interior of Hotel Cēsis (1939) by the architect Ādolfs Vilmanis (1904–1991), where stylised classical traditions prevail in the coffered ceiling designed in the style of Modern Classicism with stylised folklore elements supplementing the classical motif of the coffering.

The interior of the Hall of Latvia (1938) designed by the architect Aleksandrs Birzenieks (1893–1980) in the Palace of Nations is a good example, where classical and folklore elements coexist in complete harmony. The light two-colour zigzag motif of the ceiling and birch wall panels contrast with the black oak parquet and the door adorned with sunny (by colour and shape) amber incrustations (Figure 21). Formally Birzenieks had stuck to those postulates that constituted an unwritten canon



Fig. 21. Aleksandrs Birzenieks, interior of the Hall of Latvia in the Palace of Nations, Geneva, 1938 [42]

for the representation rooms in the 1930s, i.e., wooden panels and coffered ceilings, yet the master's individual interpretation with a nuanced folkloristic theme transformed this canon into a unique interior. We come across a similar yet simplified principle as regards geometry in the Polish architecture; namely, in the interior of the Office of Minister of Education (1928–1930, *Ministerstwo Oświaty i Wychowania*) in Warsaw designed by the Polish artist Wojciech Jastrzębowski (1884–1963), where rhythmically arranged geometric ornaments (triangles, squares and rectangles) prevail in the décor of wooden panels, furniture and doors as stylised folk art ornaments [16, 103]. Contemporaries highly appreciated the author's mastery and "sentiment /.. / for folk art manifesting everywhere in his decorative lines /.. /" [35].

Folklore was a favourite theme of the architect Frīdrihs Skujiņš (1890–1957) in the design of pavilions for various exhibitions. The photo, taken in 1930, shows a small pavilion of Latvia's industrial production in Antwerp (Figure 22). The pavilion might have been designed by the architect Frīdrihs Skujiņš since the pavilion of the Society for the Blind presented at the 1923 Exhibition in Riga had a similar composition (Figure 23).



Fig. 22. Fridrihs Skujiņš, pavilion of Latvia's industrial production in Antwerp, 1930 [43]

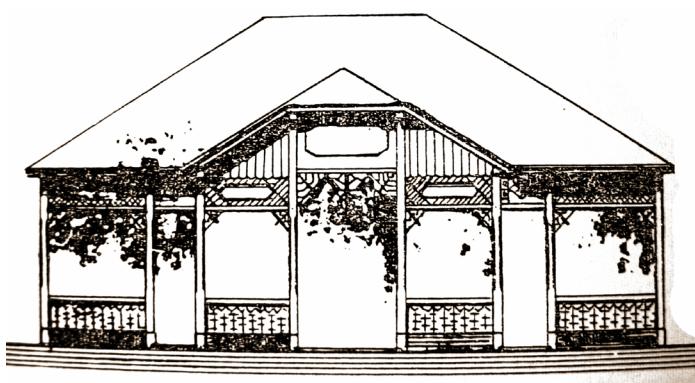


Fig. 23. Fridrihs Skujiņš, pavilion of the Society for the Blind at the 1923 Exhibition in Riga [44]

The architecture of apartment buildings during the interwar period required rational solutions, which accounted for the modesty of decorative elements. The apartment houses in Riga designed in a manner of Functionalism or Modern Movement by Pauls Kundziņš, a researcher of ancient building traditions, display ethnographic motifs in the aesthetics of folkloristic Art Deco. The elevation for the apartment house at Stabu iela 21 (1929) boasts various motifs of folklore, unfortunately, not all of them were implemented (Figures 24 and 25). The façade at Tomsona iela 4 (1935) reflects the theme of pillars from vernacular building traditions favoured by the architect (Figure 26).

Being influenced by folkloristic Art Deco, sometimes Pauls Kundziņš also enriched the architecture of mansions with decorative elements – pillars, overhangs and other details (Figure 27). Anyhow, one of the most interesting examples characterising exactly popularity of Art Deco aesthetics with interpretation of folklore sources is the architect and artist Aleksandrs Cīrulis' private mansion interior in Langstiņi (Figures 28, 29, 31 and 32). There characteristic trends of Middle Europe in interpretation of folklore themes are reflected, which already before the First World War were typical both in Poland within Zakopane style and overall in the examples of interpretations of proto-modernist folklore of the Carpathian nations (Figures 30 and 33), which made the artistic inspiration base for proto-modernism and gave a powerful ideological impulse to Art Deco architecture [36]. "The origin of folkloristics to a large extent relates to the development

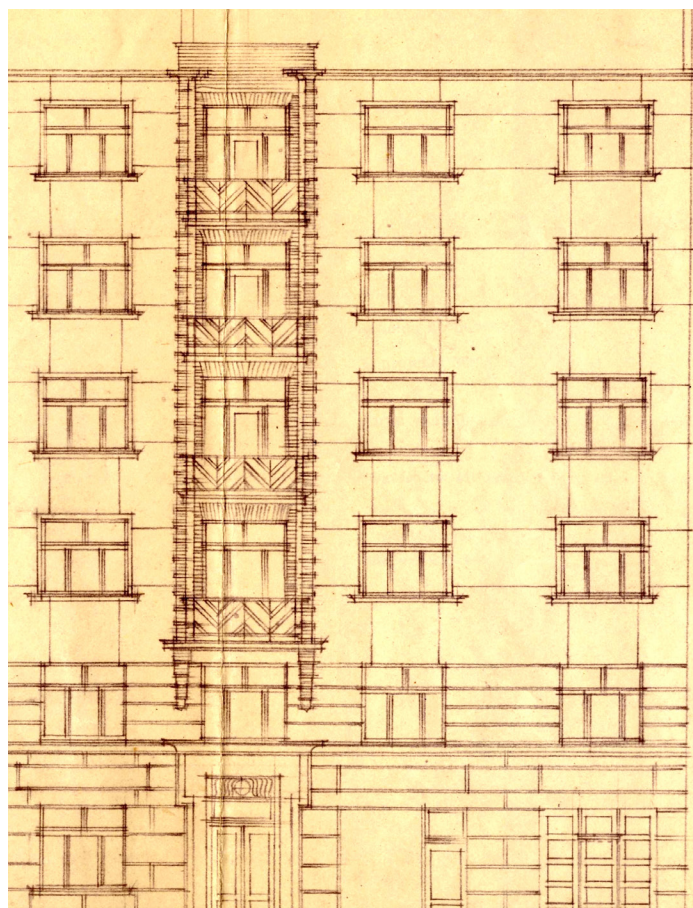


Fig. 24. Pauls Kundziņš, fragment of drawing, apartment house at Stabu iela 21, Riga, 1929 [45]



Fig. 25. Pauls Kundziņš, fragment of façade, apartment house at Stabu iela 21, Riga, 1929 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 26. Pauls Kundziņš, fragment of façade, apartment house at Tomsona iela 4, Riga, 1935 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 27. Pauls Kundziņš, fragment of façade, mansion at Siguldas prospekts 30, Riga, 1930 (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 28. Aleksandrs Čirulis, fragment of summer room interior of private mansion in Langstiņi, Riga district (Photo by Renāte Čaupale, 2009.–2012.)



Fig. 29. Aleksandrs Čirulis, wooden stairs of private mansion in Langstiņi, Riga district [46]

of ideology of nationalism”, however, also “focusing on the imaginary world /./ enables the psyche /./ to connect to its archaic, emotional and creative core” [37].

CONCLUSIONS

It is true that the trends of pre-war National Romanticism were reflected in the period after the First World War; nevertheless, those were sooner ambitions of the *folk style* of the ideology of patriotism and not the problem of the style. The popularity of decorative elements in the architecture of the 1920s–1930s was closely linked with the Art Deco aesthetics, where one of its many varieties included folk art ornaments and stylised forms. Therefore, it would be logical to describe it as “folkloristic Art Deco”, although the Art Deco, as was mentioned by many researchers [36], with difficulties submits to efforts of exact definitions.

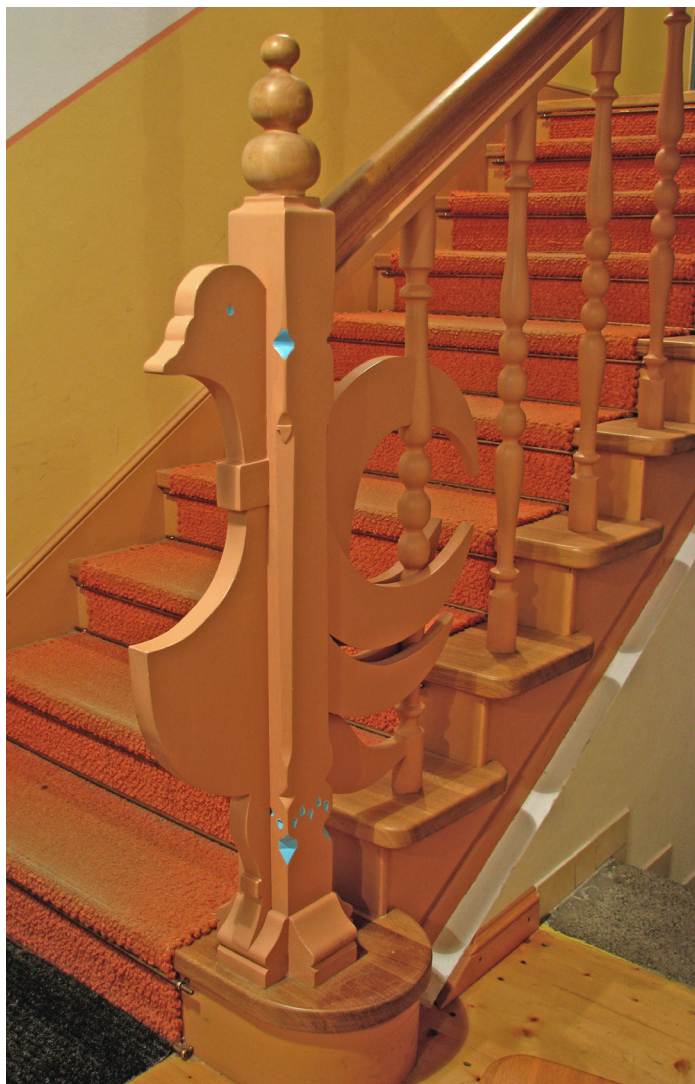


Fig. 30. Dušan Samuel Jurkovič, wooden stairs of hotel Maměnka, Pustevny, Radhošť, the Czech Republic, 1897–1899 (Photo by Renāte Čaupale, 2009.–2012.)

Different terms are needed since the theme of folk art in architecture is relevant also today. With Art Deco aesthetics remaining in the past is replaced with a new one, nevertheless architects and clients are still eager to manifest traditions of their national folk art. Anyhow, the use of the term *vernacular architecture* in Latvian today and the term *critical regionalism* [38] offered by Kenneth Frampton or Alexander Tzonis are the topics for further discussion.



Fig. 31. Aleksandrs Čirulis, wooden lighting appliance of summer rooms, private mansion in Langstiņi, Riga district [46]

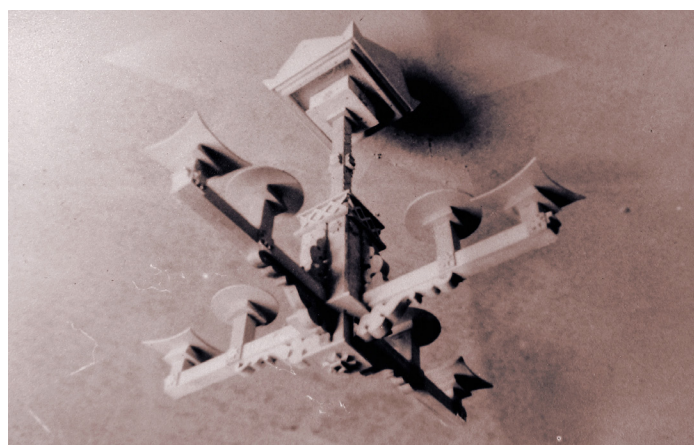


Fig. 32. Aleksandrs Čirulis, wooden lighting appliance (Family archive of Velta Holcmane)



Fig. 33. Dušan Samuel Jurkovič, wooden lighting appliance of the restaurant Libušín, Pustevny, Radhošť, the Czech Republic, 1897–1899 (Photo by Renāte Čaupale, 2009.–2012.)

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