

SEMANTICS AND SIGNIFICANCE OF DECORATION ON MACEDONIAN TRADITIONAL MOVABLE FURNITURE FROM 19th CENTURY

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ABSTRACT

The analysis of symbolic decoration on movable furniture is a process defined by communicating the inner world of thoughts and ideas to the outside, living world. Researching decorative semantics and the self-taught craftsman's need to express himself through drawing on, engraving and carving the furniture, it is miraculously easy to notice people's urge to decorate their surroundings. Various examples have shown that the methods for designing hand-made furniture often serve for the same type of expression.

For the local craftsman, the only way to recognize what part of the world different crafts come from was through identification. Identification was achieved through interference between the complexes of experiences linked to a certain existential sphere, and some elements or occurrences from the person's immediate surroundings, all of them deriving from the person's archaic consciousness.

This scientific work differentiates the antique and the Christian contexts, being the two basic expression topics of people living in this area for the analyzed period of time. It is an obvious conclusion that both antique and Christian contexts have left irrefutable imprints on the cosmological images and performances of both movable and built in furniture in Macedonia, during the 19th century. The process of decoration has always begun with the three dimensional geometric projections for the cosmic space and shape, because these are the basic images that people have unconsciously reinterpreted again and again in the form of decoration on the furniture's surface.

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