

SYMBIOSIS STYLISIS TRENDS IN CULTURE XIX – EARLY XX CENTURIES

ABSTRACT

The problems of it is actual another interesting dimension of the art of reality, which is associated with the Gothic Revival. The Gothic Revival – it is not Gothic at all, as other eclectic styles. It is a cultural metaphor of imitation of Gothic tradition. The verticality by itself, like an arrow slits – all this becomes so, as we say, image, denies represent classical facade. Neorussian or Byzantine style, Neorenaissance were associated with ethnic tradition, with regeneration of ethnic culture. Ethnic culture becomes the subject of professional interests. If classicism can not see national traditions, everywhere simply and clearly put axis, that are formed by spatial syntagms, so the eclecticism fueles the interest to the national roots. We can see a certain nostalgia for our own "golden age". That is, if we return to reflexive interpretations of culture, as it was mentioned above, it could be argued that it polystyle shows permanent deployment of metaphysical searches that already tend to apently reality, to polycentrism, the center (axis) in the composition as the sole source of unity of the whole has become impossible. Here is felt a certain pluralism and a certain "postmodern" if it can be called postmodern, though postmodernism appears as nomination is in the middle of the XXth century.

KEYWORDS: *art, postmodern aesthetics, design, art practice*

INTRODUCTION

Typological architecture invariant, spiritual Nouveau invariant is a vertical attitude of shaping, the intensive metrics. Verticality as overstrain of intense metric creates enormous task for architect-designer – shake it forward, in any dynamic movements that translate the architecture of vertical-horizontal-diagonal measurement of linear measurement, measurement of non-Euclidean geometry. This nonlinear Nouveau architecture is actually a prediction of nonlinear architecture of the XXI century.

THE PURPOSE OF THE ARTICLE

Culture-potential polystyle of early XX century is concentrated in that polystyle inertial phase, which still belongs to the nineteenth century. It is very difficult to draw the limit, when the eclecticism ends, where begins modern, and sometimes researchers generally believe that modern can be understood much more wider than it is studied art literature and history brings up all polystyle eclectic proto reality in the modern context. But it is important to note that eclecticism, so-called variety of styles that is distinguished by objections of orientation on the classics. The “classic” means the orientation on antiquity and on that is associated with classicism. Antiquity as a golden age of culture is not satisfied with architects, designers, fashion designers. Is not satisfied because the classic doctrine is exhausted by itself.

It is actual another interesting dimension of the art of reality, which is associated with the Gothic Revival. The Gothic Revival – it is not Gothic at all, as other eclectic styles. It is a cultural metaphor of imitation of Gothic tradition. The verticality by itself, like an arrow slits – all this becomes so, as we say, image, denies represent classical facade. Neorussian or Byzantine style, Neorenaissance were associated with ethnic tradition, with regeneration of ethnic culture. Ethnic culture becomes the subject of professional interests. If classicism can not see national traditions, everywhere simply and clearly put axis, that are formed by spatial syntagms, so the eclecticism fueles the interest to the national roots. We can see a certain nostalgia for our own “golden age”. That is, if we return to reflexive interpretations of culture, as it was mentioned above, it could be argued that it polystyle shows permanent deployment of metaphysical searches that already tend to aplently reality, to polycentrism, the center (axis) in the composition as the sole source of unity of the whole has become impossible. Here is felt a certain pluralism and

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Poly drama, poly dimension, poly guidelines of form-making has its culture-intention. Culture is becoming more diverse, more volume in their imaginative interpretations. This is not a monistic style, which was a fundamental principle of building the same St. Petersburg, and that’s eclecticism and which has quite different avail and approximation. This eclecticism I. Ropeta that produced the national spirit, eclectic of K. Tona, one of the next-door to the imperial court of architects, which led to the grandiose, great-government objects, executed in the context of unity “autocracy, nationality and Orthodoxy”. This ideological doctrine was not only fed, but became the principle of space making the other adequate, other shaped configurations.

The article of M.V. Hohol “About thr Architecture of Our Time” is written by quite a young man (Hohol M.V., 1986). And when it is said that it just raises eclecticism on a pedestal, it is not so. He speaks of the diversity of styles, about the street, which is a museum, which is endless stylistic museum space. But all this will be called as “eclectic” soon. In general, this part of time in its polystyle is most adequately described in the architecture, because here you can see a variety of stylistic transformations. Eclectic as polystyle was not homogeneous, it was quite different in different countries. Thus, within the Russian Empire, Ukraine, Russia, it remained as a kind of “national style” that increasingly is a kind of resistance principle of ideological pressure. This is hatnyc style that is described by Victor V. Chepelik, that is related with Kharkiv circle, with H. Halahanom, with the artist and architect as O. Slastion (Hohol M.V., 1986). This is northern style that is connected with Finland, which was the protection of autocratic Russia, aspecialy there was resisting to the autocracy. We have an interesting disposition of South and North branches of polystyle, where drama is deeply dropped in the roots becomes very and very different.

You can also talk about the northern and southern branch of the modern style. However, drama by itself refers modern-eclecticer, aggravation of this dichotomy, which is so visible in the work of V. Horyunova and M. Tubli “Architecture of Modern Epoch”, even in the work of E. Kyrychenko

and other works, is not urgent today because that eclecticism or polystyle final was the only entity, that is sufficiently limited incentives culturality configuration work, which is created by cultural movement, in fact, by cultural resistance. So, the dialogue of cultures arose, was created sufficiently powerful configuration of global cultural phenomena, which can be thought as a certain self-sustaining organism, as certain artistic praxis, that is defining itself in stylistic demention.

As for external signs of eclectic architecture, they are sometimes reduced to the fact that all the composite set of tools that are specific for the classics, for the classicism and for the other styles are converted to optical decor. So, sandrics, columns, all structural-tectonic component of architecture will become optically the visual weight of the facade or the wall, that turns a house into a certain ornamental whole. While this statement is absolutely true, it is not enough to say that polystyle reduced to optical configurations. Optical guideline, that ornamentalizm, vitalism, moreover, theurhizm which then in modern style will find their finish and determination are ineastern principles of eclecticism or polystyle, phenomenological cloth of culture, which unfolds as different styles. Then, as the metaphysics of modern forming is a permanent shift of basis, moreover, their doubling, pleonasm, their transformation. So we can say that the deformation of classical art begins even in the modern style, but the fact polystyle preceding modernism, if they do not distinguish, as has become the norm in art history literature.

Eclectic as the method was not something new to the architects of the XIX century. Eclectic tendencies can be seen in certain moments of architecture development in ancient times. „According to the architectural tradition similar organic system of medieval type, that did not know special art system, we can speak about retrospective tendencies, attempts to preserve, maintain or to return to the architecture of certain period as functional – structural integrity and aesthetic at the same time, notes E. Kirichenko” (E.I. Kirichenko, 1982). It is within aesthetic theory scans that eternal eclecticism or everlasting mannerism that each culture has on certain step in its development.

National renaissance after the collapse of the Soviet Union went through all the post-Soviet culture, and this situation is described as “neomodern”. Because if try to enroll it into the context of postmodernism, it will be

wickedness. Postmodern – is a certain deconstruction, some game, some aggravation of rising leakage, for R. Barto. And we have just nothing like this happened, on the contrary, updating their national, deep, fundamental layer of culture, which was associated with the national independence – it's not postmodern. So we can say that polystyle as parallel, simultaneous existence of different artistic practices in the culture of the XX century – this is one of the guidelines of cultural creativity, which began in the 30-ies. of XIX century and has not finished its existence.

Especially this polystyle, multi vector, measurement of art ambiguity in style configurations becomes larger and larger signs of a parallel existence, or existence in different dimensions. Moreover, various artists passed in their works several styles, for example, Borys Kosarev, Vasily Ermilov. Beginning as artists of modernism, avant-garde, they returned again to modern. All these variations of styles, even personal styles that played as a certain polymorphism of figurative style awards are important for understanding of the XX century as the century which completes classics, which “breaks” classical culture, but “breaks” highly peculiar by metaphysical means. Vanguard creates a new culture. This new culture phenomenologically quite different than classical, because it breaks all the rules, all the dogma, canons of all previous culture, but after its metaphysical grounds it continues world view line – prophetic, fundamental, universal worldcreation.

Style sociodynamics of cultural praxis is expressed by the fact that postmodernism has its so-called classical phase, modernist style has a phase neoclassical or neo retrospective – all this suggests that the dynamics of styles is not a regular alternation or specific queue that exists in space and time and is endless return. Moreover, borrowed eclecticism in monistic form in which it formed the antithesis of classicism in the nineteenth century, as eclectic in polyphonic form, where it already exists as a complete destruction, dysfunction and polyphonic artistic principles, approaches and adequacy, are versatile tools design if considered as a cultural phenomenon.

All this suggests that stylistic shaping of the XX century, if to recognize it not in chronological framework, but in the culture framework, start as a kind of introversion, i as certain dynamics, that can not be either progressive, or

degradation. Not one, not the other way can not overcome all the extremes of all the disasters that have occurred in the art of the century. On the contrary, they seem primitive and inadequate for describing and understanding artistic practice. E. Kyrychenko tries to draw a parallel between the structure-stylistic of guidelines of different ages. She asks: "Can be modern described as a irrational style, not as constructive? Obviously, yes, if we assume that it can determine the norms of classicism and eclecticism, and – no, if you try to explain it, based on the laws that established them. For eclectic as one of the varieties of architectural rationalism of modern times visual concept for modern – structural. In the Renaissance and Classicism, where the dominant rationalist architecture of modern times has received consistent implementation with identified external rational ordering blocking software combination geometrism forms, clarity of lines, illusory in their apparent order design features" (E.I. Kirichenko, 1982).

As you can see, there is an attempt to describe a style of another language and one style by the language of other style. Such allusions, projections are allowed in the theoretical study, but in practice is a common secondary phenomenon. If we assume that styles exist parallel, exist always a culture, not change each other chronologically, their unity is like a plenty projective optical integrity or panoptikumum of reflective-projective relations. This describes the stylistic unity of the XX century as a phenomenological fabric of polystyle, that is deployed in the space of unity, confrontation and synthesis of style guidelines, which made it possible to imagine a culture different images.

It is important to note that polystylism is not just a reflection of display and styles reflection of each other. Here are some dominant, and some stylistic trait that becomes dominant and it is believed that the style existed since that time to another. But oddly enough, the style remains self identity at the time period of its existence. The circle is closed, but we must understand that there is a large circle and a small circle, big time and small time. Big time, which is described as a landmark global style, and little time that fits into this style and it is considered as socio-cultural dynamics shaping artistic praxis.

There are certain priorities that we call classical guidelines, but it's not about that. There is a complete classical guidelines that are associated with fracture norms, ideals, classic, harmony, beauty, simplicity, and order. Image

shaping guidelines are cracked, there is some variation, manneristic culture of self-realization, moreover, destructive variation that is already destruction of classical culture itself, understood as a strategy degradation. Sometimes it is believed that the style of modern is flourishing, prosperous reality. Modern was just such a prosperous reality, over-linear, too-monumental, full of elevation work instructions. Modern was indeed a worldwide phenomenon, the latest global landmark style.

And in this sense it completes the classics, because it is the last, follows almost all imperatives with which classical art binds us. We won't list all the features of modern which occurs almost at the same time in parallel in different countries (this is "secession" in Vienna and in Germany, "Art Nouveau" in England, "modern" in Russia and Ukraine), we can say that there are several images of modernism, which are different from each other. For example, the French Nouveau more flexible, excessive and full of luxury of decorative signs and it says that it is presumptuous plasticize – for example, works of Kh. Shelkopf. Belgian modern begins with its own home-studio of Victor Hort. It is more restrained and rationalistic. This is the simple form of bay window, portal-like entrance, openings with characteristic silhouettes that becomes then signs of style. All of these features quickly get into formative part of the world's space of architecture's thought. Modern space by Wagner evolved very hard and finally approached the modern graphics and configurations which are defined by the Olbrih's oeuvre.

Olbrih is more talented and artistic architecture. Starting from the Vienna's Secession house to ensemble of Darmstadt columns, he was the owner of thoughts and one of the uncrowned kings of architectural Olympus Vienna. The Secession is a group of artists which opposed themselves to traditional academic circles. Secession is very, very fashionable trend form of oeuvre. Darmstadt colony – it is a kind of ensemble that united only ten houses that were designed by Olbrih. The owners built them for their money, but could get a loan from Duke. These houses were kind of testing ground for worldwide exhibitions. At some time in the summer the owners left their homes and on their territory were the exhibition – the presentation of modern art. This exhibition activities and space of village of the small architect project became an image that led to imitation and repetition.

The daughters of Louis of Hesse Darmstadt, who was the owner of this small principality, were closely associated with the culture and history of Russia. Grand Duchess Elizabeth and wife of Nicholas II Anna have died by martyred death. They shared the fate of Russia and its culture, but they are at the same time led to the development of broad dialogue with the West. There were exhibitions, which were held in Moscow and Paris.

Wagner was invited to the Congress of Architects of Russia. Published book – Architectural encyclopedia of Baranovsky, who was full of modern graphics. And now we can look at this edition, graphics and design. Olbrih was also one of those who had ideas. In Russia was formed a school where one of the most talented was Fyodor Shekhtel. Fyodor Shehtel is the artist who characterized by the fact that he was tended to symbiosis, he created synthetic ensembles that combined a dialogue, a polylogue of modern cultures, but it was a national genius who was creating completely new images.

Fyodor Shehtel designed from the buildings to all the interior parts, he was creating spatial unity of the work. All the realities of architectural space created by one artist as a kind work of art. Art Nouveau praxis as creative activity in general, was personally theurgical. The artist felt like substituent of God, and this God-demiurge, the artisan, created the style which entered the culture as modern. Beginning from England with William Morris, Scottish branch of modernism which characterizes Charles Reni Makentosh, we can see how the trunk line formed celebration of modern around the globe.

Modern finishes and at the same time doesn't finish the classics, he completes it phenomenological, because then begins another level of vision, there is a destruction, demolition figurative guidelines. It finishes not because avant-garde is more classic than postmodern. Sometimes it seems that this statement is unacceptable, in fact, paradoxical. But style is more modern more synthetic in their shaping area steeped in symbolism, theurgist, vitalism, dialogism and even in all the religious influences of modernity – anthroposophy, theosophy, Agni Yoga. Vanguard is more monistic in their guidelines.

Modern ornament has two types: vegetable and geometric, but the first was more common. Geometric was more typical for England to Scotland with its Scottish simplicity of placement of facades into cage. Plant ornament

was distributed in almost all branches of modern. It is interesting to see all the ornamentation as a shaping principle which begins its culture-synthesizing pictorial dimension from Egypt, because it becomes modern style. The Nouveau system becomes multisystem integrity where the ornament is included as a component in different systems: in constructive, optically figurative, plastic, the structural and functional systems.

Modern, which exacerbates the new concept, tells about the sustainability and uniqueness of modern time. Artistic praxis linked with time. But time moves, and this time is leaving forward and back, and artistic practice style outlines his horizon behind and in front of temporal implications of artistic creation. Modern, which is trying to be new, not so much new as the old, it synthesizes, returns, appeals to the Gothic, ethnic motifs, becomes mannerist discourse and “completes” the classics, and vice versa, “opens” a new era, which is new conditionally.

Modern is not evil in itself, but sometimes its images are adjacent to the symbolic myths, symbolic metaphors world of evil. Remember Vrubel devils and demons thing, it is underground, underwater element of low spirits that allegedly removed a light and a great spirit that caused us to Christianity. After all, it does not interfere seen in modern style great thirst for life and great efforts not just to survive, not just to exist but live in beauty and born in glory. It is a product of the beauty O. Losev called eros by Plato. Art Nouveau is erotic; Eros in itself is as a product of beauty as esthetic guidance. But flexible genius like Stuck and Klimt often resorted to erotic-convulsive grimaces, they tell us that the disaster is already approaching.

For all configurations of imaginative transformations of artistic practice, intense modern reflection, and exhausting work, a work that is hermetically closed to those who do not want to see it and it is clear to those who see it, we see the image of met design as some universal culture practice where is dominated an artistic harmony. This harmony proves that life is in the art, beauty is a product of love, not as an accident, but as the only way to be. As the courage to be, by P. Tillikh.

Modern architectural ensemble it is not just revenue and mansion house, this is the tomb (mausoleum of V. Horodetskyi, for example), it is a monument of it, book, and all that is connected with the spiritual and earthly

architecture, everything that defines land holiness, holiness of heaven and gives an opportunity to feel vitalism, ornamentalism, theurgist of creation of a man that continues God's creation and is close to sacred creation that does not belong to man. We could say otherwise. The architectural ensemble of modern – an image of world building, this is the world building that was given in the form, this phenomenology world building, emerging as a reality of culture and artistic praxis, is one of the interesting images of self-realization of man, his work, so it makes sense to turn to personalities talk on specific bands, specific names refer to the same Shechtel, G. Klimt, M. Vrubel and find out what modern ensemble is an image of the XX century, or rather, one of his images, without which century is incomplete, moreover, without which man is incomplete, and culture of the twentieth century that exist at the intersection, on the border as a phenomenon of the implementation of the universe in organic form of culture and art.

Typological architecture invariant, spiritual Nouveau invariant is a vertical attitude of shaping, the intensive metrics. Verticality as overstrain of intense metric creates enormous task for architect-designer – shake it forward, in any dynamic movements that translate the architecture of vertical-horizontal-diagonal measurement of linear measurement, measurement of non-Euclidean geometry. This nonlinear Nouveau architecture is actually a prediction of nonlinear architecture of the XXI century. If you compare last masterpiece of Huttenheim Museum in Bilbao and all the masterpieces that were created by Shekhtel F., so he is more plastic and more expressionist than F. Heri – author of the museum in Bilbao; outside it seems that Bilbao is the tip of voluntarism and organism of architecture.

Modern nonlinearity depends on both vertical and horizontal information reading shaken by internal shaping intentions. It is shaken because the overvoltage is vertical. Vertical overrun intentions intensive growth up shaping is the principle around which there are all flexible line dynamics, which is directly becomes a plastic in A. Haudi, it becomes a symbol, archetype in Heteanumi R. Shtaynera or ironic classicistic configuration of F. Shtuk's villa.

These iconic buildings like Elvira studio, the architect is A. Endel, the main pavilion of the International Exhibition in Turin in 1902, the architect is D'Aronko, subway entrances in Paris are adorned by G. Hiyomar, it carries

a solid surface decorative structure that goes out and creates a tense rhythmic ornamental pattern. Roughly the same lattice created Hiyomar Berenzhe in Paris. When we look at this flexible, rapid, dynamic lattice course, it is difficult to imagine that this border is entry and exit, it seems that it is self-sufficient, unearthly created by nature pattern that occurs in a light space, and is not doorway. The outfit of peacock room of D. Uistler solved decorative and architectonic. This work is an example of ornamental space. Yes, sort of drops of rain “drains” form of lanterns from the ceiling, furniture is covering space, reaching the half wall. So there is a transition between the ceiling and the wall as a kind of graphic insert.

Wall resembles a rib vault, but it is only shaped model of Gothic. Allusions of modern design synthetic and architectonic enough. Vertical shows lights and furniture and outlined the frame panel, all interior structural system. The most shocking and even caller is strange reaction exhibition hall in Copenhagen, created by architect A. Rozen in 1910 year, the column, only one set inside the portico, which clearly resembles transformations of eclectic architecture. Such vertical and such centration and hypertrophied reality again says it's modern. This image can be interpreted more as a neo retrospection, but it's still the same typology mod type.

Shelkopf with his landmark work – I. Zhylyber hotel in Paris, 1901, was one of the first to plasticism shocks. This house is difficult to fit into the context of a normal plastic, it is not only excessive, it does not even Baroque, for Baroque exist within the allotted architectural structure. Similarly, Mila house in Barcelona, Gaudi with wavy walls indicates that this structure, which shows the movement of plastic infinity and open space.

CONCLUSIONS

It was the end of classics like neocosmologism, as neonaturalism, as neotheurgism, where theurgy became one of the constants of classical instruction. In fact, art turned into theurgism. But this theurgism has very strange sample where underground bastards, demons, all uncleanness suddenly are acquired Eidos dimensions as the chief of the supreme deity. It is a place where not only can be a deity, but where came deity, like Vrubel at St. Vladimir's Cathedral, as Boris Musatov, as Golubkina, as in many other

worlds where the main terms of possible gods, possible worlds and possible religious of spirit becomes religious, theurgy, divine person who brings grace of creation.

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