

Stylistic Features of European Architecture of Xx - Beginning Of Xxi Century In The Light Of Current Trends of the Time

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Abstract

This paper assesses new trends in the European architecture of the 20th – early 21st centuries, reflecting the idea of 'cosmism' in contemporary times. The premises for meaningful changes, appearing at the turn of the centuries in different forms of figurative art, had crystalized in the 20th century in the concepts of universalistic Avant-Garde. Avant-Garde in painting and Post-Modernism in architecture celebrated a certain philosophy of an artist's view on art's being in various forms of expression, and mirrored the need of a man-creator for everything anew. The architecture of large macrocosmic spaces has been regarded under the ecological aspect, suggesting creation of a comfortable life sphere for a person.

Keywords : Architecture; Expression of Style; Technologies; Modern Age; Postmodern Society

I Introduction

Architecture in a number of other visual and plastic arts can perfectly represent the image of the world as an integrated universe. It is known that the "world picture" in the early twentieth century has undergone profound change: a sociological attitude has changed space. View modern architect, referring to the cosmogonic conception, caused by the rhythm and peculiarities of swift-flowing time required to reach a holistic view. This direction evokes scholarly interest, the search for new forms of expression in architecture. Art nouveau at the turn of the century became the actual driver for new searches. As the iconic historical styles of the 18th–19th centuries, such as baroque, classicism, which are justly called classic, became a part of the past, the art nouveau began to be conceptualized as an expression of the laws of development of Modern Age. Its purpose was to review the modernity and history. The architecture of new technologies is actively pursuing the path of this idea's implementation. In this regard, it is the quality of space in architecture. This

characteristic associated to such changes in the look of the architecture, structures neboskrebov type, the active use of metal, reinforced concrete structures, allowing to introduce large areas of glazing, which leads to overcoming the forces of gravity, and basically indicates an appeal to the basic elements of existence. If the "cosmism" of antiquity suggests that the fundamental, universal principles of architecture were developed and later they were converted, retaining its conceptual framework, in General, the process of these modifications we should consider the specifics of style diversity, so important for the understanding of future developments in modern architecture in general. There cannot be one major style, defined as an 'epochal', the canonical essentials of its evocation are gone as well. The architecture of 'macrocosm' is nothing else but the unity in the diversity of stylistic qualities in the architecture's general trend towards the exploration of world space. This new space sometimes seems indefinite. For instance, Japanese architect of metabolism Fumihiko Maki sees the modern world architecture as a myriad of various boats, chaotically drifting on the big open sea¹. And yet, the movement of architectural thought seeks to attain a complete stable form, which in the process of search, while resolving major problems, is expected to demonstrate its artistic creed through the reflection of the world concept in parallel to the historical and cultural associations or abandoning them

II. Methods

Styles have always existed cross-functionally, forming an internal unity. Their study suggests analysing their common patterns of development. Similarly to other subjects and phenomena, it is possible to delineate the styles' features, to unite them on the grounds of similarity or to divide, which will allow describing the style picture more realistically and fully. A comprehensive historic and typological interpretation of style transitions in contemporary architecture can shed light on its internal social and aesthetic modus operandi in general, inevitably related to the key challenges of the epoch. This study aspect has been regarded based on the present paper material. This is the *relevance* of the agenda, determining the paper's importance. Its *novelty* lies in the fact that the problems of artistic language, the stylistics of contemporary architecture, in the context of formation of a new architectural form, are reviewed less commonly. Meanwhile, they shed light on the relational substance of monuments considered under the context of time, which seems important for the presentation of the problems in the social and humanitarian terms. Any style features the key component of an architectural form, and is to a large extent its contentive component. Through the ages an architectural style provides insight into society, its interests, exigencies and needs.

III. Findings

The purpose of the paper is to identify the design trends in modern architecture as in a certain integral commonness forming the picture of modern general world order.

The evolutionary process of the 20th century architecture has been addressed by Viccent Joseph Scully, Karel Teige and Eric Uhlfelder². They distinguished Cubism and Constructivism as the landmark movements in architecture of the 20th century. Leonardo Benevolo³ wrote much about the origins and development of modernism through the example of architecture of Italy. The author refers to the value paradigm in the historic period, believing that with the shift in an architect's thinking and relationship with society the old material and moral needs give way to new ones, atb the artistic structure of architectural character becomes different. The relationship with society is requisite for creation of a new architectural synthesis. Modern architecture is thus being formed. Mardges Bacon⁴ calls L. Corbusier the driver of European modernism that began with 'the second age of machines'. J. R. Mulryne, Krista de Jonge and Richard Morris⁵ emphasized the importance of festivals, which influenced the formation of modern European style in architecture and took on the role of a sort of catalysts for fresh ideas. The make-up of 'cosmism', a sacred religious space, can be retraced in the book wrote by Mark A. Torgerson "An Architecture of Immanence: Architecture for Worship and Ministry Today"⁶. The author describes how modern architecture has influenced the construction of new sacred spaces, producing a new 'way of building'. The researcher records the innovations of modern sacred space, making the link between 'God's transcendence' and old and new architecture. Among those who wrote on the complexity of this process, the compromise between modern architects' novel ideas and established traditions of the roman Catholic Church are Timothy Parker, Monica Penick and Vladimir Kulic.⁷ They marked some institutions of civil society, to be current, sometimes authorized forms and ideas of modern architecture in favour of personal dreams. Matias del Campo⁸, Liane Lefaivre and Alexander Tzonis⁹ were reasoning about the replacement of traditions with innovative solutions in architecture, for instance, the use of compound space spheres. The authors tend to regard such as a new philosophy of 'cosmism' comprising natural beauty and functionality. Such keen interest in the ideas of 'cosmism' can be explained by its universal principle of existence. From ancient to modern buildings there is a strong and firm thread of artistic cognition by a person of the conception of Universe and one's place amid it.

European paintings of the 17th-19th centuries also give examples of interpretation of the 'macrocosm' as an integral universe, wherein man and animals take their particular niche. This idea looks attractive probably because a man has failed to come up to the appreciation of the world on the entire Universe scale. After all, his perception of the reality is limited by biological origin. Perhaps this everlasting desire for absolute is giving birth to multiple philosophical theories of Universe.

Architecture, as 'an embodied history' according to D.O. Shvidkovsky¹⁰ or as 'the society hardened in stone' according to M. B. Vilkovsky¹¹, in its absolute idea of the triumph of thought, monumentalized forever, reflects the concept of world order in abstract symbols, shaped up in the system of signs.

For example, the architecture of rationalism of W. Gropius, Le Corbusier, which flourished in the first half of the 20th century, meeting the requirements of the new industrial society's industrial and technical development, was composed of simple geometric volumes and made itself conspicuous by its spatial compositional expansion. It leaned toward a certain absolute idea. Architecture was seemed ideal and was full of symbolism, which brought about the development of single international style. Not coincidentally, E. Cohn-Wiener branded architecture as a 'tectonic style', supposing it had a 'tectonic feeling'¹², differently manifested in historical periods. Under the 'tectonic feeling' he meant not so much the tectonic strength of architectural construction, without which architecture is impossible, but the universal prelude, typical of architecture in general, expressly, understanding its holistic nature. In ancient cultures this idea was answered by the image-symbol, image-ideal, image-sign, rising above normalcy. A. V. Ikonnikov assumes that architecture generally is the system of signs forming text that contains all necessary information (practical, sociological and other).¹³

According to G. I. Revzin, the traditional archaic cultures were characterized by a cohesive system of values and meanings, identities, in other words, by a coherent order of the Cosmos¹⁴. Appearance of the inviolability of architectural idea, manifested in the constructive-stylistic system, enshrined in the canon, in adopted and recognized principles of architectural iconography. Specifically, in Christian monuments the morphologic stability of the Cosmos is ensured through the expression of the symbolic essence of vault, dome as a vision of heaven, integral Universe, enclosing

the Divine. The same idea is served by an axial plan, penetrating the dome space and uniting the earth and heaven.

Contemporary architecture has no mandatory properties of remarkability. A. V. Ikonnikov underlines the transformation of the architectural language into a 'semantically neutral ornamentation'¹⁵. It seems that with the rethinking of the 'world view' the symbolic content of architectural forms is lost, but the tendency to epicism in new architecture as a certain stylistic generality continues to dominate. Understanding of the 'macrocosm' in architecture, as a model of holistic universe, its expediency and necessity, expectedly has brought about the search for new idioms.

The innovative design solutions can be seen in the example of ecclesiastical architecture, traditionally serving as adherent of old forms. An example of this is the Lotus Temple by Fariborz Sahba in India (Figure 1). Encased in marble, the geometric forms of the construction, reminding of lotus, are rhythmically ascending skyward like wings of flying angels. They are as if forming a certain symbol of prayer. The dynamics of arranged surfaces into one representation responds the integrated world order.

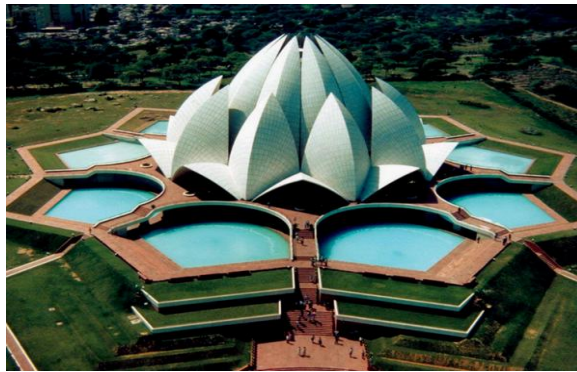


Fig. 1. The Lotus Temple by Fariborz Sahba in India (1986).

The concept of geometrical architecture of the late 60's-80's of the 20th century, reflecting the traits of rationalism of the 20's-30's, naturally realized in public architecture. Cube houses (1984) of Dutch architect Piet Blom with their extravagant top design, boldly piercing space, 'are bringing to the surface the idea that architecture can be bizarre'¹⁶. It is also a telling evidence that architects, easily handling various forms, are freely intruding space, like La Grand Arche in the Paris area (110 m high) of Danish architect Johan Otto von Spreckelsen, 1981 (Figure 2).

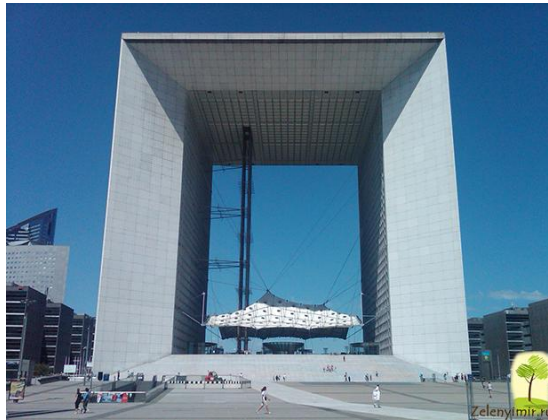


Fig.2. Johan Otto von Spreckelsen. Le Grand Arche de la Fraternité. Paris

Space is dynamic and extensive, as an architectural form itself. Here, the triumph of geometry and new design ideas can be compared with the concept of the triumph of ancient civilization constructions, unless only correlated with the scale of the Universe itself. J. Zukowsky¹⁷ calls the architecture of the second half of the 20th-early 21st centuries the 'cosmic aesthetics' in the belief that the design and stylistics of the 'fantastic' architecture have been influenced by jet-propelled aircraft of the late 1950s – late 1960s. Such are parabolic, spherical and other non-rectilinear constructions inspired by biotecture. These are buildings of terminals, expositional halls, arenas and such.

Non-rectilinear forms, parabolas, arches, being an old and yet a new construction, which found integral use in contemporary structures, are ideal in every respect, close to the symbology of the celestial dome. New architectural stylistics, reflecting the eurhythmics of time with its contrasts of being, have also been influenced by colour. In contemporary architecture it acts as no less emphatic means of expression as a form. There is the saturation of the colour palette of building sides, roofing, stained glass compositions, glitter of metal. Showcases of this is of the American architect Frank Gehry—Museum of Pop Culture (formerly EMP museum) in Seattle (USA), (2000) and Biomuseo in Panama, 2014 (Figure 3), which offer the modern sample of the use of a contrast-sounding colour, reflecting the 'energy of self-expression'¹⁸, opening the way to cosmic wides.



Fig. 3. Biomuseo in Panama.

In general, the idea of ‘macrocosm’, expressed through the pursuance of epic scales, sometimes extravagant forms and violent colours, comprises the necessary requirement of modern architecture—the creation of comfortable living environment, a space, adequate to human perception. Thus, the new social reality creates architectural spaces with congenial atmosphere, where it is comfortable to move and which is inviting to the eye. This is the reflection of the essence of ecological needs of the Modern Age, interpreted through spaces, similar to the world order itself. Is than not the criteria that the polychrome architecture in the purity and freshness of chromatic vibration, as in wildlife, answers. In that respect the use of white colour, truly symbolizing purity, is fully justified. Such is the ‘pure white’ architecture of American architect Richard Meier—the Barcelona Museum of Contemporary Art, 1987-1995 (Figure 4), the Hague City Hall and Central Library in Hague (1995), Chiesa di Dio Padre Misericordioso in Rome (2003), ECM City Tower in Prague (2004-2007), etc.



Fig. 4 Richard Meier. Barcelona Museum of Contemporary Art.

In his constructions its white colour celebrates the concept of pure reason. This refined Post-Modern architecture opens up the sphere of absolute, inside which large surfaces are shifting. From the standpoint of arrangement of major space, its animation, a certain similarity of the interpretation of the macrocosm concept can be traced in the architecture of organic forms but with the addition that the 'eco architecture' is more focused on the biosphere of the Earth, its ecosphere, rather than on the planetary space. Like live forms of wide life in multiply stylized design have shaped into fluent forms, intertwining with organic of the earth itself and with picturesque silhouette of plantations, as it is seen in the unusual concept of the building of the Central bank in Vienna, produced by the Austrian architect Günter Domenig, 1975-1978 (Figure 5).



Fig. 5. Günter Domenig. Zentralsparkasse bank, Vienna.

Its architecture is the demonstration of biomorphic transformation, a mobile construction, changing its form before visitors' eyes. On the one hand, there is a tendency towards traditionally large architectural scale, expected to manifest the breadth of modern world order, and on the other, there is an increasing taste for the anthropomorphism of ambient space, with its spirituality through living nature.

IV. Conclusion

Thus, the architectural trends of the 20th century, nourishing the ideas of rationalism, functional style, sheer utility, opening the floorgates to design, which were also meant to celebrate the significant topical issues in one's time, eventually were given a new meaning amid global problems and changes of Modern Age. This

major feature of modern architecture, to some extent, is natural. The turn of the 21st media age with its unprecedented pace of life has revealed the need for historical and philosophical understanding of time, which, in turn, gives impetus to the development of new stylistic ideas and forms. For the researcher the study of philosophical ideas cosmism is also the appropriateness in the socio-cultural aspect that allows you to assess the situation happening to the individual, society, the Universe, all the world around. The problem of "cosmism" are projected on the area of deep-seated experiences of man, his psychological interaction with the world, in the search for ideals. Ideas of the Apocalypse, have long been familiar to mankind, is opposed to more creative thinking, not consumer, but creative development of the world, its harmonic development. In the 1930-ies the basics of this type of thinking articulated in the theory of noosphere of V. I. Vernadsky, who spoke about the expansion of the boundaries of the biosphere and access to space, successfully implemented in the concept of "cosmism" of modern architecture. "Cosmism" is not only a storehouse of important evolutionary ideas, but also the methodology of knowledge of modern and future science. On the philosophical Foundation of the noospheric culture may occur if the update of education, should build innovative educational technologies.

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