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EUROPEAN ART-NOUVEAU AND MODERN TRADITIONS

EUROPEJSKIE ART-NOUVEAU I MODERNISTYCZNE TRADYCJE

Abstract

One of the sources of the European Art Nouveau (further – A.N.) was the Chinese and Japanese Art: the inspirations that Chinese and Japanese artists drew from nature, using its lines and forms, was quickly assimilated by their European counterparts. The new movement's preeminent source of artistic inspiration was the nature, captured in microscopic details in the glass and jewelry confections and with subtle abstractions in the carved foliage serving as decorative accents. The National Romanticism spread in the European architecture in the second part of the 19th century was connected with the search for national origin, it spread especially actively in those countries, which struggled for their independence and development of their culture. In the post-Soviet space, there was a rebirth of European Art-Nouveau and National Romanticism in architecture.

Keywords: European Art Nouveau, National Romanticism, modern architecture, post-Soviet space, rebirth

Streszczenie

Jednym ze źródeł europejskiej secesji była chińska i japońska sztuka: inspiracja pozyskiwana przez chińskich i japońskich artystów z natury, stosowanie jej linii i kształtów, zostały szybko zasymilowane przez ich europejskich kolegów. Głównym źródłem artystycznej inspiracji nowego stylu była sama natura, wcielona w mikroskopijnych szczegółach w wyrobach szklanych i jubilerskich o cienkich abstrakcjach w rzeźbionym liściu jako akcenty dekoracyjne. Narodowy romantyzm rozpowszechnił się w europejskiej architekturze w drugiej połowie XIX wieku, on się wiązał z poszukiwaniem narodowych źródeł, najbardziej aktywnie rozpowszechniał się w tych krajach, które walczyły o swoją niepodległość i rozwój swojej kultury. Na postradzieckim obszarze odbywa się odrodzenie europejskiej secesji i narodowego romantyzmu w architekturze.

Słowa kluczowe: Europejska Secesja, Narodowy romantyzm, współczesna architektura, obszar postradziecki, odrodzenie

1. INTRODUCTION

Art Nouveau Style is a token of the particular epoch, of the times of the development of economic relations; of the period of scientific and technical inventions; of the rise of culture, architectural and town planning activities; of the times of the emergence of the developed capitalism with its ambitions, material, technical and financial capabilities that stimulated

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Ill.1. Japanese style of calligraphy «Soso» – «grass style».
It became the basis of the Art Nouveau line – “whip strike”.

investment processes in construction, contributed to the development of arts, namely: decorative, monumental and applied arts and crafts, related to the formation of the object-spatial environment of human activity.² The source of inspiration for the artists of Art Nouveau was Chinese and Japanese art (Ill. 1.), from which the tradition of observing the natural world and its chanting in various works of art – paintings, household items, decor, and ornaments – were borrowed. Along with Art Nouveau, in the late 19th century, national romanticism arose, based on the national identity of different nations. It was national romanticism that became the form of expression of cultures of oppressed peoples, and the most famous of its variety is northern national romanticism.

Today, most of the monument protection development in the historical cities of different countries is precisely the legacy of the Art Nouveau, so the issue of preserving and restoring these objects is international and requires the cooperation of scientists from different countries. At the same time, against the background of the preservation of authentic monuments of the Art Nouveau era in the post-Soviet space, the “neo-modern” phenomenon appeared, which has no direct analogues in the countries of Western Europe. So, the appearance of the “neo-modern” phenomenon requires an objective assessment of this phenomenon by comparing its aesthetic structure with the Art-Nouveau of the late 19th – early 20th century and a more conscious application of particular forms and modernity techniques in new buildings, using historical buildings as analogues.

European Art Nouveau was most vividly manifested in public buildings and low-rise mansions that were not bound by the strict rules of urban development, while the dominant type of the Art Nouveau buildings in Russia and Ukraine (which at that time belonged territorially mostly to Russia) was mid-rise (later – and high-rise) residential house.³

² Borisova, Ye.A., Sternin, G.Yu., *Russian Art Nouveau*, Sovetskii Khudozhnik, Moscow 1990.

³ Goriunov, V.S., Tubli, M.P., *The architecture of the the Art Nouveau era. Concepts. Directions. Masters*, Stroiizdat, St. Petersburg 1992.



Ill. 2. City Commercial (Merchant) Bank and Hotel Astoria in Kharkiv at 10 R. Luxemburg square (arch. Mykola Vasyliev, Alexandr Rzhepyshevskiy) (1910–1913). Archival photo from Elena Remizova’s collections. An example of Northern National Romanticism in the traditions of St. Petersburg.

All varieties of Art Nouveau – both in Western Europe and on the territory of the Russian Empire – had an international character, and only in the national-romantic variations,⁴ in the so-called national romanticism, each country’s regional identity was embodied. That is why scientists often focus their attention on the national-romantic varieties of modernity («Northern National Romanticism» of Scandinavia and the Baltics, «Zakopane Style» (or Witkiewicz Style) of Poland, «Ukrainian national romanticism») (Ill. 2).

2. CHARACTERISTICS OF ART NOUVEAU IN THE ARCHITECTURE OF UKRAINE

2.1. PERIODIZATION OF ART NOUVEAU IN UKRAINE AND FEATURES OF THE STAGES

It should be noted that the Art Nouveau style in architecture partially «dissolved» in historicism at an early stage, at a later stage – in constructivism – avant-garde and neoclassicism, not having time due to the short duration of its existence to finally develop as a full-fledged architectural style with distinct chronological stages of development, and regional schools. On the territory of Ukraine, the first objects of Art Nouveau appeared in 1896–1898, primarily in Western Ukraine, which was under the Austro-Hungarian Empire 1908–1910s, the popularity

⁴ Kirikov, B., *Architecture of St. Petersburg’s Art Nouveau, Mansions and Tenement Buildings*, Kolo, St. Petersburg 2006.

of the new style in all centres of Art Nouveau except Western ones began to decrease. Like in the countries of Western Europe, the development of Art Nouveau in Ukraine was promoted by rapid economic growth, by the activity of the new ruling elite – the bourgeoisie, and a large number of technical inventions.

The Art Nouveau Style of Ukraine is inherent in both the features of internationalism and identity since it formed against the background of numerous external influences. In this style, objects of decorative, rationalistic and classicistic Art Nouveau, modernized eclecticism were built. A specific stylistic branch, which is also often referred to as Art Nouveau, is Ukrainian national romanticism (Ukrainian Art Nouveau, National Romantic style).

The “creative migrations” of architects from St. Petersburg and Moscow led to the appearance in Kyiv and Kharkiv of objects of the “northern” national-romantic Art Nouveau that is not typical for Ukraine (“National Romantic Style”, using European terminology).

The level of the Art Nouveau architecture was noticeably higher in large cities, except when recognized modern architects were invited by customers in medium and small towns. In the architecture of Ukraine, decorative Art Nouveau existed in parallel with the rationalistic Art Nouveau, but traditionally it is considered an early stage of style. Objects of Art Nouveau in the cities of Western and Central Ukraine appeared a few years earlier than in the East, where the flowering of style fell on the final stage in 1910–1914. The duration of Art Nouveau in architecture in the western centres was the longest – from about 1896 until the end of the 1920s, in the central districts – from about 1903 to 1912, in the eastern and southern centres – from about 1906 to 1914.

The early Art Nouveau period of the Lviv centre is represented by decorative modern and Ukrainian national romanticism. Hotel, administrative, entertainment, transport and residential buildings were raised in Decorative Art Nouveau; educational, insurance and residential buildings were built in the Ukrainian national romanticism style; insurance, credit, banking and residential buildings were raised in the rationalistic and classicistic Art Nouveau.

The early period of the Art Nouveau Style of the Kyiv centre is represented by decorative Art Nouveau and Ukrainian national romanticism. Hospitals, spectacular and residential buildings were built in the decorative Art Nouveau style, educational and residential buildings – in the Ukrainian national romanticism. Residential buildings, hotels, markets, educational institutions, banks, and administrative institutions spread at the rationalistic Art Nouveau stage. Classicistic Art Nouveau is reflected primarily in residential buildings.

The architecture of Kyiv combined elements of decorative, rationalistic and classicistic Art Nouveau and the Art Nouveau style with the elements of other styles.

The early period of Art Nouveau of the Kharkiv centre is represented by the decorative European Art Nouveau and Ukrainian national romanticism. Commercial, banking, hotel establishments, residential buildings were raised in the decorative Art Nouveau; hotels, hospitals, educational, credit, entertainment, banking and residential buildings were raised in the Ukrainian national romanticism; commercial, banking, residential buildings – in rationalistic Art Nouveau; residential and public buildings (commercial and banking) – were built in the classicistic Art Nouveau.

The early period of Art Nouveau style of Odessa centre is represented by decorative European Art Nouveau and Ukrainian national romanticism, chronologically related to the late Art Nouveau style. Hotels, entertainment public buildings, residential houses were built in the decorative European Art Nouveau style. Single object of the Ukrainian Art Nouveau style in residential architecture – at 3, Pyrohivska street was erected in the years 1911–1916.

Residential buildings were raised in the rationalistic and classicistic Art Nouveau style during 1906–1912 years.

2.2. THE PRINCIPAL AND REGIONAL CENTRES OF ART NOUVEAU STYLE IN UKRAINE

The architecture of the Art Nouveau Style in Western Ukraine is featured by the highest homogeneity, while in other territories there is a distinct division in the architecture of Art Nouveau of the principal and regional centres Art Nouveau in the principal centres of concentration of monuments of this style was featured by higher compliance with the primary objects of Art Nouveau style – Western European and Russian, and in the regions, it turned into the modernized eclecticism (except for the Poltava centre). Along with the main centres of Art Nouveau in various regions of Ukraine (West, Centre, East and South), in the early twentieth century, regional centres of Art Nouveau architecture emerged – Stanyslaviv, Rivne, Kolomyia, Chernivtsi, Vinnytsia, Cherkasy, Uman, Katerynoslav, Poltava, Sumy and Crimea (South Crimea), for which it was inherent eclecticism, simplicity of forms, smaller size of buildings.⁵

It can be concluded that the economic development of large cities contributed to their transformation into the main centres of the Art Nouveau style and caused the spread of the Art Nouveau architectural style to the bank, insurance and credit institutions, and at the late stage of this style – to multifunctional public buildings.

In the early Art Nouveau, a fundamentally new solution of a separate building took place without any changes in the environment, whereas in the late Art Nouveau there were attempts to solve compositional planning tasks within the framework of both a separate facility and the residential complex as a whole, attempts to complicate the courtyard space.

In Lviv, separate zones of concentration of monuments of the Art Nouveau architecture were located outside the medieval city; in Kyiv and Kharkiv they were located along the primary distributor roads; in Odessa, there were only single Art Nouveau objects in the development of historicism-eclecticism styles, and, as a result of the small number of Art Nouveau objects, no zones of concentration of these objects were found in Odessa.

In all four principal cities-centres of concentration of objects of this style, the Art Nouveau zones are located within protected areas and historical areas, which facilitates the development of a legislative framework for their protection.

3. CHARACTERISTICS OF ART NOUVEAU BUILDINGS

3.1. COMPOSITION CONSTRUCTION

The type of composition of the facades of buildings in the centers of Art Nouveau architecture and the number of vertical divisions – the axes of the facade depended on the size of the site, the number of floors, the scale and dominance of the surrounding historicism-eclecticism development.

⁵ Bilenkova, S.V., *Architecture of Chernivtsi of the nineteenth – first half of the twentieth centuries*, Bukrek, Chernivtsi 2009.

The chief distinction between Art Nouveau and other styles, in which the elements of style were on the facades and in the layouts, interiors of separate objects, in complexes and groups of buildings connected by a common style, was that in the Art Nouveau architecture of Ukraine the principal exponent of the style features is the very facade of the object. In the buildings studied by the author in well-known Art Nouveau centres of different countries (Prague, Lodz, Petersburg,⁶ Moscow,⁷ Lviv, Kyiv, Kharkiv), the symmetry with three-part divisions dominate in the composition of the facades of tenement houses; the axes are accented by pilaster side and individual elements, but often the protruding elements are shifted relative to the principal axes. Most often in Ukraine in the Art Nouveau ribbon development, the single-axis, two-axis and three-axis symmetry with the separation of the axes occur. Asymmetry is found in composite solutions of the facades of buildings in St. Petersburg, Kyiv, Kharkiv.

Comparative analysis of the facades compositions of the Art Nouveau buildings of Prague, Lodz, Kecskemét, Petersburg and Moscow with the facades of the Art Nouveau buildings of Lviv, Kyiv and Kharkiv proves the similarity of the compositions of the facades of Lviv and the cities of Western Europe and the simultaneous similarity and difference between the compositional methods in the Art Nouveau buildings in St. Petersburg, Kyiv and Kharkiv.

Symmetrical compositions of the facades of houses at the early stage of Art Nouveau testified to the influence of the traditions of the previous styles, at the later stage – to the transition to Rationalism and Neo-classical architecture. Asymmetrical compositions, which are inherent of the Art Nouveau style, were less numerous.

The early decorative Art Nouveau style was notable for the small – scale and different-scale dimensions; the late rationalistic and classicistic Art Nouveau style, distinguished itself by enlargement of the scale due to the emergence of large multi-storey glass planes – shop windows, multi-level pilaster sides and bay windows, massive gables.

Analysis of the Art Nouveau architecture in various centres of this style in Ukraine compared with Western and Northern trends shows that the influence of modernity in planning was expressed primarily in the appearance of asymmetric plans with oval or curvilinear main staircase, often open in the interior, which become the semantic and compositional center at home, and moving away from a hard enfilade and corridor site planning.

3.2. FORMS OF ELEMENTS, DECOR, SURFACE TEXTURES AND INTERIORS

Differential peculiarities of the Art Nouveau style were tower roofs, gables, bay windows, windows and entrances; the main shapes of tower roofs of the Art Nouveau houses of Ukraine were curvilinear and tent, which was especially popular in Ukrainian national romanticism, less often in decorative European Art Nouveau. Curvilinear tower roofs were most widely used, elongated vertically, close to a cylinder or a complex profile with concave ribs, and in the shape of a tower tier-like wooden church in a folk style (with windows in tiers). From the early years of the twentieth century, specific folk style patterns were introduced in the construction of roofs (towers, tents, corrugated), crownings in neo-baroque traditions, trapezoidal gables, openings, portals with roofs on wind lobbies, the modified national folk decor.⁸ Distinctive

⁶ Kirikov, B., *op. cit.*

⁷ Borisova, Ye.A., Sternin, G.Yu., *op. cit.*

⁸ Chepelyk, V.V., *Ukrainian architectural Art Nouveau*, KNUCA, Kyiv 2000.

expressive silhouettes of objects of the Ukrainian national romanticism were conditioned by the presence of tent-tops and curved domes that crown the tower. Such specific forms of the crownings are alien to the objects of the Art Nouveau architecture of Western Europe and Russia and are distinctive features of the objects of architecture of the Ukrainian national romanticism.

The distinctiveness of the facades of the Art Nouveau objects has achieved both due to the various shapes of gables based on the principal geometrical configurations (circles, rectangle, triangle, trapezium, hexagon) and due to the different alternates for the location of gables on the facade with the symmetrical and asymmetrical composition of the facade.

An important part in the Art Nouveau architecture is assigned to bay windows, especially in the rationalistic Art Nouveau style. The influence of Western European traditions on the nature of the compositions of the facades of buildings with bay windows, the shape and decor of bay windows in Lviv, and the influence of St. Petersburg traditions on their character in Kyiv, Kharkiv, and Odessa are noted. Bay windows of various shapes in plan and different heights – rectangular, faceted and curvilinear in terms of bay windows without completion and bay windows – completed with a gable or pediment or tower, on the basis of which numerous variations are formed, as well as corner bay windows, have become widespread in the Art Nouveau style buildings in Ukraine.

Despite the fact that Western European Art Nouveau style caused the emergence of original forms of openings, traditional shapes of window openings dominate in Ukrainian objects (semi-circular, segmental, rectangular, of different proportions), although the Art Nouveau peculiarities are most pronounced in curved, acute-angled, composite windows, and in the Ukrainian national romanticism – trapezoidal forms. At the same time, in the northern national Romanticism of the Scandinavian countries and the Northern Art Nouveau of Petersburg, there were trapezoidal window forms, derived from the mansard dormer window in the folk buildings of the northern countries.

There are also stylistic peculiarities of Art Nouveau in the entries in the form of a circle, semicircular and segmental, rectangular, lancet (in the modernized Gothic), trapezoidal, composite simple and complex, although the entries of the traditional semicircular segmental form prevailed.

Among the four primary centres of Art Nouveau in Ukraine, the greatest attention to various types of textured facade decoration was paid in the cities in the East. In the Art Nouveau buildings in Kharkiv, there is a terrazite facade plaster with pigment on the brickwork. Majolica inserts on the facades are inherent in buildings of decorative European and Ukrainian national romanticism.

Signs of Art Nouveau also appeared in the decoration of the facades and in individual outstanding objects – in interiors of buildings. During the period of the emergence and development of Art Nouveau, the traditional decor of historicism-eclecticism reinterpreted. In geometric decoration, there was a derogation from regular simple geometric figures and curls towards ovals, complex curves and asymmetrical compositions; in the phytomorphic decor, there is a change in the nature of the image of plants towards curvilinearity, concavity, tortuosity, vertical composition or horizontal, emphasis, dynamism and asymmetry. In the zoomorphic décor, the types of décor and techniques of the naturalistic rendering of animals, birds, insects and reptiles, even carnivorous and poisonous animals, often in their natural surroundings, are personified, they have particular symbolic content. Interesting changes have occurred in anthropomorphic decor – first of all, this is a new interpretation

of the female image as a simultaneous embodiment of good and evil, conditionality or underlined realism in the image of a person at different moments of emotional experiences, rejection of idealized abstract beauty towards realism and individualism and emergence of realistic scenes, related to the theme of work. The teratological decoration has become a differential peculiarity of Art Nouveau, in which the aesthetics of fantasy and a fairytale is glorified; where neo-gothic and eclectic monsters (dragons, chimaeras) are changed for fantastic creatures – combinations of men, birds and beasts (mermaids, maiden-birds, female-bats).

Geometric, phytomorphic and zoomorphic decor of Ukrainian national romanticism borrowed from embroidery, folk paintings, carving, anthropomorphic and heraldic decor embodies the heroic past of the Ukrainian people – there are no characteristic images in the style of Western European Art Nouveau, but there are images of Cossacks with weapons, Cossacks kleynods and coats of arms of regimental cities.

In addition to the decor, much attention was paid to the «artistic metal» in the Art Nouveau style – balcony railings, parapets, canopies, and brackets, among which balcony railings in the Art Nouveau houses in Lviv and Kyiv were the most original: based on the «whip line», using a circle and oval, based on folk ornament, using lines.

Manifestations of Art Nouveau in the interiors of residential and public buildings are noted in the rosettes, stucco details (on the ceiling), in the ornaments of the borders and in the fillings of decorative mirrors, in the patterns of floor tiles. At the same time, it should be noted that, with the exception of the «author's» Art Nouveau style, the interiors of the Art Nouveau houses mostly had a massive typical character, such elements as sockets, staircase fencing, floor tiles in the lobbies, decorative tiles of furnaces were manufactured and used independently of the style of the building, violating the principle of the Gesamtkunstwerk, that was advanced by the Art Nouveau architect Henry Clemens Van de Velde; it affirmed the stylistic conformity of all the components of the interior – including a person in particular clothes in the interiors of the «author's» tenement houses of Kyiv, another feature was noted – the spatial construction of the lobby's interior is the feature that will be the slogan of Dutch neoplasticism of the De Styl group that would follow modern European functionalism, which affirmed the three-dimensionality of space, the development and opening of the interior in a spiral, from level to level. The interior spatiality is present in the lobbies of the House with Chimeras, the Kachkovskyyi clinic, as well as in the mansions of V. Horta and in the Ryabushynskyyi mansion.

During the development of Art Nouveau in the architecture of Ukraine, like in the European countries, there was a gradual derogation from the polychromy of facades and interiors with the majolica inserts, decorative panels, painting of ceiling lamps in interiors, even stylistically corresponding coloured tiles, to monochromy, limited colors mostly gray or gray-yellow color scales, the disappearance of paintings and majolica decor.

3.3. REGIONAL SPECIFIC FEATURES OF ART NOUVEAU IN UKRAINE

In Art Nouveau of Ukraine, the Art Nouveau style of the Western European direction, the Art Nouveau style of the national direction (Ukrainian national romanticism) and the Art Nouveau style of the pro-Russian direction are distinguished; and some samples of the Art Nouveau architecture of Ukraine are partially considered to be analogues of the samples of

Art Nouveau Style architecture of Western Europe and Russia. Since the vast majority of Kyiv and Kharkiv architects were graduates of St. Petersburg Institute of Civil Engineers or St. Petersburg Academy of Arts, and it was a widespread practice of inviting famous St. Petersburg architects to fulfil prestigious orders, the Art Nouveau architecture of St. Petersburg influenced the Art Nouveau architecture in the cities of Central and Eastern Ukraine.⁹

The pronounced multinational character of the Art Nouveau style of Western centres is due to the borrowing of the stylistic features of Art Nouveau from the territories of various states, for example, in Lviv, Chernivtsi, Stanislaviv – not only from Vienna but also from Budapest, Prague, Lodz, Krakow. Similarly, external influence on the architectural centres of Art Nouveau in the south of Ukraine (in particular, on Odessa as the main one) occurred simultaneously from Western Europe and from Russia. It led to the fact that one of the peculiarities of the Art Nouveau architecture of Ukraine is eclecticism, compared with Western Europe and Russia, as a result of numerous local transformations and overlaps. That is why Art Nouveau of Ukraine is associated with some centres by composition, with others – by the decor, with the third centres – by composition, decor, and elements of the facade. For Lviv centre, the early stage of Art Nouveau is most characteristic, mostly it is an “ornamental” almost planar Secession; and facade plastics, expression of silhouettes, integrity are inherent only to the landmark buildings. The main achievement of early Art Nouveau¹⁰ in the architecture of Lviv is the creation of complexes of the Secession buildings and separate streets of the concentrated location of the objects of the architecture of Art Nouveau style. The main achievement of the late Art Nouveau in architecture was the introduction of reinforced concrete structures of F. Enebik system and incomplete framework into a constructive basis.

On the territories of Central Ukraine, Art Nouveau in the architecture of Kyiv is the most ambitious with the exception of individual objects in Kharkiv. Quantitatively, among the best architectural objects of Art Nouveau style of Kyiv, there are more European ornamental Art Nouveau style, less rationalistic and classicistic ones, as well as the houses of the national-romantic style; in Kyiv, Art Nouveau prevailed in the architecture of medium and high-rise tenement complexes, and not in mansions, as in Lviv or Kharkiv. If you determine the manifestations of the Art Nouveau features in the buildings of Kyiv, the features of the style are found primarily on the main facades, where there is a glut of specific details inherent in this style, while the courtyard facades were unrepresentable and did not reflect the features of Art Nouveau of modernity in any way. In the Art Nouveau development in Kyiv, there is a noticeable clear separation into unique buildings (there are few of them) and valuable background development.

Art Nouveau objects in the cities of Eastern Ukraine most of all the centres of Art Nouveau in Ukraine are similar to buildings of architectural centres of Art Nouveau in Russia (especially in St. Petersburg), which is also explained by the common practice of inviting outstanding St. Petersburg masters of Art Nouveau to the cities of Ukraine. The architecture of the Art Nouveau style of Kharkiv is represented by both non-storied buildings and mansions; it is more restrained by the decorative finishing of the facades than the architecture of the modern Lviv and Kyiv. The most widely represented in the architecture of Kharkiv is the decorative European Art Nouveau, the modernized neo-styles and the rationalistic modern. In the Kharkiv

⁹ Kirikov, B., *op. cit.*

¹⁰ Biriulov, Yu., *Art of Lviv Secession, Centre of Europe*, Lviv 2005.

architectural centre of the Art Nouveau style (as in the Poltava and Katerynoslav centre), the national-romantic line (Ukrainian national romanticism) is pronounced.

The least studied and less numerous in comparison with other architectural centres of Art Nouveau is Odessa (southern) centre, where most of the monuments are of modernized eclecticism and decorative European Art Nouveau style.

So, the analysis of features of formation of Art Nouveau style in architecture within the main architectural centres, reflects the specificity of the development of Art Nouveau of Ukraine in close connection with similar processes of formation and development of Art Nouveau in Western Europe and Russia and allows us to identify common and distinctive features of the Art Nouveau architecture in Ukraine and in neighbouring countries; the Art Nouveau architecture of different periods; the four main centres of concentration of buildings of this style; the decorative, rationalistic and classicistic Art Nouveau in architecture allows us to trace the evolution of the style as a whole, within a separate architectural centre, a separate object or its details, to determine the grounds for the Art Nouveau style formation in the architecture of Ukraine, which creates theoretical foundations for the development of techniques of the restoration and reconstruction of the lost fragments.

4. NEO ART NOUVEAU AS A PHENOMENON IN THE POST-SOVIET SPACE

The change in socioeconomic relations in the early 1990s led to a change in the tastes of Soviet times since the market economy enabled architects to make more various designs. The typical construction of the Soviet times was replaced by buildings based on individual designs, with the use of new design schemes and new construction technologies. Architects in the post-Soviet space are looking for new principles of architecture, including rethinking the historical styles of the past. In particular, in the cities of Russia, many modern buildings appeared in the neoArt nouveau style – in particular, the interiors of the «Slovianskyi Bulvar» metro station (Ill. 3.), the entrance to the underpass near Kyivskyi railway station, the Nautilus shopping centre at 25 Nikolska Street (Ill. 4.), residential buildings at 28 Povarska Street; at 1 Barykovskyi Lane; 1-st Kadashovskyi Lane; at 11 Lavrushinskyi Lane; 2 and 3 Sechenovskyi Lane in Moscow; public buildings at 1 Rybna Street, 10 Chervonoi Armii Avenue, 91 and 93/24 in Sergiev Posad; in Pushkarskyi Lane and at 42 Vosstaniia Street in St. Petersburg.

The architects significantly expanded the list of buildings using modernized Neo Art Nouveau motifs, adding to the residential and public facilities also subway interiors and entrances to the underpass.

Modern citing of the motifs of Art Nouveau is as follows. It can be literally the quotation of recognized objects by creating particular parallels (entrances to Paris Hector Guimard metro station – the entrance to the underground passage near Kyivskyi railway station in Moscow), introducing the theme of majolica panels pictures (building at 3 Sechenovskyi Lane in Moscow), adding stylistic peculiarities to the nearby object of Art Nouveau with similar quotations in the object Neo Art Nouveau (the majolica panel picture “Princess Greza” by Vrubel in the hotel “Metropol” – the majolica panel picture of the shopping center “Nautilus” in Moscow). Separate elements of Art Nouveau can also be used – window and door openings, the artistic metal of the corresponding drawing. There are examples when the modernization of the Art Nouveau features



Ill. 3. The lobby of «Slaviansky Boulevard» underground station in Moscow. Photo by Yuliia Ivashko

performed in the whole residential complex (1st Kadashovskiy Lane; 12th Lavrushynskiy Lane; 2 and 3, Sechenovskiy Lane in Moscow), on the facade of a particular building (7 Barykovskiy Lane in Moscow; 120 Saksahanskii Street; 22–24 Gogolivska Street, in Kyiv; in Pushkarskii Lane and at 42 Vosstaniia Street in St. Petersburg), it can also be just a front part – majolica panel picture, artistic metal, window or door openings. Individual buildings of the Art Nouveau style have the Art Nouveau stylistic in the interiors, in public buildings – in the form of separate quotes (elements of the interior of Slavianskiy Boulevard station in Moscow).



Ill. 4. Shopping centre “Nautilus” at 25 Nikolska Street in Moscow. Photo by Yuliia Ivashko

5. CONCLUSION

It is noteworthy that the specificity of the emergence of the Art Nouveau style of the architecture of Ukraine, especially since there was particular chronological delay of the style compared to the cities of Western Europe and Russia, from where it was borrowed. Unlike Western European cities – Vienna, Paris, Budapest, Prague, Lodz and Russian cities – St. Petersburg and Moscow, where the Art Nouveau stages of architecture are chronologically divided into early and late periods, which existed consistently; only in Lviv these stages existed in consequence, whereas in Kyiv and especially in Kharkiv, they existed simultaneously, which, in turn, led to eclecticism of development, the emergence of «rationalistic modern with decor», «rationalistic-classicistic Art Nouveau», «modernized Gothic», «modernized Empire».

Due to numerous external influences from several centres outside Ukraine, the Art Nouveau style objects in Ukraine are distinguished by a combination of local traditions and those brought in from the outside. External borrowings, when they hit the local ground transformed due to local traditions, especially since the previous style of classicism and historicism-eclecticism, tended towards symmetry. Art Nouveau of Ukraine is connected with some external architectural centres by composition, with other – by elements and decor, with the third ones – by composition, elements and decor. Like the tenement buildings of Moscow and St. Petersburg, in the tenement buildings of Kyiv, Kharkiv, Odessa and regional centres, modern had basically the character of a “facade style”, and the planning was not subordinate to the principles of Art Nouveau, but to the fundamentals of designing economic tenement housing.

As a result of the fact that the territories of Ukraine were divided between the Austro-Hungarian and Russian empires, two large areas of the spread of the Art Nouveau monuments

in Ukraine – on the territory of the former Austro-Hungarian Empire and on the territory of the former Russian Empire – were formed, dominated by international motives architecture,



Ill. 5. Residential building «Tavrisheskii» in St. Petersburg (at 4 Chernyshevskii Avenue) (Architectural workshop of Mamoshin 2007–2012.). Photo of Mamoshin’s Architectural workshop.
An example of modern transformation of the elements of Northern National Romanticism.

related to or with the Art Nouveau architecture of the cities of Western Europe, or St. Petersburg and Moscow, and determined the nature of the architecture of the Art Nouveau in Ukraine on certain territories of Ukraine. Gradually, modernism in the main centers (higher) and in regional centers emerged, and the role of the “author’s” style in the formation of modernity of centers and regions increased.

The main means of architectural expressiveness of the facades of the Art Nouveau objects were expressed at the level of the composition of the facade (asymmetry, developed silhouette) and the structural elements of the facade (roof, wall, decor, texture).

Gradually, three main directions emerged in the Art Nouveau architecture in Ukraine: the first direction was organically connected with the global European architectural trends and manifestations in the main centres (Lviv, Kyiv, Kharkiv, Odessa); the second was provincial, with a large array of architectural structures with the use of the Art Nouveau motifs and elements, design techniques, and the third one – folk style, based on the modernization of Ukrainian national forms and decor.

The reasons for the emergence of “neo-modern” in contemporary architecture in the post-Soviet space are due to the same reasons that prompted the emergence of Art Nouveau

at the end of the 19th century: these are crisis phenomena in society, the active search for new forms in architecture and new means of expression in contrast to the established architectural and construction traditions (historism-eclecticism in the nineteenth century and the typical mass construction of the Soviet years) (Ill. 5.).

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