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THE AVANT-GARDE OF THE 1920'S AND THE DECONSTRUCTIVISM OF TODAY: THE LOGIC OF INHERITANCE

AWANGARDA LAT DWUDZIESTYCH I WSPÓŁCZESNY DEKONSTRUKTYWIZM: LOGIKA DZIEDZICTWA

Abstract

The article's purpose is to explore the logical connection between avant-garde, deconstructivism and postmodernism. The methods of historical, comparative and system analysis are used. The result is proof of continuity and definition of artistic language features of listed currents. Conclusions: destructive methods and means of thinking originated in avant-garde gained further development in the ideology of two other currents; each current formed a unique symbolic and conceptual language system; connections of Western currents with Ukraine's avant-garde buildings were traced.

Keywords: avant-garde, deconstructivism, postmodernism, language of architecture, logic of thinking in architecture

Streszczenie

Artykuł ma na celu zbadanie logicznego związku między awangardą, dekonstruktywizmem a postmodernizmem. Wykorzystano tu metody analizy historycznej, porównawczej i systemowej. Efektem jest udowodnienie ciągłości i określenie cech artystycznego języka wymienionych nurtów. Wnioski: destrukcyjne metody i środki myślenia wywodzące się z awangardy osiągnęły dalszy rozwój w ideologii dwóch innych nurtów; każdy z nurtów ukształtował unikatowy system języka symbolicznego i konceptualnego; prześledzono związki nurtów zachodnich z obiektami awangardy ukraińskiej.

Słowa kluczowe: awangarda, dekonstruktywizm, postmodernizm, język architektury, logika myślenia w architekturze

1. INTRODUCTION

Despite the fact that a hundred years have passed since the emergence of the architectural avant-garde and constructivism, this innovative style was destined to have a much longer life than the previous historical styles of the past. The explanation for this fact lies in the existence of a huge creative potential of the avant-garde, which could not be fully realized at the beginning of the 20th century, primarily due to the lack of technical means of materializing architectural ideas and funding. That is why many of the boldest ideas of the galaxy of avant-garde artists remained in the form of sketches on paper.

Today we can safely talk about the revival of the “phenomenon of the avant-garde”, that is, the active processing and rethinking of contemporary ideas in the projects of architects of the late 20th – early 21st centuries, primarily in the projects of Western deconstructivist architects, postmodernists and the latest supporters of digital architecture.

The paradox is that the work of Soviet architects of the avant-garde and constructivism is actively studied by practicing architects and scientists around the world, but remains unused in the post-Soviet space, where these projects are considered only as a fact of history. That is why we consider it expedient not to transform the “phenomenon of the Soviet avant-garde” only into a phenomenon in the history of architecture, but instead to analyze it from the standpoint of modernity and in a continuous connection with deconstructivism and digital architecture of the late 20th – early 21st centuries. From this point of view, the Ukrainian heritage also has a unique and important significance.

It is worth noting that the awareness of the creativity of avant-garde architects in the Soviet Union was different from this awareness in modern science of Western Europe and the USA, as it weakly traced the international connections of this phenomenon and did not single out the Ukrainian phenomenon as a special phenomenon. In addition, few researchers emphasize the phenomenon of the formation of a special artistic language of the avant-garde, which, as we will show below, was developed by subsequent currents.

That is why we relied on both European sources and the latest studies of Ukrainian theoreticians, which are devoted to the phenomenon of the avant-garde and contemporary problems of architecture and art. The processed sources can be divided into several groups, according to the problem:

- research of the avant-garde phenomenon, the work of avant-garde artists and its connection with the mathematical theories of that time¹;
- problems of modern art and architecture, and directions of their development²;

¹ Y.-A. Bois, *From -∞ to 0 to +∞: Axonometry, Lissitzky's mathematical paradigm. El Lissitzky 1890–1941: Architect, painter, photographer, typographer*, Municipal Van Abbemuseum, the Netherlands 1990, p. 27; *idem*, *Metamorphosis of axonometry* Daidalos, Greece 1981, pp 44–45; C. Cooke, *Russian Avant-Garde*, Academy Editions, United Kingdom 1995; J.G. Hatch, *Some Adaptations of Relativity in the 1920s and the Birth of Abstract Architecture*, “Nexus Network Journal” 2010, no. 12, pp. 131–132; S. Johnson, *El Lissitzky's Other Wolkenbügel: Reconstructing an Abandoned Architectural Project*, “The Art Bulletin” 2017, vol. 99, issue 3, pp. 147–169; M. Żychowska, *Bauhaus – didactic experiments and their legacy*, “Global Journal of Engineering Education” 2019, no. 21(2), pp. 134–138.

² G. Sztabiński *Why Do We Need the Term “Art”?* “Art Inquiry. References sur les arts” 2019, vol. XXI (XXX), pp. 19–35; P. Sztabińska, *Contemporary artist and the notion of center and periphery*, “Art Inquiry. Recherches sur les arts” 2014, vol. XVI, pp. 45–56; *eadem*, *Digital performance and*

- studies of Ukrainian architectural avant-garde³;
- studies of the language of architecture⁴.

The main goal of the article is to present the avant-garde of the beginning of the 20th century not as a completed historical phenomenon, but as a prolonged action that has a direct impact on the architecture and art of today, thus arguing for the continuity between the avant-garde and modern currents of architecture that inherited and developed the architectural language.

2. IDEOLOGICAL MOTIVES OF THE AVANT-GARDE

The development of the avant-garde of the 1920s is related to the rationalism of the 20th century, and the manifestations of this style in the architecture and art of the Soviet Union chronologically coincided with similar phenomena in Europe, primarily with the activities of such well-known European associations as “De Stijl” in Holland, the “Frankfurt Group”, “Bauhaus” in Germany and “L’Esprit Nouveau” in France. It can be argued that the main task of the avant-garde was to break the continuity with the past and create fundamentally new criteria for aesthetic evaluation and new means of artistic expression. This was manifested in the desire to find new expressive means of the architectural language, which was to be based not on historical styles and classical methods of composition, but on universal abstract forms. The purity of architectural morphology was intended to express the absolute, global values and laws of the universe. It was assumed that the ideas of revolution and the concept of communist construction are the very universal essences that need to be expressed in an architectural message. Based on this concept, architects resolutely denied stylistic decor, instead paid great attention to the beauty of pure dynamic form, and actively used new compositional means, materials, structural schemes, which we see, for example, in the 1st House of Doctor in Kyiv and the building of Derzhprom in Kharkiv (Ill. 1, 2).

Even more vividly than in the realized space of architecture, this style manifested itself in modern art, which in many cases turns into a synthesis of art and geometry. For example, it is quite difficult to clearly determine what the unrealized projects (so-called “prouns”) of the Soviet artist El Lysytskyi are – actually projects or works of art, since from the very beginning of the idea they were impossible for practical implementation, since perspective images that express spatial relations, replaced by axonometry, which is combined with planar images. El Lysytskyi’s drawings were not intended for implementation, especially architectural ones. Even the architectural fantasies of Yakov Chernikhov, which are very similar to the projects, were not intended for construction. They were supposed to express the long-term goal of the new communist system.

avant-garde artistic distinctions, “Art Inquiry. Recherches sur les arts” 2017, vol. XIX (XXVIII), pp. 257–272; P. Sztabińska-Kałowska, *Performance and Participatory Art*, “Art Inquiry. Recherches sur les arts” 2018, vol. XX (XXIX), pp. 185–201.

³ N. Antonenko, O. Deriabina, *Preservation of Monuments of Modern Architecture in Ukraine (1990–2010)*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2020, no. 62, pp. 7–15; O.O. Deriabina, O.V. Konopliova, Конструктивізм, як напрям в архітектурі початку XX століття [*Constructivism as a direction in the architecture of the early 20th century*], Scientific Achievements of Modern Society, Cognum Publishing House, United Kingdom 2020, pp. 863–868.

⁴ O. Remizova, *The structure of the architectural language*, “Architectural Studies” 2015, vol. 1, no. 2, pp. 81–86.



III. 1. The first House of Doctor in Kyiv (1928–1930). Arch. P. Alyoshin. Photo by Oleksandr Ivashko.



III. 2. Derzhprom on the Dzerzhinsky Square, now Svobody Square in Kharkiv, architects S.S. Serafimov, S.M. Kravets, M.D. Felger. Photo by Olena Remizova, 27.08.2021.

It is known that the latest mathematical discoveries of Lobachevsky, Gauss and Riemann, the expansion of classical Euclidean geometry by other mathematical theories, which questioned the existence of the rule of the sum of the angles of any triangle equal to 180° and assumed that the sum of the angles could be greater, had a direct impact on contemporary art, and smaller than this value. So, El Lysytskyi's "prouns" are both a conscious rejection of the traditional linear perspective as a symbol of the "bourgeois old world" and a search for fundamentally new ways of expressing space and spatial relations. At the same time, symbolizing a new approach to the analysis and description of space (and this is its paradox), no proun can turn into a real object, since it combines different points of view on two-dimensional and three-dimensional elements of the image, as is clearly visible in the well-known Proun, 1920. Volumetric geometric figures – parallelepipeds and cubes are combined with planar ones – squares, circles, rectangles, as well as with curved lines in the boundless anti-gravity space. This way of seeing is very similar to the medieval reverse perspective. Characteristic features are: the increasing contrast of color spots without halftones, static imbalance (static is only the often present frame-framing, which stops this free movement of figures), asymmetry and emphasized dynamism of the composition, which allows us to compare these compositions with modern installations and kinetic sculptures of Jean Tinguely, Oleksandr Calder, Naum Gabo, Volodymyr Tatlin and others. Thus, a new lexical code of the avant-garde is formed in these works.

3. AVANT-GARDE AND THE MODERNITY

Deconstructivism as a direction of modern architecture was formed at the end of the 1980s in the works of P. Eisenman, R. Meier, Z. Hadid, B. Tschumi, R. Koolhaas, D. Libeskind and others, and was founded on the one hand through a discussion with Soviet constructivism 1920s, and on the second – on the ideas put forward by the French philosopher Jacques Derrida, who argued that architecture enters into conflict, debunks and denies itself. Jacques Derrida is the author of the term "deconstructivism", which gave the name to the whole direction in modern architecture, art, philosophy and even in literature to define such a way of interpreting a work, when a conflict is artificially created between the content of the text and its interpretation. Derrida himself defined deconstructivism not as a new style, but as a new method of thinking that was reflected in architecture. And this is very important. In the title itself, the prefix "de" emphasizes its destructive meaning in relation to constructivism. In contrast to the traditional approach, when already built objects are opposed to new ones, a conflict is created between the content familiar to a person and what is new that he sees.

The theoretical basis of deconstructivism is the philosophical ideas of Jacques Derrida, which criticize the metaphorical nature of all forms of the modern European worldview. He sees a way out of the metaphysics of returning to the origins by dismembering (deconstructing) various texts of humanitarian culture in order to reveal basic concepts and layers of metaphors in them. From his point of view, the author cannot fully control the meaning of any text. Thus, Jacques Derrida considered language as a system of relations and contradictions that must be constantly defined.

Since architecture is always a kind of text, we see some similar things in deconstructivism, which was formed as an independent movement in the late 1980s. Deconstructivism emphasized in its theoretical basis the potential of architecture as a specific means of

reflection and perception, which comes into conflict with the surrounding environment and its own structure. Despite the bright individualism of the creative handwriting of all deconstructivist artists, it is possible to single out the common thing that unites them: it is based on a dialogue with the compositional motives of constructivism, which distorts the forms and adds sharpness to the image and dynamism of the composition. This dialogue forms a new semiotic code of deconstructivism at the end of the 20th century. The source of inspiration for deconstructivists is different periods and different representatives of Soviet constructivism and the avant-garde: for example, Rem Koolhaas and Zaha Hadid were inspired by late constructivism and especially the “antigravity architecture” of Ivan Leonidov, other authors prefer the legacy of M. Ladovsky, K. Malevych, V. Kandinsky, O. Vesnin and V. Vesnin. For example, Zaha Hadid in her project of the MAXXI Museum in Rome was inspired by the idea of expressing the movement of the visitor in the surrounding space of the city, and then in the museum itself (Ill. 3). Therefore, all elements of the museum composition intersect freely, and the exposition space flows between structures that look weightless and flexible. The influence of the fantasies of Yakov Chernikhov, who repeatedly played with the theme of movement in weightlessness, can be clearly read in the plastic of the museum.



Ill. 3. The National Museum of Modern Art MAXXI in Rome, 2010. Arch. Zaha Hadid. Photo by Olena Remizova, 2011.

J. Derrida gave his evaluations to architectural projects, as he did in the case of the competition project of the master plan of La Villette Park in Paris (architect Bernard Tschumi). Bernard Tschumi himself said that this is the first deconstructivist project implemented in the world. In 1988, in the journal *Architectural Design*, he wrote that

the Parc la Villette project had a specific purpose: to prove that it was possible to construct a complex architectural organization without recourse to traditional rules of composition, hierarchy, and order. The principle of superimposition of three autonomous systems of points, lines and surfaces was developed through the rejection of the general synthesis of objective constraints, evident in most large-scale projects. In fact, if historically architecture has always been defined as a 'harmonic synthesis' of value, structure, utility and formal constraints ('venustas, firmitas, utilitas'), then the Park has become architecture in spite of itself: it is disintegration⁵.

In his discussion, Bernard Tschumi introduces a large number of new concepts and ideas that reveal deconstruction. At first glance, the words *dis-structuring*, *disjunction*, *dissociation*, *disruption*, *discontinue*, *discard*, *dismantle*, *displacement*, *distortion* seem almost synonymous. But upon closer examination, we are convinced that behind them a wealth of shades of understanding of decompositional thinking is revealed. And these are not just words, these are ideas about the procedures of compositional work.

A feature of the La Villette park project is a network of light one- and two-story pavilions – “follies” – metallic structures brightly painted in red (Ill. 4), which compositions are based on the destruction of the archetypal forms of the cube, cylinder, sphere, etc., which allude to the research works of both Soviet constructivists and Bauhaus masters (Kostyantyn Malevich, Yakov Chernikhov, Walter Gropius, Paul Klee, Johannes Itten, etc.).



Ill. 4. Park La Villette, “Follie” by B. Tschumi. Photo by Olena Remizova, 2007.

⁵ B. Tschumi, *Parc de la Villette, Paris*, “Architectural Design” 1988, vol. 58, no. 3–4, pp. 33–37.

In this way, Tschumi creates a system of signs, i.e. a special semiotic code that allows the visitor to navigate in the park. Evaluating this project, the winner of the international competition, Derrida emphasized that the “follies” pavilions brought the impression of dynamics and mobility to the overall composition, they destabilize the content, rewrite and update the architecture, and revive the energy. The abstractness of the form ensures its ambiguous reading. In red “follies”, someone will read the symbol of slaughtered animals (this place used to be a slaughterhouse), and someone will see a simple roller coaster or an exhibition pavilion, and someone will see the frame of space.

Thus, Parc la Villette is a text composed with the help of elementary symbolic forms: dots – “follies”, lines – alleys and canals, planes – lawns and gardens. The appearance of these signs is certainly connected with the analytical search for the avant-garde, but it leads us to the creation of a new *lexicode* (Umberto Eco’s term) of deconstructivism. In addition, the very analytical method of thinking of the avant-garde and constructivists was developed by deconstructivists and postmodernists.

The ideas of deconstructivism found their continuation and expression in the large buildings of La Villette park, in particular in “The City of Music” (architect Christian de Portzamparc), where the triangular volume is covered with a sloping roof and is cut in different directions along the movement of visitors. Also, the La Géode spherical cinema with a hemispherical screen, which creates the effect of total presence, has a mirror coating that reflects the sky and clouds, thus dematerializing a sphere with a diameter of 36 m (Ill. 5).



Ill. 5. La Géode cinema in La Villette park in Paris. Arch. Adrien Fainsilber, Eng. Gérard Chamayou, 1985. Photo by Olena Remizova, 2007.

Deconstructivism demonstrates new technical possibilities that were previously unavailable. Digital technologies have paved the way for the realization of these ideas. World-renowned architect Jean Nouvel continues this trend in the building of the new Philharmonie de Paris next to the City of Music in Parc La Villette (Ill. 6). Flexible surfaces, complex in their body geometry, the combination of movement and space, which violate our traditional ideas about tectonics, become possible thanks to modern (digital) design technologies. We see that the lexical code is radically changing, but the destruction techniques continue to develop.



Ill. 6. Philharmonie de Paris in La Villette park. Arch. Jean Nouvel, 2015. Photo by Olena Remizova, 2015.

The paradox is that, despite the declared difference in creative views, the compositional means of deconstructivists and postmodernists are similar, which is noticeable, for example, in a seven-story building built in Berlin according to the project of one of the postmodernism leading masters, Aldo Rossi (Ill. 7). This building closes the perspective of intersecting streets with its angular volume.

Compositionally, it is divided into massive brick blocks with five-story stained-glass windows. On the facades of the brick blocks, a violation of scale with slots and color contrasts (red brick, yellow stripes, green steel lintels) is applied. In the facade solution, a game of scales characteristic of deconstructivism is applied by alternating windows of normal sizes and large light openings on two floors, uniting four windows of increased sizes. The main compositional accent is a deep and high four-story corner undercutting with the upper floors resting on a single column of hypertrophied size, highlighted in white against the red color of the brick facade.

The method of active corner trimming in combination with the cylinder used by Rossi was first used by the outstanding constructivist I. Golosov in the building of the Zuyev Workers'



Ill. 7. Residential building in Berlin. Arch. A. Rossi, 1981. Photo by Alexander Rossokha, 2016.

Club on Lesnaya Street in Moscow (1927–1929), as well as in numerous constructivist buildings in Kharkiv, such as the Builders' Club, the General Post Office (Ill. 8) and the building of automatic telephone exchange. Although Aldo Rossi may not have known the constructivist monuments of Kharkiv, the principle of dialogue with constructivism can be traced in postmodernism as well. If the constructivists dismembered the archetypal forms, and then composed their dynamic compositions from them, and the deconstructivists paraphrased their architectural texts in their destructive compositions, then the postmodernists applied the method of destruction to the entire historical past. They created a historical-associative method of composition, subjecting objects of any historical epoch to decomposition and then to associative transformation.

Many more examples can be cited that will confirm the influence of constructivism on postmodern and deconstructivist projects, but the main thing in these examples will be that the language of the avant-garde movements of the early twentieth century was picked up and developed in the trends and artistic directions of the second half of the 20th – early 21st centuries.

Deconstructivism became a test for architects: it proved that it is possible to build an innovative building, inspired by aesthetics, beauty, ideas of the past era, creating new forms and a new space in dialogue with the principles of architecture of a certain era.

We see the development of these ideas in digital architecture, which addresses a very complex transformation of archetypal form that was not possible in the past. New technical

experience and technologies have freed the hands of architects, giving them the opportunity to overcome large spaces and the force of gravity and create tectonic illusions.



Ill. 8. Post office in Kharkiv. Arch. A. Mordvinov, 1928–1930.

4. CONCLUSIONS

The architectural avant-garde developed, like many other protest stylistic trends in art, and opposed traditional architecture, which was based on the principles of classical aesthetics and the harmonious relationship of various stylistic forms of eclecticism. It contrasted its abstract language and compositional means of forming revolutionary ideas with the traditional principles of harmony and aesthetics.

Deconstructivism grew out of the avant-garde and constructivism of the 1920s. It also arose as a protest, but already against the integrity of the ascetic forms of modernism, which dictated its strict principles of monologue of the only possible point of view. Deconstructivism contrasted the meagre rationality of modernism with an open emotional dialogue with the past of a specific era (avant-garde) and an expressive symbolic system. This principle of dialogic conversation was later spread to polylogue with different eras, which became the basis for the development of the language of postmodernism.

The building in deconstructivism becomes a deliberate expression of violation of the usual relations, proportions, scales and tectonics. An echo of minimalism and cubism can be felt

in the characteristic deformed forms and dismembered elements. A similar dialogue is also present in the works of the masters of postmodernism, who use the techniques of destruction, but direct them to a wider field of historical material. If deconstructivists build their associations only in relation to the avant-garde and constructivism, then for postmodernists there are no restrictions in historical associations.

The *lexicode* of avant-garde and constructivism was developed not only by deconstructivism, but also by digital architecture, transforming archetypes towards their complication, exaggeration and tectonic ambiguity (however, this is a topic for a separate article). So, one protest trend gave birth to another after many decades, became a creative experiment, embodied in the works of world masters of architecture, who were not afraid to experiment with form. Although deconstructivism has not become the dominant style, it has formed a rich palette of compositional techniques that has become widespread in the professional fields of both postmodernism and digital architecture. The semiotic codes of each of the trends (avant-garde, deconstructivism, postmodernism and digital architecture) clearly showed their diversity and individuality, and also formed original creative languages that continue to develop.

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