

About the principles of "universalism" and "cosmism" in modern architecture as an expression of the common human ideas of the contemporary time

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Abstract---*This article dwells on the subject of universalism in modern European architecture of the XXth - early XXIst century, that's becoming a multi-functional and aspiring to the expression of large "macro-cosmic" volumes and spaces. This conception is justified by its power which breaks familiar stereotypes in the field of the architectural art. Unlike a monumental architecture of ancient civilizations, that was a kind of expression of a sacral function, the modern one represents the "philosophy" of the world view and society, that's based on principles of environmental understanding and perception. It's noted that macroscopic architectural objects of modernity are the sphere of human activity of our time, which becomes more and more ecologically colored, reflecting actual human needs in a comfortable, healthy environment. The perspective of this phenomenon is traced.*

Keywords--- *architecture, space, universal, scale, cosmic, universe.*

I. Introduction

European architecture of the XXth - beginning of the XXIst century after the postmodern era has experienced a new upswing, which at first sight looked unexpected. If the era of modern and postmodern had demonstrated a completely new face of architecture, a new look at tectonics, construction, decoration, then modern architecture backed these solutions up and discovered something new, what was different from classic eras. Along with environmental changes, changes of the ethnic picture of the world, under the influence of technological revolution, human has encroach on his biological essence. He started feeling like a bird, that found freedom to move in height, what human was unable to do according his primordial nature. Human steadily expands his living space, he starts perceiving the world more and more synthetically. This is a responsible position, that tasks human with a row of complicated aims. Ideas of «universalism», «cosmogony» aren't a new conception of worldviews in history, philosophy. In well-known eras, for example, in ancient Greece, or in the Renaissance, in the era of Romanticism, when human felt a relative freedom and could surrender to their creative impulses, he was realizing his belonging to the world and his place in it. In modern society, the «universalism» is of another breed. Due to many social and technological contradictions, people have to think about the moral side of their attitude to society, nature. The security issue becomes more actual. The physical, mental health of human and his ethical image are threatened.

Modern architecture represents an attempt to reach new frontiers of the world, forms a universal image of the «universe», which will be comfortable, safe and, after all, where the most unexpected fantastic ideas will be implemented.

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II. Methodology

The topic of the article implies the choice of inductive analysis method, representing consideration of a specific topic in the overall process of modernity - from private to general, in addition with the deductive approach - from general to specific, what allows to imagine not just separate images but the whole sphere of the existence of modern architecture, one of the main organizational principles of which is the principle of «universalism». Basing on this principle, it's possible to build certain typological ranks in the analysis of architectural monuments which represent an expression of the general laws of development of modern architecture, what sheds light on socio-aesthetic mechanisms in society, that are inevitably tied up with its key issues. These issues were problems of solution of questions of many life fields, of presentations of new forms in the modern world. This is an actual problem that determines the significance of the article. Its novelty is that the issues of «universalism» and «cosmism» in modern architecture aren't analyzed that often. Nevertheless, the question of the stylistic status of the new architecture broadens the traditional view on historical styles, updating historical architecture, discovering new prospects for its development.

III. The principles of «universalism» and «cosmism». The inside look

The look at architecture from the point of view of wide macrocosmic space gives an opportunity to people to see the real state of affairs, understanding of where we are located and transform the architectural environment into a cultural landscape according to the principles of nature conformance. This idea, that had been growing for a long time, became especially urgent at the turn of the XX-XXIst centuries. The purpose of the article is to reveal the principles of «universalism» and «cosmism» in the architecture of modern time as a result of change of the way of thinking of a modern person, that is targeted on global, environmental ideas taking into account a necessary link of any kind of architecture - the utilitarian function, speaking with words of A.V.Ikonnikov - «social expediency» [1].

Russian and foreign authors willingly wrote about the style periods of the XXth century. Viccent Joseph Scully [2], Karel Teige [3], Eric Uhlfelder [4] talked about the evolutionary process of architecture of the XXth century, highlighting the architecture of cubism, constructivism. So, the fundamental research of the historian of Italian architecture Leonardo Benevolo [5] was dedicated to the origins and development of modernism in architecture. The author discusses the value system in the historical epoch, believing fairly, that, along with the change of the way of thinking, the relationship of the architect and society new material and spiritual needs come to the place of old ones, artistic structure of the architectural image becomes different. Relationship with society is necessary to form a new architectural synthesis. That's how modern architecture is born. Mardges Bacon [6] fairly calls L. Korbyuzie the engine of European modernism what has started since «the second machine age». In their turn, J.R.Mulryne, Krista de Jonge, Richard Morris [7] thought that creation of the modern European style was influenced by festivals that had become a kind of catalyst for new ideas.

The ideas of «cosmism» as a sacred religious space are well traced in the book of Mark A. Torgerson «An Architecture of Immanence: Architecture for Worship and Ministry Today» [8]. The author talks about the innovations of modern religious space, about how modern architecture has influenced the construction of religious buildings, making a new «image of the house», making a connection with «Divine transcendence» of old and new architecture. Timothy Parker, Monica Penick, Vladimir Kulic [9] wrote about the complexity of this process, reconciliation of innovative ideas of modern architects with established traditions of the Roman Catholic Church. They underlined that some civil society institutions sanctioned the forms and ideas of modern architecture for the sake of their desires to be the modern ones.

Matias del Campo [10], Liane Lefaivre, Alexander Tzonis [11] wrote about the change of traditions to innovative architecture solutions, for example, the use of complex cosmic atmospheres.

Researchers are tend to see a new philosophy of «cosmism» in them. These ideas aren't new. In the history of ancient civilizations they were understood as the stately scale of the buildings and the substantial monumentality, filled with the same greatness. In the Christian era ideas of «cosmism» directly reflected the essential beginning of God, of the whole universe. Those times architecture appeared as a universal model, a concentration of a big idea that included holistic views of human about the world. This model of world being, the ideal one by its essence with its inherent system of sybols, was intended to reflect the mythological picture of the world. At the new stage of the idea of «cosmism» is reflected in «man-made architecture» according to I.A. Dobritsina opinion, it also builds «man-made myth» up [12]. There are no stable rules in this architecture unlike archaic monuments, in which the composition-planned structure was determined, the appearance of buildings was formed as well as front and interior parts. «There was a situation, - like I.A. Dobritsyna was fairly writing, - when the architect rejected the restraining influence of every rule, any established order» [13]. It is so.

The modernist style of the turn of the century was the starting historical point when they had already stopped talking about the warrant with such enthusiasm and follow the traditional principles of building architectural composition. Architects were less interested in mysteries of order, rhythm, symmetry and proportions, the "golden" section. Other measurements became suddenly interesting. Not by chance Alexander Tzonis [14] was asking: What are the forces that lead to the evolution of architectural thinking? Perhaps, in search of an answer to the eternal secrets of life, artists, architects, designers rush to the mysterious wisdom of ancient cultures that have given us a bright example of monumental synthetic architecture. Alan Colquhoun [15] suggests to enter a new account of international modernism as a bright exponent of the architecture of the XXth century. As a part of this account there will be a wave of new epic as a variant of new «cosmicity» – a kind of universality peculiar to modern European architecture. Designs and materials, that haven't been used before, are made in fresh style forms, interlacing together they form a complex of expressive means. Innovative design solutions can be seen in example of Guggenheim Museum by F. Gerry in Bilbao (Spain, 1997), museum - galleries of contemporary art by London architects Peter Cook, Colin and Fournier in Graz (Austria, 2003), LORD'S Press Center (Press Center by J. P. Morgan) in London, 1999, Heydar Aliyev Center by Zakkh Hadid in Baku, 2012, Cubic buildings in Rotterdam by architect P. Blom (Niederdandy, 1984) and others. Postmodern constructions in a variety of compositional variations including the use of the newest materials and techniques have, by definition of John Zukowski «cosmic aesthetics» [16], causing some alien association. The author believes that the era of jet aircraft and satellites of the 1960s had a strong influence on the design of modern architecture, where large parabolic surfaces, wide spaces covered with glass dominate, architectural metal forms are artistically played what's impossible to not agree with. For example, a huge arch made of steel with a height of 192 meters called the “Gate of the West”, built in 1965 by Eero Saarinen in St. Louis (Missouri, USA), is the personification of the pioneering spirit and at the same time the abstract space image [17].

Its shape, coming back to antiquity, being widely used in cult buildings as perfect and holistic construction, found organic use in the architecture of the New time. However, along with the idea of monumental «cosmism», which this architecture reflects, recently a parallel idea sounds more often, aimed on human, his needs, attitude. The important trend

of architecture of «macrocosm», expressed by longing for all the epic, includes a necessary requirement of modern architecture - creation of a comfortable living space for human living in a big city, affected by the man-made environment. Adam Sharr [18] sees modern architecture as the transformed one, oriented to a «spacious kingdom of generous housing», located in a park zone, going away from overcrowded urban agglomerations harmful to humans. This big cultural idea reflects the ethics of time. It's common and universal. The new social reality was inevitably supposed to create its own type of architectural space. Creating a model of the new world, architects think about how people will feel in this world. A.I. Nekrasov [19] rightly compares architecture with human himself in all the complexity of his social existence. The artistic thinking, which more and more fully embraces the integrity of the world, in the question of solving the architectural space also tends to look for forms of expression of this integrity, with its idea of space, some freedom of the universe, where it's easy to breathe, where it's comfortable just to be and move, the one that's nice to look at. This architecture is lightweight with flat roofs, like a weightless wall, etc. A light, that comes through large glazed surfaces and that is reflected in the surrounding interior space, is the light, which people feel the lack of the most, especially living in big cities. T. Mayne designed Emerson College in Los Angeles in 2014 – «resident for 217 students» made of of glass and concrete. «Boston students come to Los Angeles and it was very interesting to create the sapce for them» - the architect noted [20]. The «glass», «transparent» structure was put into the big monolithic block made of aluminum panels, reminding a TV screen. Here is their own «campus» in the whole city, like a separated «micro space» in the big «macro space». The cozy natural space was created by Bart Prince in his house Price-Residence in California (1998). The house, grown out of the landscape of the rock, like an organic mobile material, repeats the smooth forms of a human or animal. Just like the facade echoes with the interior, one continuously flows into another, the human's body is united with his soul. If the body and soul are alright, human feels comfortable and healthy, his soul and physical state are fine. In this simple truth the universalism of the socio-biological human existence lies. Modern organic architecture significantly reflected this idea. This is its ethical and global sense. The polychrome architecture of color combinations also follows this goal, just like colorful sound of wildlife. In the Cathedral of the Blessed Virgin Mary in Brazil (1970) by Oscar Niemeyer (Figure. 1) there is a feeling of a shining light. Colorful stained glass spherical cone-shaped coatings, visible through curved hyperboloid columns, look like a stately firmament. Blue, emerald, beige local colors create a feeling of immense spaciousness. Here human feels comfortable and can breathe easily. This planetary scale of the universe is open to man, it is light and light. The abundance of white color, reflecting the flow of light, creates an enlightened attitude.



Figure 1. Cathedral of the virgin Mary in Brazil.



Figure 2. "The forest spiral" by Friedensreich Hundertwasser.

«Forest Spiral» (Vienna, 2000) by Friedensreich Hurdertwasser (Figure. 2), that looks like an alive wave-like chain of just not living zoomorphic or other natural forms, but houses and restaurants, is remarkable with natural continuation of the landscape and pure colors, echoing the colors and sounds of the natural environment of the Austrian city. In these and similar works, on the one hand, there is a trend towards traditionally large architectural scales designed to reflect the breadth of the modern world order, and on the other hand, noticeably more and more increasing the anthropomorphism of the surrounding space, with its soulful living matter, is akin to blissful living in Garden of Eden. If the architectural directions of the XXth century, cultivated fashionable ideas of rationalism, functionalism, clean utility, which opened the way for design, reflected ideas of «business person», then in conditions of growing global problems and an abundance of information technology the need in historical and philosophical understanding of time, an important aspect of which was the existence of human, has appeared again.

IV. Conclusion

All this let us make a conclusion that modern architecture has become universal for its time. Reflecting ideas of «cosmism», «anthropomorphism», wildlife, it appeared as a powerful movement towards the recovery of humanity. Among all the variety of such architecture, individual creative projects, the tendency of contemplation stayed important. The architecture, which is targeted on the harmony of mental and spiritual beginnings, the physical basis of human life and all living things, is very relevant. This is the problem of the XXIst century in philosophical science and in the series of the humanities and natural sciences, as well as in the visual arts and in architecture. Ideas of «cosmism» of the big architecture of the XXth century, propagating the idea of the greatness of human power under the control of the cosmos, in the modern world are interpreted from the position of the correlation of human with the cosmos, its human perception of the planetary space. This fundamental difference brings modern architecture to a new level of relations between man - nature - the environment. Sometimes this space seems vague. So, Japanese metabolism architect Fumihiko Maki sees modern world architecture as a variety of different boats, randomly floating in the open sea [21]. And still the movement of architectural thought is called to the attainment of a complete, sustainable form, which in the process of search, solving urgent problems, will be demonstrating its creative credo in reflection of the key problems of the world.

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