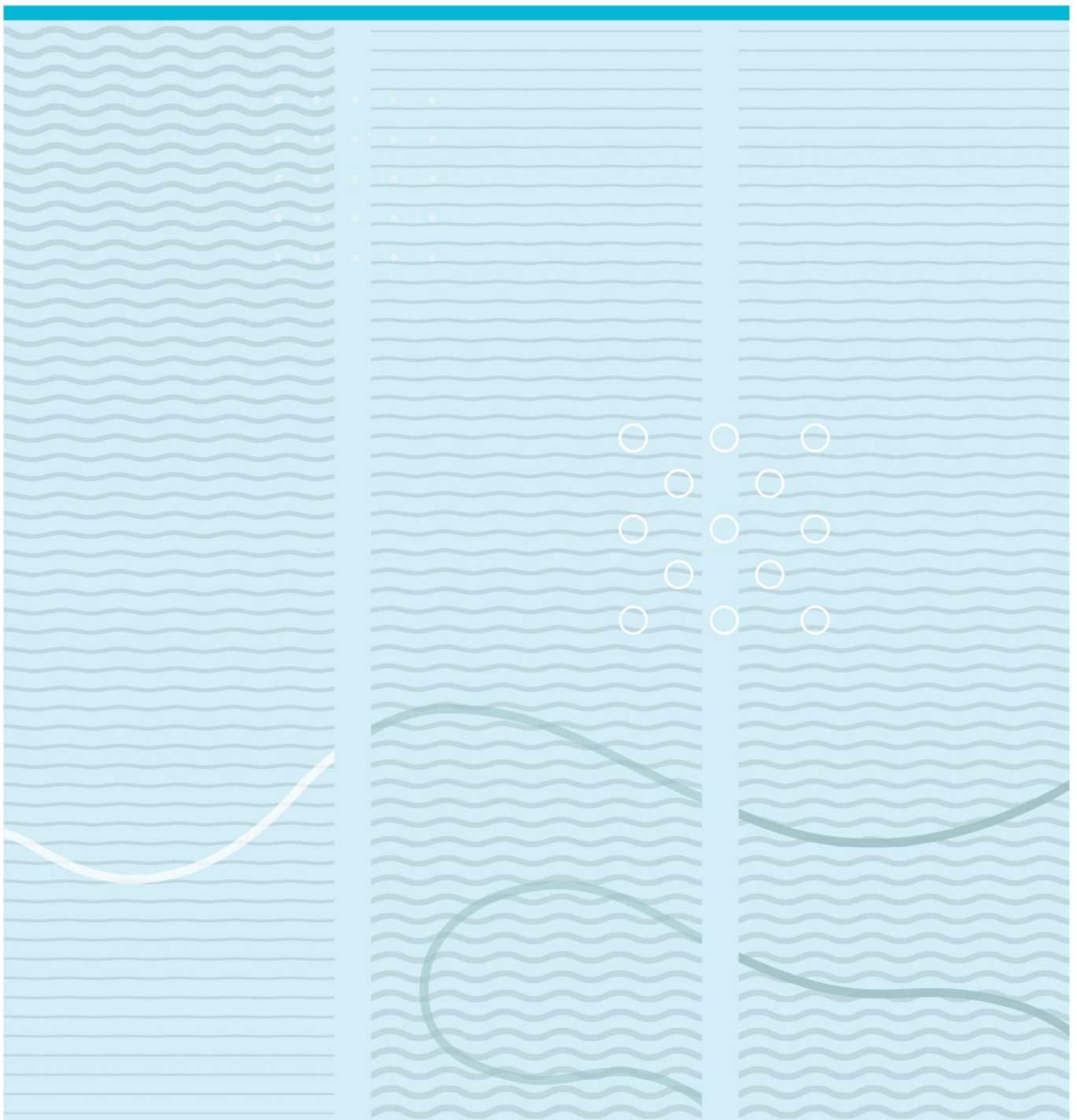


Andrii Igorevich Markovskiyi

Traditional motifs in the late 19th and early 20th century architecture of Norway, Finland and Ukraine as instruments of national identity



University College of Southeast Norway
Faculty of Arts, Folk Culture and Teacher Education
Institute of Folk Culture
PO Box 235
NO-3603 Kongsberg, Norway

<http://www.usn.no>

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This thesis is worth 60 study points

Abstract

The work consists from theoretical research, which key problem is a comparative analysis of using of "traditional motifs" in the architecture at the turn of the 19th and 20th centuries in eastern and northern Europe (on the example of Ukraine, Norway and Finland), as a means of national identity in the struggle for independence and building of national states; and the practical part, which is implemented as a conceptual project of Ukrainian cultural center in Norway.

A key hypothesis of theoretical part of the work is that the architects from different countries and regions that do not have close contacts between them, in similar socio-economic conditions (the struggle for independence on a background of construction boom and economic growth at boundary of centuries) used the same strategies (focus on the "invented" tradition) to achieve similar goals.

The main aim of the practical part of the work is to study the possibilities of using traditional motifs in modern architectural design and perspective ways of their realization

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Foreword

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Andrii Markovskyi

1 Introduction, methodology, source base

1.1 Introduction (Main problems, area, frameworks)

The key problem of given research is a comparative analysis of using of "traditional motifs" in the architecture at the turn of the nineteenth and twentieth centuries in eastern and northern Europe (on the example of Ukraine, Norway and Finland), as a means of national identity in the struggle for independence and building of national states.

A key hypothesis of the work is that the architects from different countries and regions that do not have close contacts between them, in similar socio-economic conditions (the struggle for independence on a background of construction boom and economic growth at boundary of centuries) used the same strategies (focus on the "invented" tradition) to achieve similar goals. (The strategies themselves are described more detailed on specific examples in section 3).

It should be immediately indicate that in the framework of this research "traditional motifs" is that people in a certain area perceived as a symbol, a sign of their national uniqueness. This is not necessarily a true historical tradition, but it have become in the perception of people (Invented tradition by Eric Hobsbawm). For example, trolls in Finnish architecture is not only Finnish, but clearly separated Finland from other Russian Empire, and Finnish architecture from the architecture of Russian Empire, in which Finland was included at that time.

Within the framework of research, term "national traditions" used in the context which it was understood by the architects at boundary of centuries – certain (genuine folk or invented) tradition that allowed to designate their carriers belonging to a particular group on a national feature. It should be immediately noted that "national" tradition is a conditional term and does not strict represent a tradition of one particular nation. But, in the situation of the struggle for independence, it used to oppose particular culture of the people and the titular culture of empire.

"National" Finnish tradition might partially disappear not only Finnish but also common to the north of the Baltic area medieval motifs. In particular, the Romanesque and early Gothic Swedish churches in Åland (Eaton L., 1972). Most important was that they differed from the Russian "titular" motifs in architecture. Similarly, in Polish and Ukrainian creativity was used motifs that contrasted Poles and Ukrainians against Germans and Russians (both countries were divided between Russia, Prussia and Austria-Hungary).

Research is focused not on the use of the tradition as such but on the study of their influence on the creativity of professional architects. Influence of traditions and their using in the architecture of the period analyzed in two main groups:

1. Using of traditional forms and organization of space and volume, the overall silhouette and composition. Character.
2. Using of traditional motifs as decorative elements. Using of traditional materials and methods of their processing.

In my research, I focus on the study of the influence of tradition on the architecture of late eclecticism, historicism and art nouveau at listed countries. In this connection, it uses a number of special terms:

1. "Northern Art Nouveau" – a conditional term, used by Eastern European architects and art historians to refer the specific characteristics of Art Nouveau in Finland at the boundary of centuries (According Tubli M., Goryunov V., Eaton L. etc.). Not denotes separate style, but marks a certain stylistic features in architecture at Finland, that distinguished it from general Art Nouveau style of the Russian Empire.
2. "Northern Art Nouveau" – a conditional term, used by Eastern European architects and art historians to refer the specific characteristics of Art Nouveau in Finland at the boundary of centuries (According Tubli M., Goryunov V., Eaton L. etc.). Not denotes separate style, but marks a certain stylistic features in architecture at Finland, that distinguished it from general Art Nouveau style of the Russian Empire.

Area of research.

Norway, Finland, and Ukraine: European countries that were similar socio-political and economic conditions on the border of the 19th and 20th centuries. Countries which elites had sought to national identity as an instrument for independence from metropolises.

Chronological framework

Main research material is limited by a half-century interval from 1880s to 1930s.

Working hypothesis

Architectural styles of the late nineteenth and early twentieth centuries in Norway, Ukraine and Finland use not only "original" folk traditional motifs in their creativity, but also elements that are part of the invented tradition. Art Noveau in these countries is a part of the international, "synthetic" style.

Connection between theory and practice

Project (sketch and model) represent the possibility of contemporary using of traditional motifs in architecture. Materials of the research was presented at international scientific and practical conferences.

1.2 Earlier research and scientific base

A comprehensive approach to the question of the use of traditional motifs in architecture, we first of all have to rely on research studies that define the essence of the concepts of "tradition" from the point of view not only of architecture and cultural studies and aesthetics. The definition of the concept of "aesthetics" and its relationship to architecture. The fundamental works used in our research include works Baumgarten A. G. *Aesthetica* (1750), Bourdieu P. *La genèse historique de l'esthétique pure* (1989) та *Questions de sociologie*. (1980), Hobsbawm, E. *Inventing traditions: The Invention of tradition*. (1992), Manns J. *Aesthetics*. (1998), Vyzhletsov G. P. *The axiology of culture*.(1996), Yakymovych A. K. *A flew over the deep. Art. Culture. The picture of the world 1930-1990* (2009)

It is important for the understanding of the role and place of traditions for the self-identity of the society. This problem is studied in Tomas Eriksen *Ethnicity and nationalism: Anthropological perspectives* (2010)

Traditional motifs in architecture were examined many times. A large number of books and articles in both scientific and popular literature devoted to this matter. Among the total field of the information in this analysis, we are interested primarily in works devoted to the study of this phenomenon on the verge of the nineteenth and twentieth centuries

Among the researchers touched the Ukraine on this issue, we used works of Vladimir Chepeylyk *Ukrainian architectural modern in the mirror of epoch* (1996), Ikonnikov A. *The architecture of XX century. Utopia and Reality* (2001), Lagutenko O. A. *Ukrainian graphics of first third of the twentieth century*. (2006), Iwashko, J. *Tradition of classicized modern in the late twentieth and early twenty-first century*. (2014) and Archive of UkrNDI restoration (2006 -2010)

From the research works relating to the Northern Art Nouveau style in architecture of Finland and Norway: Christ-Janer, Albert. *Elieel Saarinen* (1979), Eaton Leonard K. *American Architecture comes of age: European Reaction to H.H.Richardson and Louis Sullivan* (1972), Hausen, Marika; Mikkola, Kirmo; Amberg, Anna-Lisa; Valto, Tytti. *Elieel Saarinen: projects 1896-1923* (1990), Ilonen, Arvi. *Helsinki. An Architectural Guide*

(2005). Kaipia, Jouni; Putkonen, Lauri. *A Guide to Finnish Architecture* (1997), Korvenmaa, Pekka. *Innovation Versus Tradition: The Architect Lars Sonck. Works and projects 1900-1910.* –(1991), Moorhouse, Jonathan. *Helsinki Jugendstil – Art Nouveau. Promenades* (1998), Rauske, Eija. *Helsinki – the years of growth. Finnish architecture around the Baltic* (2003), Richards, James Maude. *800 Years of Finnish Architecture.* (1978), Smith, John Boulton. *The Golden Age of Finnish Art* (1985), Ikonnikov A. *Helsinki.* (1967) and *New Architecture of Finland* (1972) etc.

Particularly relevant in the context of our research is the article Wäre, Ritva. *How nationalism was expressed in Finnish architecture at the turn of the last century* (1993).

Norway is shown in more detail in works of Kirillov V. *Architecture of "Northern Art Nouveau"* (2001) та Goryunov V., Tubli M. *Architecture of Art Nouveau era. Concept. Directions. Masters* (1992), Ushakova O. V. *The relationship between historicism and a new style in the Baltic modernist style* (2013). Information about urban development in the area of Oslo was taken from Jens Fredrik Nystad (Editor) *Building and Urban Development in Norway – a selection of current issues* (2004).

General assessment paradigm of architectural events of the era is described in the book of Frampton K. *Modern Architecture: A critical perspective on the history of development* (1990)

The practical part of work and synthesis of theory and practice are made according to the concept, presented in the research of Nelson R. *Practice as research in the arts: Principles, protocols, pedagogies, resistances.* Basingstoke (2013)

1.3 Basic research methods

Scientific opinion has a deep-rooted tradition of formal stylistic approach to the study of historiographical issues. Attribution and evaluation of those or other phenomena are carried out with the analysis of the historical, cultural and artistic context, biographical, geographical, economic and other factors that have a direct impact on the object of study. Positivist method is used methodologically. Empirical methods of positivism or analytical philosophy, grounded in the works of G. Spencer and Ludwig Wittgenstein (Wittgenstein, 1995), are the most natural for the theoretical study of art (and, accordingly, architectural) processes of a certain era.

The first part of the work [the second section] is built on the use of deductive method for establishing chronological boundaries: the end of 19th – the first third of the 20th century is selected from the general artistic process. Within these time limits, the methods of systematizing, localization and comparative approach, within the European cultural and historical range, the three countries are set off visually: Norway, Finland and Ukraine, that according to the initial hypothesis of work, in the particular chronological period had similar socio-cultural and, as a consequence, artistic processes. That gives grounds for use of comparative analysis for establish parallels between art processes in different countries. Links are intended to reflect not only the global phenomena, showing their universal art value, but to take the identity and synchronicity, an interchange and mutual enrichment of the development of the art of these countries in general.

Comparative and analytical techniques that are applied to identify key trends in architecture of Ukraine, Finland and Norway of the period defined, according to a key hypothesis of work, will allow to follow the relationships of Ukrainian art to European and world counterparts, their influence and reciprocal influences on the contemporary artistic events and phenomena, distant in time.

At the same time, methods of comparative and structural analysis are used, i.e. conducting a structural research.

Following the defined positivist method, an analysis of the philosophy of the period on these locations is carried out to display a picture of the factors that have a direct impact

on art and architecture in particular as complete as possible. For the more detailed study and to create the overall picture of the processes, individual personalities and their key objects of a specified period are exemplified.

The second part of the study [third chapter] is based on the inductive method: from the key figures and iconic objects the transition is made to a generalized picture of architecture. In the third section the phenomenological method is used, using toolkits of which, based on the research of individual outstanding projects, a more comprehensive picture of the architecture of Norway, Finland and Ukraine late 19th – early 20th centuries is created. Based on the premise of founder of phenomenology E. Husserl "Back to the things themselves," the study examines individual objects, examining them to component elements to go to the whole picture, pushing off from most of their bases. The use of the inductive method is caused by necessity of constant reappraisal of architecture according to the modern to the researcher and art landmarks system of values – permanent process of development of scientific and artistic thought.

Detailed analysis of objects, identifying synthesis of architecture of definite period with plastic arts, can extend the limits of the study and also show trends in general art processes of the era, not only in architecture.

The fourth section is dedicated to the practical side of the work, uses descriptive method as the most relevant to this component of the study. The fifth section focuses on the synthesis of theoretical and practical parts of the work, is based on the methods of organizing and partly on typology of previously elaborated material.

2. Historical background

2.1 Cultural, political and philosophical crisis in Europe at the turn of the 19th and 20th centuries

The whole history of human civilization, at the modern understanding of it, is inextricably linked with the fundamental concept as "culture". That word should be understood as a wide range of human activities related to art, philosophy, science, religion and worldview. "Culture is a practical realization of human and spiritual values" (Vyzhletsov, 1996).

In the words of German philosopher Friedrich Wilhelm Nietzsche, culture is just a thin apple skin over a glowing chaos. Culture is the worldview of society in general and human in particular, that has expressed in one or another form of self-knowledge.

The direct link between concepts of "culture" and "art" is natural: just through the art we explore the culture of lost civilizations and our own predecessors. And if Herodotus said that human history is a history of wars, so the human culture is a history of crises: culture in general and art inter alia exists from one tipping point to another. The crises as a natural outcome of human development, move, send, engender or revive those trends that are relevant to society at a particular moment in history. In this essay I primarily will address the crisis of culture in Europe that emerged at the border nineteenth and twentieth centuries.

With the development of art history and philosophy as theoretical sciences concerned with art and culture, was introduced a new category that reflects the assessment of the position of art values of a society: "aesthetics". The concepts of "aesthetics" was introduced to the science in the middle of the eighteenth century by German Enlightenment philosopher Alexander Gottlieb Baumgarten (Baumgarten A. G., 1750). Referring to the "aesthetics" as such, we have just noted that its definition has significantly changed throughout the twentieth century compared to previous epochs. These changes directly related to global shifts in art and society in general.

There is no doubt of a direct connection of culture (and respectively an aesthetics) and history, accurately reflect at the last changes of the first. The role of art has always been extremely important in understanding of the historic intricacies. Feedback is also well visible: culture becomes a steadily driving force of historical progress.

Architecture in this regard is in unique position, is being the high art and utilitarian, material thing at the same time. The famous formula of Vitruvius, "utilitas, firmitas, venustas" [utility, strength, beauty] reveals synthesis of spirit and matter. Architecture, that have been a monumental art, at the same time is very visual: it is constantly around us, has created habitat and acquiring in this way has the obvious superiority in case of influence on people.

Whether we are talking about Athenian democracy, despotisms of Ancient East or empires in Mesoamerica, we always touch the knowledge and ideas that had been leaving by architecture of civilizations. And it is not only and not just because the artifacts of art, that was embodied in stone, are very durable and well studied by archaeologists: the point is that these objects provide the researcher with important clues about life, worldview, identity of the people that had created them. Monuments, that have extant, first was proclaimed as a landmarks of the epoch: their creating requires considerable investments and global cohesive efforts of society, sublimates a whole baggage of advanced scientific and aesthetic searches, that was available at the moment.

In comparison with artists or writers who, without obtaining recognition of contemporaries, could create paintings and books "for the table" with the possibility of recognition by next generations, most architects for objective reasons do not have the material resources to self-realize their own concepts. That is, the architect, with few exceptions, can not exist as an active agent of the field without proper recognition, acceptance of his work by the public. In this way in the context of my research architecture that is realized becomes a reflection of aesthetic preferences that prevail in one or another society at a certain time.

Architect at our time is a kind of bridge that creates a synthesis of science and art, "physics" and "poetry". Architecture is second nature, which had been creating by the

demiurge. Architecture is not only the will of an author, but also an interpretation of the wishes of customer, whether citizen of policy or autocratic tyrant. The customer, in the broadest sense, is the demos, the society, which is the carrier of culture.

Therefore, this essay, on affecting the general problems of culture, art and aesthetics, appealing primarily to the architecture, making it the main subject of the research.

Let us outline the context, the basic conditions, that led to changes in the definition of "aesthetics", "traditional" and "academic" in the art, including architecture, and formed them in present form.

The first quarter of the twentieth century was marked by an exclusive, sophisticated and surprisingly intense vortex of events. The book of outstanding Russian art critic Alexander Yakymovych "A flew over the deep. Art. Culture. The picture of the world 1930-1990", that touches my question, have starts with quote of the German philosopher Karl Jaspers about events of the first third of the twentieth century at Europe: "Political development has entered in a new phase: the position of opposite sides are rigid. Right and left eventually merge. There comes a period of "turbulent confusion" (Yakymovych, 2009, P. 7), that concentrated and informative describe boundary breaking events and transformation of traditional cultural and philosophical canons, which had left like a legacy by previous generations of society. Like the joint significant for social and cultural fields of that time can be considered a fundamental search for a new style in art and architecture, expressed in fruitful struggle and mutual enrichment trends of Arts under the influence of essential changes in the paradigms of life. In architecture the process of changing styles was catalyzed by worldwide tendency of galloping industrialization and urban growth. Urbanization, which lasted from early modern period, reaching extraordinary pace and requiring from architecture a fundamentally new decisions dictated by the extent of the changes. These questions primarily demand a theoretical solutions aimed at taking possession and forecasting of future development situation.

2.2 "Traditional" and "modern" architecture. The concept of aesthetics in architecture

To those questions certainly belongs a crystallization of the concept of "traditional" ("folk") and "academic" art that began to form at the border of nineteenth and twentieth centuries. This was due, on the one hand, by national liberation tendencies in Central and Eastern Europe, where, in line of the recovery of self-definition and national identity searches, the explorers began to carefully research and collect samples of traditional folk art. On the other hand — a rapid colonial and research expansion of Western European countries, which opened to European artists a rich layer of art of the East, the tribes of Africa, Oceania and America (at that time classification: "primary" or "primitive" art). "For early twentieth century art an opening of primitive society cultures, the revaluation of heritage of the medieval Europe and the East, archaeological findings in Egypt, Mesopotamia, India, have provided powerful impulses in the search for a new artistic language, which have significantly differed from the usual system of European classical fine art" (Lagutenko, 2006, p. 139-140).

At the same time with the opening of the other cultures traditions and research of its own historical heritage, had raises the question of self-definitions of the concepts of "traditional" and "nontraditional" ("academic") art. Still there is no exact definitions and clear limits for these concepts and they can considerably differ for variety kinds of art at different countries and regions. If we are talking about the architecture of Europe, in a broad sense, traditional architecture is the architecture that was built by folk masters from traditional materials, according to the traditions of a cultural area.

The question of "traditional" architecture becomes an especially important in the early twentieth century, when, as mentioned before, rapid industrialization and urbanization leading to the displacement of large numbers of people in the growing industrial centers, which increases the contrast between village and city. In terms of large multinational empires, industrial cities population in the late 19th - 20th century consists by representatives of different ethnic groups, what, according to Thomas Eriksen research, have results in strengthening of local cultural traditions role as a means of self-identification and response to the need of creating an internal coordinate

system for members of certain groups (Eriksen, 2010). It means that traditions (or, often, stereotypes and labels that are based on traditions) used by people for self-determination in a new multinational environment of the city.

Careful attention by intellectuals and the ruling elites to national cultural traditions was caused by complicated political situation in Europe in the first half of the twentieth century. On the one hand, the explorative movement in Central and Eastern European countries (such as Poland, Ukraine, Latvia, Lithuania, Estonia, Finland, Norway, Czech Republic, etc.) related with research, systematization and popularization of national cultural traditions associated with the emergence of national liberation movements that argued for independence of these countries from empires to which they belonged at the beginning of the century.

On the other hand, the ruling elites of Nazi Germany and the Soviet Union that actively appealed to traditional values and cultural features, used it as an argument to legitimize their own policy. However, we have just noted that it was not a precise scientific research of relevant examples of traditional arts in culture. On the contrary, some elements of it were used to create a new mythological fields that had to justify and canonize a government policy of mentioned totalitarian countries by establishing historical parallels. It should be noted that similar rhetoric, although to a lesser extent, had been used also in other European countries.

According to Eric Hobsbawm it is an "invented tradition: "'Invented tradition' is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past. In fact, where possible, they normally attempt to establish continuity with a suitable historic past. [...] The peculiarity of 'invented' traditions is that the continuity with it [historical past] is largely factitious. In short, they are responses to novel situations which take the form of reference to old situations, or which establish their own past by quasi-obligatory repetition" (Hobsbawm, , 1992, p. 1-2).

Accordingly, the question is raised: could we talk about "traditional" architecture in Europe, starting from the twentieth century? Although the above was listed conditions,

which led to significant increase of interest in the research and reconsideration of traditions, but I am talking about their using by professional architects, that are representors of the "academic", "nontraditional" art. In terms of the industrial revolution, which led to drastic changes in the construction industry, with new materials and mechanisms as well as the need of creation of new architectural forms, which have no analogues in tradition (factory buildings, railway stations, multistory office buildings, etc.), the share of the objects executed according to tradition drastically decreased. I can say that if not at all, but in most European countries, the tradition of "traditional" architecture during the twentieth century has been broken. I can only state the using of techniques and motifs of traditional architecture in contemporary architecture.

This question is very complex and still causes a number of discussions in the relevant scientific community. However, I believe that if at the current conditions would be created an object under traditional methods and canons, it would be an "invented tradition", as it would be based on certain "canonized" samples of the past. This is a principal question, because as "living" tradition by modern definitions (Hobsbawm) can be considered only tradition that is continually evolves, progress under gradually change of conditions. At the same time, certain "canonization" leads to freezing it. Also, in parallel with the canonization, there are emerged institutions that are called to monitor compliance with the respective canons, which transforms the present manifestation of art (in this case, architecture) from the field "traditional" to the field "academic", because in local areas, where traditional architecture was born, official institutions, that determine its development, did not exist. "The Institute here is understood according to Emile Durkheim: as a social fact — social idea, which has coercive power in relation to the individual and collective agents. In this sense, any established social practices, ensembles, can be called as "institute"... " (Bourdieu P. , 1989, p. 106).

So, from consideration of issues of "traditional" and "nontraditional" architecture we move into the plane of assessment criteria, that is the question of aesthetics. Exploring questions of the modern definition of "aesthetics," James Manns, doing justice to the concept presented in the Ludwig Wittgenstein`s works, meanwhile departs from it,

citing criticism of the concepts of "game" and "similarities" in the writings of later researchers, including Mauris Mandelbaum (Manns, 1998). Manns based on definitions of aesthetics by Arthur Danto and George Dickie, which define it as the relationship between the "artist", "artifact" and "society". Although, according to Manns, Danto's and Dickie's views differ at regarding on the primacy of influence "artist" to "society" or "society" to "artist", but both scientists define inextricable link between these concepts in determining of the modern understanding of "art" and "aesthetics".

Meanwhile, Bourdieu raises the question of definition of the "artist" ("creator") concept: "What makes conversion from a work of art to the piece of art, but not to an object of the world or to a simple instrument? What makes an artist as the artist, but not a craftsman or an amateur of drawing? [...] But does the answer mean just a transition from one fetish (piece of art) to another — "fetish of artist's name", that Benjamin was talking about? In other words, who produces a "creator" as a recognized producer of fetishes?" (Bourdieu P. , 1989, p. 97). Further Bourdieu in his works consistently reveals thesis that the creator as a phenomenon is the result by not only and not so much a general historical processes, surrounding the artistic field in which creator coexists with other agents (art historians, critics, gallery owners and patrons), but as a result of the process inside the field. Bourdieu criticizes the contemporary origin concept of the "creators" phenomenon: "Moreover, they [art historians] follow the evidence of the object, focusing on the artist [...] rather than on the artistic field, which product is an artist, socially defined as a "creator" (Bourdieu P. , 1989).

In this way, Bourdieu comes to the conclusion that the artistic field exists as a self-sustaining mechanism that develops and regulated by the activity of agents inside the field. According to this, I can formulate two implications. First, each agent has an impact on the whole field (and therefore to himself). That is, the customer, which, as mentioned earlier, for the architecture is often not a single patron, but the power elites or social group, has an effect on architect, through which the impact will transmitted back to the next customer. Similarly, the architect, creator, by his activity modifies certain conditions in the field, which will have an effect to the next creator. This position is consistent with the positions of Arthur Danto and George Dickie.

The second implication that directly follows from Bourdieu's concept, is that field inside itself produces certain conditions for the appearance of one or the other creator. In other words, the emergence of one or the other creative personality is caused by the state of the field at this particular time in this particular point. At first glance, it directly contradicts the experience the twentieth century, when representatives of the avant-garde movements in art and architecture had directly rejected aesthetics and experience of previous epochs. However, Bourdieu argues that "No one is connected so strong with a specific past of the field as the avant-garde artists" (Bourdieu P., 1989, p. 100). Bourdieu defines contrast as one of the highest degrees of recognition (Bourdieu P. , 1980).

Most modern architectural theorists are agree about the lack of global international architectural style at nowadays (assuming, however, the possibility of its arise after a certain historical period). Also, I can not talk about local architectural styles, defining only certain stylistic trends that are not formed in a unified system of criteria. So, referring to the modern architecture, critics mostly explore the art work and role of creative individuals or groups, leveling or ignoring their relation to previous architectural styles and between each other.

The twofold nature of architecture, that associated with arts and practical engineering aspects simultaneously, have complicated the issue. This leads to the aftereffect that architects are often divided into two conditional subgroups: "theoreticians" and "practitioners". The first are accused of lack of practice, which from the standpoint of their opponent eventually undermine their role in the development of architecture as a phenomenon. Practitioners in contrast, often venturing into application activity, leave society very few information about stimulus and motives of their own creative method. In this regard, the architecture is quite different from other plastic arts, because require from the viewer a relevant knowledge not only in theoretical aesthetics, but also in the engineering sector, which significantly reduces the number of qualified critics.

This means in my opinion that the question of "aesthetics" in architecture is quite different from the others arts and beyond the scope of the philosophical categories of "beauty", "taste" and "culture." According to Vitruvius, as has been said before, "beauty" in architecture is defined through its "utility" and "strength." This concept now

dominates in academic criteria of architecture that paradoxically is in common criteria between "academic" and "applied" art. The obligatory functionality and practicality of "high" "academic" architecture (even the most radical architectural concept should take into account gravity, carrying capacity of material and other physical components) by a straight line connect it with the "traditional" and "applied" architecture.

Accordingly, the definition of aesthetics in contemporary architecture can not be defined only as a theoretical category and should obligatorily take into account a practical experience.

It should be noted that in the Eastern European academic community, particularly in Ukraine, the attitude to practical research methods in scientific works have traditionally been more loyal, compared with Western European and North American communities, where appropriate concepts of practice as a method of research, was leveled for a long time (according Robin Nelson (Nelson, 2013)). Historically, this have a connection to the formation of scientific institutes and academies in this socio-cultural area. Moreover, until recently there was a form of scientific title Doctor "Honoris causa" – "Honorary Doctor of Merit" to recognize the practical achievements of the applicant as the level of scientific research. Vladimir Zabolotny, the President of the Ukrainian Academy of Architecture at 1945-1956's, was the Doctor "Honoris causa". He was recognized as great savant of architecture based on the results of his practice.

However, at the turn of the twentieth and twenty-first century and in Western European and North American art and architecture academic communities have begun to talk about "practice as research method" (Nelson, 2013): the possibility of founding scientific concepts, based on practical experience of creative activity. Appropriate changes have key importance for the architecture where, currently, practical work is the main stimulus for the promotion of social interest that is activating of relevant agents of the field: practical implementation have still primary means at dialogue between architecture and the viewer. Conceptual "paper" architecture (represented by models only) and theoretical work associated with it, are known mostly only by a limited number of specialists.

Therefore

1. The question of "aesthetics" in relation to architecture beyond the scope of category "beauty", because it is not possible to self-determinate it through only the field of art. Obligatory layering of practical conditions through the materiality of the architectural object as artifact make unacceptable a definition "l'art pour l'art" (art for art's sake), that is, the proclamation of its artistic autonomy as a self-destination. On the contrary, the architecture, according to Vitruvius, defines "beauty" through "utility" and "strength" which causes the feature "aesthetics" in architecture compared with other types of arts. This means that the question of defining of the categories "beauty" and "aesthetics" in architecture can and must be implement through the using of practice as research method. (That, however, does not nullify the role and importance of other methods).
2. Obligatory reliance on a certain level of practical implementation has linked architecture "academic" with architecture "traditional", which suggests using by modern architecture an experience and instruments that comes from folk architecture (in particular, figurative decision, functional division and volume-spatial connection of elements). We can talk about the ragged development of traditional architecture in Europe in the twentieth century, but we should recognize an important indirect and direct influence of traditional architecture aesthetics on aesthetics (and therefore the "language", "assessment criteria", "set of codes and symbols, forms") of modern architecture.

2.3 Using of national identity in the struggle for independence in Europe (at marked period)

Turning to the issue of the formation of the concepts of "national culture" and "national art" modern researchers often rely on factual material, a set of approaches and principles for the evaluation and classification of what was a basically formed, crystallized, especially at the turn of the nineteenth and twentieth centuries. This common for the whole European region pattern is dictated by a set of social, political, economic, cultural, scientific and technological changes that have led to a sharp catalysis of the national identity and, in case of its absence, the struggle for independence.

The second decade of the 20th century was marked by exceptional, sophisticated and surprisingly intense whirlpool of events. (Yakymovych, 2009) The common denominator for socio-cultural fields at that time can be considered a new basic style in art and architecture, through fruitful struggles and cross-fertilization of currents and directions of art influenced by significant changes in paradigms of existence. In architecture this process is catalyzed by the global trend of industrialization and rampant urban sprawl. Urbanization, which lasted from the beginning of modern times, reaches an unprecedented pace, requiring the architecture to solve fundamentally new issues, dictated by the scale of the changes. These issues require primarily theoretical solution aimed at the mastery and prediction of the situation in the long term development.

The depth of the changes and necessity of revision of basic concepts in architecture was pronounced in the Athens Charter of Le Corbusier at 1933

An important aspect of formation of national consciousness in the framework of this research is the fact that it took place in top to bottom direction - national elites, especially artistic vanguard, were the primary source of the process. It is artists and researchers who were first have paid attentionsto historical heritage by gathering it and creative rethinking, then using it for a wide range of tasks: from political struggle to create canons, and paradoxically, a new style that meets evolving possibilities and needs of the era.

This issue is extremely important for Ukraine at the turn of the twentieth and twenty-first century, once again feeling the need for the formation of national cultural field and the reanimation, revitalization of indigenous traditions, deliberately or indirectly discredited and banned over the preceding decades.

To solve the above tasks modern Ukrainian architects as frequently as their colleagues a century ago, have resorted to the use of the Art Nouveau style. However, if at the beginning of the twentieth century Art Nouveau arises as a new stylistic direction, as a response to changing requirements dictated by changing conditions (gallop urbanization caused by technological revolution, the mass production of new materials, the construction of new by the shape and function facilities, etc.), but in present time the use of its motives is historical reminiscence for the most part. The Neomodern style becomes the Neohistorism and even the Neoeclecticism. Doctor of architecture Yulia Ivashko notes: "If Art Nouveau, despite its expressed "internationality", nevertheless maintained a regional peculiarity within the boundaries of the major schools, the modern architecture of post-modernism is international radically and denies direct dependence on the styles of the past – except in the conditional stylized form or in new facilities in the historic environment" (Iwashko, 2014). Namely, the Neomodern loses a binding to specific historical habitats, which possessed Art Nouveau of early 20th century.

The increased interest to the Art Nouveau style in the modern Ukrainian architecture is dictated, in my opinion, first of all by its "national" halo that is formed at the turn of the nineteenth and twentieth centuries. The paradox lies in the fact that Art Nouveau as an international style, typical of the entire European cultural area, at the same time positioned itself as national phenomenon, based on the traditional for this or that region architecture and folk traditions. Hence the multifaceted phenomenon: Art Nouveau, Modernismo, Secession, Liberty, Spruce style, etc. were national variations of the style.

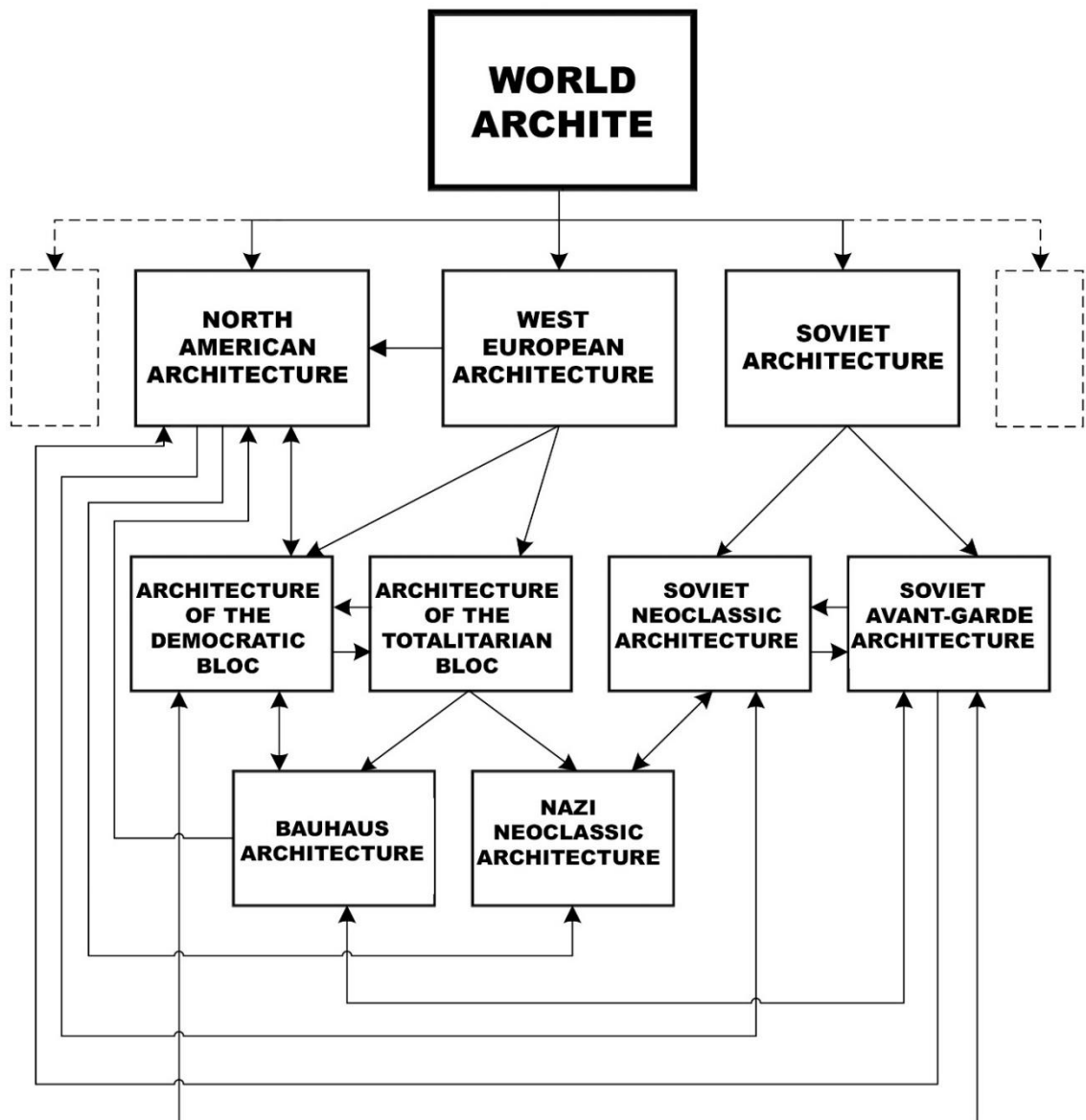


Figure 1 Architectural area of the first third of the 20th century.

However, the "unique" national traits borrowed from folk architecture and tradition, strictly speaking were not unique but were accepted as such. For example, trolls, as a motive in the Finnish architecture of the period, was not the element of the Finnish folklore only, having spread throughout Scandinavia; but also quite clearly separated Finland from the rest of the Russian Empire, which meets one of the conditions for the creation of a "national myth" as a tool for self-identification and separation of the Finnish cultural field from the empire-wide one. Similarly, hexagonal windows, borrowed by the architect Vasyl Krichevsky of folk wooden Ukrainian architecture can be seen in other regions, where wood was used as the main building material - for

example, in Norway - but for the Eastern European cultural region this architectural technique was recognized marker of Ukraine, not having counterparts in the early 20th century in neighboring schools. As in the case of trolls, and hexagonal windows, a similar character elements were taken as a thesaurus basis in the formation of new national architectural styles. Architects, like professionals, created a particular field of elements and forms recognized as "folk". In this case, we can talk about "invented tradition" (Hobsbawm, , 1992), creation of a certain perception of history and culture. In global terms, all of it performed as a part of the new world, the "national myth".

It is worth noting that I am talking about "myth" in the primary meaning of the word without negative connotations of "invention" and "lies", acquired in the modern sense (Lapin I., Matalina E., Sekachev R., Trinity E., Khaibullina A., Yasmin N., 2003). I am talking about the "myth", as the system of perception of the world, which intertwines the true facts (tradition and history) with modern for the creators of reality by means of adaptation and interpretations based on them. This "myth" was not a direct result of the development of traditions, "live" tradition, but was a result of its creative processing and interpreting by intellectual elites of that time - "invented" tradition.

3. Traditional motifs in the architecture of the turn of the 19th and 20th centuries

3.1 Traditional motifs in Ukrainian architecture

Some mythological component of the new style, meanwhile, is not a constant, transforming both in the oeuvre of individual architects and projects of one creator depending on context change. Not being able in this research to cover all the diversity of the time, I take as an example of this trend in Ukraine of the first third of the twentieth century, the work of one of the pioneers of Ukrainian Art Nouveau architecture Vasyl Krichevsky. "Renaissance range of creative interests (founder of neo-Ukrainian style of architecture, founder of the Ukrainian Academy of Arts and teacher, an outstanding master of drawing and painting, the artist of movies, etc.) made Vasyl Krichevsky the true head of the Ukrainian cultural renaissance". (House-Museum of Taras Shevchenko. Draft project of restoration and renewal of painting, 2008, P. 6) "His general culture, versatile knowledge and skill he owes its tenacity, hard work ." (Holostenko, 1941)

One of the first facilities built in the new style of the Ukrainian Art Nouveau was the building of Poltava Province Council (Ill. 1), erected in the period from 1903 to 1908, and designed by Krichevsky. The competition, which attracted the attention of the general public and, above all, artistic vanguard, preceded the construction. In the discussion provoked by the competition, architects and researchers have raised the question of the necessity and feasibility of the regional orientation of architecture, put forward theoretical arguments "for" and "against" globalization and standardized solutions offered by international styles (of course, there was politics in this context, but nevertheless, speculative theoretical foundations of the national Art Nouveau, "folk style" were developed) (Chepelyk, 1996).



Figure 2 The Poltava Province Council Poltava, Ukraine 1903-1908.

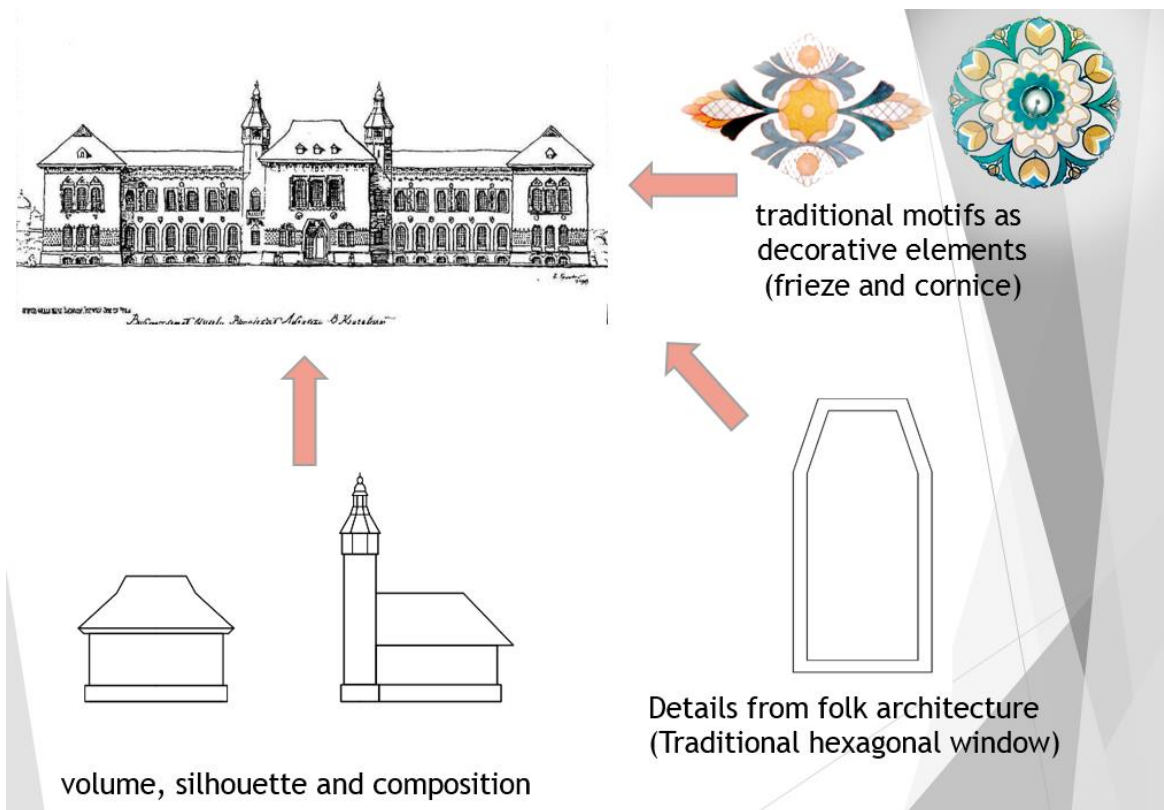


Figure 3 Scheme of the building's character genesis.

Application by Vasily Krichevsky of typical for wooden folk architecture creases of pitched roofs, trapezoidal hexagonal windows, bell towers flanking the entrance, extensive use of majolica in the lining, and color solution genetically associated the building of District Council with age-old traditions of central Ukraine. In the overall design, the ratio of the mass, volume, silhouette solution and, above all, the decoration of the building architect proved to be a connoisseur of the traditions of national architecture and arts and crafts of the region (Ill. 2). At the same time, we do not see a direct citation but author rethinking, designed to link tradition and modernity, not to copy, but continue its organic growth.

The famous researcher of Ukrainian Art Nouveau, Victor Chepelyk, identifies three fundamental vectors in development of Ukrainian modernism of that time: «The Pokrovska Church outlined the future development of Neo-Baroque trends, the building of Poltava Province Council was aimed for approval of the decorative and romantic trend, which became known as folk style, and a school of I.P. Kotlyarevsky was aimed for the direction of Rationalism research (Chepelyk, 1996).

Thus, the pre-revolution stage of Vasyl Krichevsky creativity gravitates to the decorative plastic of crafts, defined romanticism on the basis of a wide range of traditional arts, not just architecture (which actually led to the name "folk style" as a direct reference to traditions). It is worth adding to the above the interior design: "on three artistic panels S.I. Vasilkovsky, M.S. Samokish and others covered the topic of his native land defense ("Cossack Golota"), the initial experience of democracy in election of executives ("Election of M. Pushkar for the Poltava Colonel), development of economic ties and free trade ("Chumaks on the Romodanovsky way) (Chepelyk, 1996) ; opening of the monument to Kotlyarevsky, on the occasion of the erection of which well-known writers and researchers of Ukrainian culture have come to the city. All of this in the amount formed a certain socio-cultural field, based on the analysis and adaptation of the national historical heritage created a new national perception of the world, supporting, cultivating and, to a certain extent, romantically idealized the distinctive national culture. The "national myth" was being created.

After the October Revolution, the Soviet regime fully enforces its mythological perception of the field of history and culture, actively using the "national myth" and

folklore, rhetoric of occupied peoples (Stalin's policy of "indigenization"). Although this trend was mainly formal, populist in nature, covering up the actual suppression of the independence and national freedoms, nevertheless, the State actively used the art based on the traditions and, in particular, architecture for their propaganda purposes.



Figure 4. Project of Kyiv railway station Kyiv, Ukraine, 1927. Verbitsky-Alyoshin



Figure 5. Project of Kyiv railway station Kyiv, Ukraine, 1927. Aleshin-Verbitsky



Figure 6. Project of Kyiv railway station Kyiv, Ukraine, 1927. D. Dyachenko

In 1920's - the first half of 1930's some objects in Ukraine are elevated, continuing the trend of Ukrainian Art Nouveau. It is worth remembering the contest for the building of the Kiev station in 1927, where, among the projects that represent the diversity of architectural styles in the USSR at that time from Historicism to Constructivism and Neoclassicism, first and second prize were given to projects in the spirit of Art

Nouveau. In June 1927 the jury announced the winners. First prize (3000 rub.) has won a project under the motto "Rail in a circle". Authors - Verbitsky-Alyoshin (Ill. 3). The second award received the project under the motto "To the Native Kiev", authors Aleshin-Verbitsky (Ill. 4) (Ped, 2013).

At the same competition the project by D. Dyachenko (Ill. 5) was submitted, having many similarities with the future Museum of T. G. Shevchenko in Kaniv by Krichevsky, which I'll discuss next. Both projects were executed by masters, familiar with the best traditions of Ukrainian folk architecture. Nationally-oriented historical Art Nouveau was reflected in style, proportions, sloping roofs and metric partitioning of volumes. However, the specific details of the project, such as rotunda completion of horizontal scope of Station, tend to care from Art Nouveau to Historicism, Eclecticism and Neoclassicism – this item acted like a harbinger of the changes that have occurred with the field of Ukrainian modernist architecture in the second half of the 1930s.

After top officials have initiated the creation of the Union of Russian writers in the second half of the 1930's a systematic process begins for the establishment of unified creative alliances, subordinate to the central authorities in Moscow. In 1934 the USSR Academy of architecture was established and the USSR Union of architects, soon to tacitly change the direction to the Neoclassicism, the so-called "Stalin Empire style". Avant-garde architecture projects [Constructivism and Rationalism] are increasingly recognized as not meeting the "proletarian" ideas about architecture, and national Art Nouveau is even claimed a "bourgeois" style. Projects in a spirit of national Art Nouveau fail at competitions, their authors are subjected to criticism in professional and popular press, and sometimes even fall under repressions (as Dmitriy Dyachenko, who had been arrested for "participation in a counter-revolutionary nationalist activities").

However, consistently destroying the architectural framework of the Ukrainian "national myth", the Soviet Government uses some of its creators to create a "Communist myth": Vasyl Krichevsky, already a recognized master of Ukrainian modernism, is tasked with creating a project of the Museum building near the grave of Taras Shevchenko on the Chernecha mount in Kaniv.

After decree of CPC of Ukrainian SSR «On declaring the territory of T.G. Shevchenko's grave the State conservancy area", in August 1925, the preparatory works to establish a permanent museum complex had begun. Decree of CPC of Ukrainian SSR No. 402 on March 10, 1931 "On the celebration of the 70-th anniversary of the death of T.G. Shevchenko" included also the construction of a new Museum and monument (Archive of UkrNDI, Passport "Tomb of Taras Shevchenko (1861) with a monument on it (1939, sculptor M. Manizer, architect E. Levinson), , 2011). The Museum building was laid in 1934 year on the project of V.G. Krichevsky and P.F. Kostyrko (Archive of UkrNDI, 227-1, T.1., 2006.).

Using previously established the image of the poet Taras Shevchenko, as a fighter, a key figure in the national Ukrainian myth, new power elites slightly displace accents, creating the image of revolutionary fighter, not so much for Ukraine but against the Tsarism, "oppressors of ordinary people". Formally, the facts remain the same – priorities and how they feed are significantly shifted. A similar transformation of national motives, national myth is true for architecture as well.

Krichevsky conducted a thorough study of the biography and works of Shevchenko, which was crystallized and reflected in the construction of the museum in Kaniv (Ill 6,7). The initial project envisaged arrangement of high altitude composition in the form of tower and other configuration of building in the plan. The pediment of the main entrance had to be decorated with ornaments made of majolica glazed tiles, ornamented majolica inserts between each pair of first and second floor windows were designed around the perimeter of the façade (Archive of UkrNDI, 227-1, T.1., 2006., P. 1).. The initial project [as well as myth] was, however, significantly adjusted.

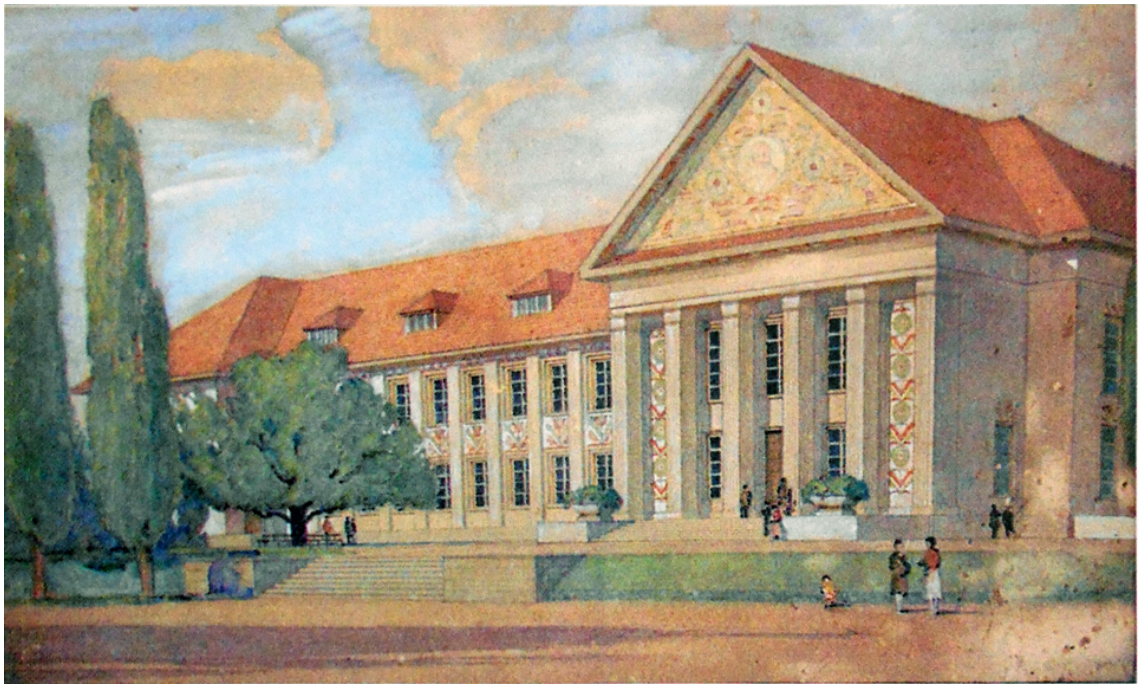


Figure 7. Project of The Shevchenko Museum. Exterior. Kanev 1934, Ukraine.



Figure 8. Project of The Shevchenko Museum. Interior. Kanev 1934, Ukraine

Comparing the Museum in Kaniv to Poltava Province Council it is worth noting the much more concise and sober style. On the one hand, the typical for Ukrainian folk construction school hexagonal windows and doors that were successfully used in previous works of foreman, disappear. On the other - rigid rhythm of the vertical division and Palladian pilasters clearly tend to Empire style, massive cornices and porticoes indicate the influence of Neoclassicism architecture, which holds a dominant position in the country in the 1930s. The decoration of facades considerably impoverished that blamed on cost reduction. "What is now proved, authorities have intentionally limited finance for the construction, as a result, a holistic synthetic solution of interior and exterior of the building, even simpler and cheaper version of the project, has not been fully implemented (majolica on the facade, wooden balcony railing inside, etc.)" (Archive of UkrNDI, House-Museum of Taras Shevchenko. Draft project of restoration and renewal of painting, 2008, P. 6-7) .

Krichevsky in the Museum is increasingly moving away from Baroque Art Nouveau to laconic Neoclassicism - national motives in the architecture undergoing the transformation following the changes in social conditions and perception of the world under the influence of political and ideological factors.

According to researcher Danil Nikitin, underfunding and corresponding changes were intentional and associated with increased pressure of the totalitarian system on manifestations of national identity: "Styling, i.e. contemporization of Ukrainian decorative motifs became a manifestation of the progressivity of the Ukrainian culture and life-giving power of its source - Shevchenko's words. Without doubt, this has prevented the establishment of the Soviet myth of Shevchenko as a poet-judge, revolutionist, atheist, etc. " (Archive of UkrNDI, 9-10, House-Museum of Taras Shevchenko. Draft project of restoration and renewal of painting, 2008, pp. 6-7) . The shift of priority from the Ukrainian folk plastic towards a clear standardized and canonized classic techniques conveys the deep socio-cultural changes in Soviet society of the third decade of the twentieth century. Stalin's cult of personality system generates a fixed mythological picture, where every historical figure had a role to play. His figure becomes sacred and absolute - only certain features are emphasized, fit into the overall canvas of the new "religion".

In the first years after World War II, national motifs in architecture relive a brief revival in restoring the destroyed cities (Khreschatyk building project under the direction of architect Anatoly Dobrovolsky, etc.), but the relationship with the true national identity is almost neutralized. After the Decree No. 1871 of the CPSU CENTRAL COMMITTEE and USSR COUNCIL of MINISTERS dated November 4, 1955 "About eliminating frills in the design and construction" architecture of Ukraine becomes almost completely unified and international.

Thus, traditional motifs, as part of the "national myth" in Ukraine, along with most European countries, is undergoing a period of formation in art at the turn of the 19th and 20th centuries. The Ukrainian Art Nouveau, "folk style", widely using thesaurus and characters of not only traditional architecture, but also crafts and plastic arts serves above all as their manifestation in architecture.

The efforts of researchers, historians and folklorists that collected this material and architects that creatively compounded it further by adapting to new needs, the new modern by nature and function, but traditionalist by the contents style was born. The paradox of Art Nouveau in Europe and Ukraine in particular acts its binding to historic habitats, indigenous traditions with common international phenomenon.

In the architectural manifestation of traditional motifs, I speak not so much about the natural continuation of the "live" tradition, as about her rethinking by architects, professionals, through the prism of the need for national identity and separation of empire-wide cultural fields. I am talking about the tradition, "invented" on the basis of not always unique but definitely distinctive traditional and historical motifs. That, however, in no way diminishes the role and importance of this new by shape, but the age-old by contents tradition.

In the second half of the 1930's I am seeing the transformation of the "national myth", its leveling with the continuation of individual elements as part of the "Communist myth" (Communist-national myth of indigenization policy times) with the subsequent dissolution of it in the Soviet empire-wide socio-historical and mythological field.

And finally at the turn of 20th and 21st centuries we have come again to the necessity to create the national architectural school, the "national myth", in the light of the century-old experience, its adaptation and perception, but no recurrence.

3.2 Creating a tradition in the architecture of Finland

Considering this period in the architecture of Norway and, especially, Finland in the professional literature, we often come across the term "Baltic Art Nouveau".

“Growing from a period of historicism and holding normative basis of Romanesque architecture in Europe, the Baltic Art Nouveau was also a number of features that enable it to interpret it as a new trend. It variously manifested itself in the architecture of Sweden and Norway, Finland and north-western provinces of the Russian Empire. Features of the Baltic of Art Nouveau can be seen in typologically different buildings - from houses to industrial buildings” (Ushakova, 2013).

Most researchers of the style, including Goryunov and Ushakova, speaking about the genesis of architectural trends in the Baltic countries and Finland, attribute its origins with German romanticism and Eclecticism that preceded the emergence of Jugendstil; American New Brutalism and British eclectic-historical reminiscences:

To the cities of Sweden and Russian Empire Art Nouveau was introduced from Central Europe. The development of the Baltic of Art Nouveau has also influenced the architecture of the Hanseatic towns, the idea of the English movement “Arts and Crafts”, “Romanik” of United States architecture, the mutual influence of Sweden, Finland and north-western provinces of Russian Empire.” (Ushakova, 2013).

Namely, *Baltic Art Nouveau* is originally associated with the first reinterpretation of medieval architectural heritage, unlike the Ukrainian Neo-Modernism that is based on the later Baroque tradition.

We begin our analysis of architecture in Finland, which till 1917, as well as Ukraine, was a part of the Russian Empire, so had in many respects similar socio-economic conditions. Finnish architecture of specified period is studied relatively well: M. Tubli, V. Goryunov, L. Eaton. etc. dedicated their works to the analysis of the specific of Finnish Art Nouveau.

Socio-political conditions in Finland at the beginning of the last century, as well as in two other investigated countries, are seeking for the national self-identity as means of

struggle for independence. However, unlike the Ukrainian architecture or architecture of Norway (that will be told further in detail), Finnish Architects did not have a sufficient number of examples of traditional local ("national") architecture, which was caused by the historical prerequisites of development of the area. In other words, during previous historical epochs Finnish masters have not left after themselves a bright tangy original folk architecture in quantities sufficient for the creation of the canons of the new unique style. Finland, constantly being on the periphery of the Swedish, Russian and, indirectly, the German Empires, had almost not experienced processes of urbanization. And that not much in terms of quantity urban development that still has been created, was a sample cover of architectural currents of metropolises.

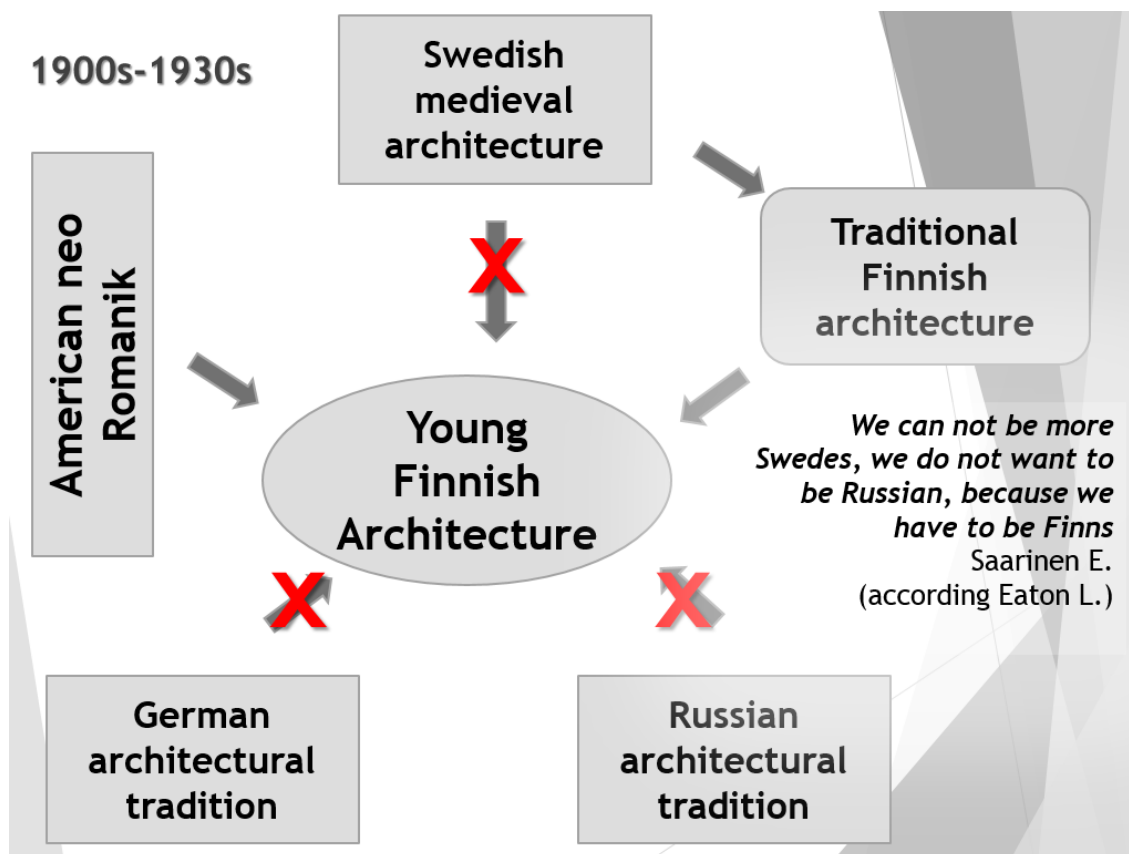


Figure 9. Scheme of formation young finnish architecture in the early 20th century

On the verge of the 19th and 20th centuries young Finnish architects were confronted with the need to create an autonomous architectural style in terms of national identity. By ideological and political reasons the spring base of new national Finnish modernism it was unacceptable to choose samples of existing nor Russian nor German building that dominated at that time in this part of the Baltic region. According to L.

Eaton, (1972) early Gothic objects (such as the churches in Åland Islands), have also been attributed to the Swedish architectural traditions, and therefore could not serve as the basis for the style. The original slogan, motto of the architectural-artistic movement in Finland on the verge of 19th and 20th centuries the words of one of the founders of the Finnish Road E. Saarinen can be considered: "We can not be more Swedes, we do not want to be Russian, because we have to be Finns" (Eaton, 1972).

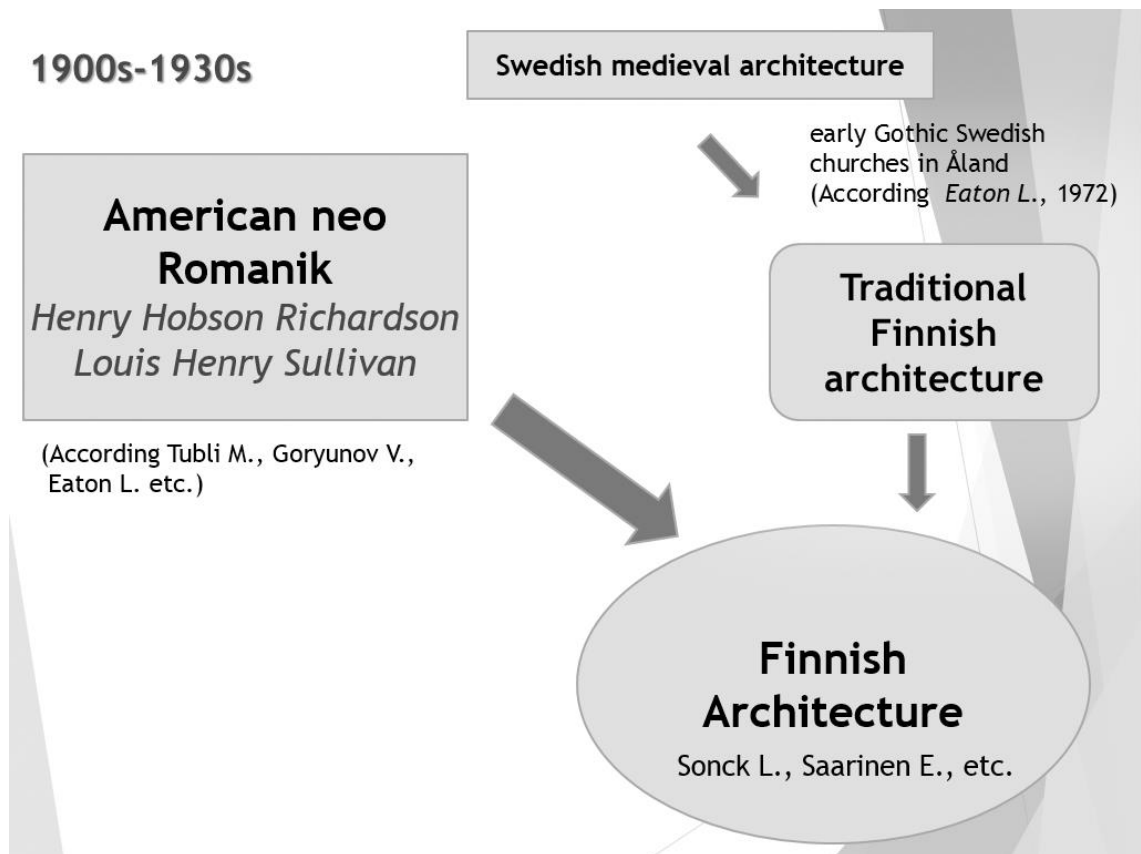


Figure 10. Scheme of formation Finnish Art Nouveau

In these conditions, understanding the impossibility to quickly create new expressive and distinctive style without reliance on powerful approved architectural concept, young Finnish architects led by Onni Tarjanne, Lars Sonkom, Eliel Saarinen, Herman Gesellius, Armas Lindgren to the fundamentally different from surrounding European trends, but bright and expressive architectural style – American Neo-Brutalism. First of all the creative achievement of Henry Hobson Richardson and Louis Henry Sullivan.

Buildings designed by Richardson and Sullivan in 1880-1910 become widely known not only in the US but also in Europe after their publication in numerous international

architectural catalogs. Achievements of architects lie on the border of Historicism and Eclecticism, marked by expressive historical reminiscences of the first European romance and early-Gothic architecture. However, unlike the historicism, the authors freely combine thesaurus of motifs and techniques for creation of new images for the latest in features and scale of facilities, the need for which occurs at the end of the nineteenth century.



*Figure 11. Thomas Crane Public Library
Quincy, USA 1881
Henry Hobson Richardson*



*Figure 12. New York State Asylum,
Buffalo, USA, 1869 Henry Hobson
Richardson*



*Figure 13. Trinity Church,
Buffalo, USA, 1872–1877
Henry Hobson Richardson*



*Figure 14. Wainwright Building cornice,
St. Louis, USA, 1891,
Louis Henry Sullivan*

As mentioned in section 2.2, rapid industrialization requires the creation of a fundamentally new objects that have no counterparts in earlier styles: buildings of stations, power plants, high-rise buildings, etc. This is especially evident in the Chicago development at the end of 19th century – since the creation of the first skyscrapers from the 12 floors and above (a set of factors of industrial development of the city

contributed to that, increased cost of land, overproduction of cast iron, which became the basis for the skeletons of houses and the invention of the elevator). Richardson and Sullivan widely used elements and shapes inherent in the European medieval architecture for the decoration of the new structures. At the same time, the authors were not limited to use only certain "national" elements, arbitrarily combining architectural thesaurus that made their creative work the convenient basis for creating synthetic international and national style variations. And Finnish architectural modernism in particular.



Figure 15. Uudenmaan osakunnan talo Kasarmikadulla, Helsinki, Finland. 1901, Karl Hård af Segerstad



Figure 17. Kallion kirkko, Helsinki, Finland, 1908–1912. Lars Sonck



Figure 16. Julkisivun yksityiskohta Pohjola-talosta, Helsinki, Finland. 1901. Eliel Saarinen, Herman Gesellius, Armas Lindgren

At the same time, as noted above, American Neo-Brutalism was distinctive and specific enough base, which would clearly mark the boundary between the Russian Art Nouveau, the German Jugendstil, and the young Finnish Art Nouveau. Thus, the Finnish architecture of the early twentieth century could emerge as a bright, clear and, most importantly, independent architectural phenomenon. Finnish architects have made a significant contribution to the formation of architectural trends in the region, and their experience has influenced the further development of Baltic Art Nouveau.

A number of works by Russian, German and American researchers (Tubli M., Goryunov V., Eaton L. etc.) determine a significant impact on the American neo-Romanik architecture on formation of the Finnish national architectural school of the early twentieth century. According Tubli, this phenomenon was due on the one hand by the necessity of targeting of the young Finnish architectural school on the already formed a well-established architectural model. On the other – the desire to find a way that would be significantly different from the architecture of the region (Russian and German architecture that dominated). On this basis, a number of Finnish architects chosen as a model creativity of neo-Romanik American architects Henry Hobson Richardson and Louis Henry Sullivan.

The vast heritage of Baltic Art Nouveau architecture holds one of the leading places in the formation of architectural shape of the cities of the Baltic region. The emergence of revenue, commercial and other buildings of Art Nouveau had a significant influence on the environment of the central streets of the Baltic Cities (with the exception of Revel). These buildings embody the idea of the cultural and economic progress were the epitome of the newest trends in architecture and, at the same time, brightly showed the Baltic regional identity. According to Ushakova, Goryunov and Tubli (Ushakova, 2013), (Goryunov V., Tubli M. , 1992)

“It often appeared in mixing with other stylistic directions, in particular, retrospectivism and neoclassicism. In general, the forms of creative specifics of the Baltic Art Nouveau was oriented to appeal to the origins, finding inspiration in the bygone era. Reliance on historicism and modern reinterpretation of form gave a new push by to the development of the Baltic Art Nouveau as a new stylistic direction.” (Ushakova, 2013)

3.3 Architecture of Norway at the turn of 19th and 20th centuries: from Romanticism to Art Nouveau

Turning in our study to the architecture of Norway, we note that due to a number of political and economic reasons, including difficult financial situation as the Swedish province, construction volumes in the country in the early twentieth century were much lower than in Finland and Ukraine. Traditionally formed dispersed settlement system also made a significant impact on the situation. Because of the complicated natural conditions, the orientation of a considerable part of the population onto fish crafts and agriculture, and sustainable social tradition of autonomous settlement, processes of urbanization in Norway were not as dynamic as in other European countries.

In fact, this trend will last for the whole 20th century. Unlike the Soviet Union, where the idea of unurbanism dominated only in the first third of the century, and the United States, where, even with government support and promotion, the concept of "city of broad horizons" by Frank Lloyd Wright as a result from the independent model has become a principle of development of the city centers, in Norway metropolitan areas were able to maintain the uniformity of the settlement, where most of the inhabitants live on the ground – in two-storey cottage buildings.

So, on the one hand, city development, as an independent phenomenon in Norway was less evident. On the other hand, the dispersed settlement was offering a much more intimate relationship with more opportunities to use the techniques of traditional rural buildings.

“Feature of the expression in the identity formation of the Baltic of Art Nouveau associated with the introduction of elements of regional cultural traditions in the decor - the pre-Christian mythological characters, images of Baltic nature” (Ushakova, 2013)

Compared with Ukraine and Finland, Norway's influence and the number of objects in the variations of Art Nouveau was much less in percentage, and the influence of Historicism and Eclecticism was significantly stronger and longer.



Figure 18. Villa Strandheim in Balestrand, Norway, 1894, Hans Dahl.



Figure 19. Heddal stave church. Heddal, Norway, Early 13th century

As an example is possible to bring the image of the dragon in the architecture of the region. As it has already been said about the Finnish trolls, this item was not inherent in only one country or nation, having spread throughout the region: «the image of the dragon I find as a decorative element in the architecture of the Baltic Art Nouveau, for example in Riga on the facade of the building on the street Antonijas 8, built by architect Pēkšēns in 1903 and on the facade of the house on the street Peak 18.» (Ushakova, 2013). Researchers of the region also mark a significant number of the corresponding decoration on the southern coast of the Baltic. "Dragons" on the Baltic coast as a decorative element found in the XIX-XX centuries at wooden buildings of the former West and East Prussia. In beach resort Tsoppot (Sopot, Poland) is a model of this kind structure serves Southern bathing establishment (the building preserved until today). Also examples of "the Dragon style" may serve hotel "Monopol" in Krattse (the former East Prussia, now Zelenogradsk, Kaliningrad region, Russia) or guest house "Invitation to the sea" in Raushene (now Svetlogorsk, Kaliningrad region, Russia). Both buildings do not exist anymore" (Goryunov V., Tubli M. , 1992). Also possible to mention Wooden buildings in Wolgast, Germany created by Joint Stock, Imperial Hall in Spandau (Berlin), built by Johannes Lange etc. (Ushakova, 2013)

However, in genesis this item comes from the Northern Europe (its medieval wooden architecture Stabkirches and shipbuilding). And it is in Norway, where the Dragon as a decoration element becomes so strong and obtains so comprehensive distribution that gives the name to the whole derivation of Romanticism – Dragon style.

Dragon style finds its considerable historical background after a series of archaeological discoveries. Actually, the Dragon style is quintessential in the architecture of the national-romantic myth of the Vikings creation as a core element of the formation of the nation and the struggle for cultural independence.

“Norwegian Holm Hansen Munthe (1848-1898) was one of the most famous architects of the “Dragon style” (Drachenstil). In the “Dragon style” was build churches, hotels, hunting houses, pavilions” (Goryunov V., Tubli M. , 1992).



Figure 20. Frognersteteren restaurant, Oslo, Norway? 1890-1891, Holm Hansen Munthe

There are lots of examples of such development in Norway. Not having the opportunity to explore them all, so let's stop, in my opinion, on one of the most typical and interesting examples – St. Johannes Church (Stavanger). Built in 1907-1909 by the architect Jacob Sparre, it is an example of synthesis of traditions of wooden architecture Stabkirche, techniques borrowed from the shipbuilding and New Roman style with a strong influence of the Finnish New Brutalism.

The connection of this church with the traditional architecture is most distinctly revealed by the gate tower, which actually ends with a miniature stave church, decorated with traditional dragons on the corners of the drainage. Such a direct and literal citation is more characteristic for Eclecticism, than for Art Nouveau, and in general is typical for sacral architecture of Stavanger (as in the St. Petri Church, built in style of brick Gothic). The motif of Drakar - Viking boat that is becoming very popular after a series of archaeological discoveries are common in the architecture of Rogaland, the cradle of the unified Norwegian state. Therefore, in our opinion, the fact

that the roof of the church used the wooden structure with a pair of semicircular arcs as carts frame – taking more typical for shipbuilding than for classical architecture is not accidental.



Figure 21. St. Johannes Church, Stavanger, Norway. 1907-1909, Jacob Sparre. Side facade

Finally, the rough rustic decorative cap that is not a constructive detail of a brick church but decorative element that came from Jugendstil, showing the relationship of the building with leading European architectural trends of the time.

Stavanger and Rogaland in general, apart from sacral architecture, there are relatively not many examples of buildings in the of Art Nouveau style. As it was already mentioned, the processes of urbanization and industrialization in Norway were somewhat slower than in the region as a whole.

In Oslo “from 1900 to 1915 and symbolized the exclusive influence of national romanticism. Buildings constructed in the period from 1905 to 1910, are particularly monumental, made of jagged granite, with heavy base, asymmetrical composition, deliberate enlargement of certain parts of the order. Unfortunately, most of these

were ordinary buildings, more eclectic than the classic. The desire to avoid monotony multilayer flat facades, to give them flexibility, chiaroscuro forced enlarge the individual elements, monumentalize order, to enter multiple sculpted decorative inserts.” (Ushakova, 2013)



Figure 22. St. Johannes Church, Stavanger, Norway. 1907-1909, Jacob Sparre. Roof Construction

Utilitarian industrial buildings of rapidly developed industrial centers are very interesting. Notodden and Rjukan in particular. Rjukan kirke, built in 1915 by Carl og Jørgen Berner is a clear example of the New Roman style and the synthesis of trends in German romanticism and the Finnish-American New Brutalism.

One of the most interesting and original objects is Vemork – one of the most powerful hydroelectric power plants in the world at that time, which became a symbol of the development and industrialization of Norway, taming of natural elements. Roman semicircular arches of window openings and rough rust of walls finishing successfully blend with surrounding monumental landscape of rocks and a waterfall.



Figure 23. Vemork power station, Rjukan, Norway, 1911. Olaf Nordhagen



Figure 24. Railway station, Bergen, Norway, 1913. Jens Zetlitz Monrad Kielland

Speaking about the utilitarian architecture of the early 20th century, you cannot bypass the attention of railway station in Bergen, built in 1913 by the architect Jens Zetlitz Monrad Kielland. The monumental symmetrical facade of the building, flanked by two towers, with the main volume with triangular end of tympanum in the wall, cut by a big arched window. The image of this station calls for a direct parallel with the project of Kiev railway station by Verbitsky-Alyoshin, which was discussed in section 3.1. The silhouette of building in general is typical for railway stations at the beginning of the century, but so much similarity suggests that different architects, with no ties between themselves in different countries use similar techniques as responses to identical challenges in terms of international cultural field of Art Nouveau style.

So, once again we see that Art Nouveau (Modern, Jugendstil, Secession, Liberty, Tiffany, etc.) despite its declarative orientation on local cultural traditions is an international and multicultural style.

In the case of Norway the development of Ålesund is the most visible proof of that.

In our study we specifically go to the consideration of this city in the very end, leaving its detailed analysis. There are two reasons for this:

- Firstly, Ålesund, as the city that was rebuilt at once and now is a complete architectural ensemble, is very well described in numerous scientific and popular papers.
- Secondly, what is main for us, we, as the author, completely agree with the opinion of our supervisor, Mrs. Bodil Akselvoll, that Ålesund is the first example of Norwegian Art Nouveau and international modernism (especially German Jugendstil).

Indeed, despite the amazing beauty of the buildings, the perfection of the ensemble and the conspicuous value of the Ålesund as a cultural phenomenon, it is impossible not to notice how much development of the city differs from the overall picture of Norwegian architecture of specified period.

Although after the tragic events of the fire in 1904 the rebuilding of the city became a phenomenon on a national scale and it was declaratively announced, that solely the domestic materials and the Norwegian architects were involved, this challenge could not be solved based only on a young Norwegian architectural School of Art Nouveau, which just began to develop. For the money of patrons, primarily Kaiser Wilhelm, the best architects were brought, who, in spite of Norwegian origin, were trained mainly in Germany and England and, consequently, were strongly influenced by the respective schools.

The important point is the fact that before the fire in Ålesund Norwegian architects have never faced the task of overall urban planning. The city was actually built from scratch, so the architects had to link to the existing historical traditional buildings or urban planning and organization of space.

So, despite the importance of Ålesund, as architectural and artistic phenomenon, it serves primarily as an example of the art component of the international, multicultural and not the local folk traditions.

4. Practical part

The practical part of this study is a conceptual design of a Ukrainian Cultural Center in Norway, made with the use of traditional motifs in architecture.

The object was selected for design project for several reasons:

1. Cultural Center, focused on the study and popularization of traditional art, as the carrier of folk (national) culture, gives the best opportunity to demonstrate and apply in practice the provisions and outcomes of the theoretical part of the work. Elements and motifs of traditional art can be widely applied as decoration of the cultural center and during the search of the general image, silhouette solutions and the ratio of volumes and masses of the building.
2. Cultural Center as the attraction and an extraordinary public structure enables the architect to focus primarily on graphic resolution, paying primary attention to the semantic load of the object that is important within the research.
3. Design of the multifunctional Center is a complex architectural-spatial task that requires architect to clearly understand the functional zoning, and at the same time, allows obtaining more intense and innovative result by a combination of several different, but related by a function of the component elements.
4. The creation of the Ukrainian Center in Norway allows to show in practice the synthesis of two cultural habitats using elements and images of one of them on cultural and artistic foundation and natural surroundings of another. The collision and synthesis of cultures in practice are continued by theoretical work regarding synthetic nature and internationalism in the Art Nouveau style of the late 19th – early 20th century, with simultaneous use of unique local traditional motifs in it (Art Nouveau), inherent in a particular cultural area.
5. The task for creation of the Ukrainian Cultural Center in Norway is promising and practically caused. The establishment of the Center will promote the cultural exchange between countries, deepening the common European cultural and art fields. The Center will serve as a support of the Ukrainian diaspora in Norway that, outside of the customary cultural popular feels an increased need in the

national self-identification (according to Eriksen T. H). At the same time the Center will promote the popularization of Ukrainian culture in Norway, fulfilling the educational mission.

6. The cultural center is a promising research institution that will allow Ukrainian and Norwegian researchers to exchange experiences in the field of study and the preservation of traditional arts and cultural heritage. In particular, Ukrainian scientists will be able to join the best Norwegian experience in actual for Ukraine question of cultural separation and national identity under conditions of prolonged in time an aggressive cultural domination of the neighboring States (the former metropolises).
7. The creation of the Ukrainian Cultural Center in Norway has its own historical and symbolic reasons (the Scandinavian origin of the ancient dynasties of Kievan Rus), and the prospects of Ukrainian public associations in Norway (Annexes 1).

4.2 Structure and description of the project

The design of the architectural object begins with the formulation of the problem (i. e. determining the function of the structures and the need in this object) and choice of location. If the first question is more theoretical and discussed in the preceding sections, the second question relates to the scope of practice, so it will be advisable to study it in this subparagraph.

Cultural Center as a public building must meet a number of conditions, including its location:

1. To be in place of largest concentration of potential visitors – people for whom it was created;
2. Have good transport accessibility;
3. As with any public building, to act as the local dominant lead in the environment (in the long term become a base point in the organization of bigger public cultural and recreational node);
4. The territory of the Center should allow the prospect of its development and transformation (partial or complete change of functions depending on the needs of the local community).

Accordingly, first we have to identify the potential visitors of the Ukrainian Cultural Center in Norway and determine the biggest places of their compact residence. It is natural that the first visitors and employees of the Center are Ukrainians (or people of Ukrainian descent) living in Norway. Unfortunately, neither the official site of the Ukrainian community in Norway (www.ukrainsk.no) nor other sources do not have accurate information, however, the analysis of cultural events and promotions, organized by the community, suggests that a significant number of it resides in the area of urban agglomerations of Oslo, Stavanger and Bergen; above all, near the capital. Second, but no less significant group of visitors of the Center have become Norwegians and other researchers who are interested in Ukrainian culture, traditions and history of Eastern Europe. Therefore, the most appropriate will be to locate the

Center not far from the well-developed city area: in particular, near Oslo. In turn, the location near the capital will provide relatively good transport accessibility to move people and exhibits from outside of Norway (primarily from Ukraine).

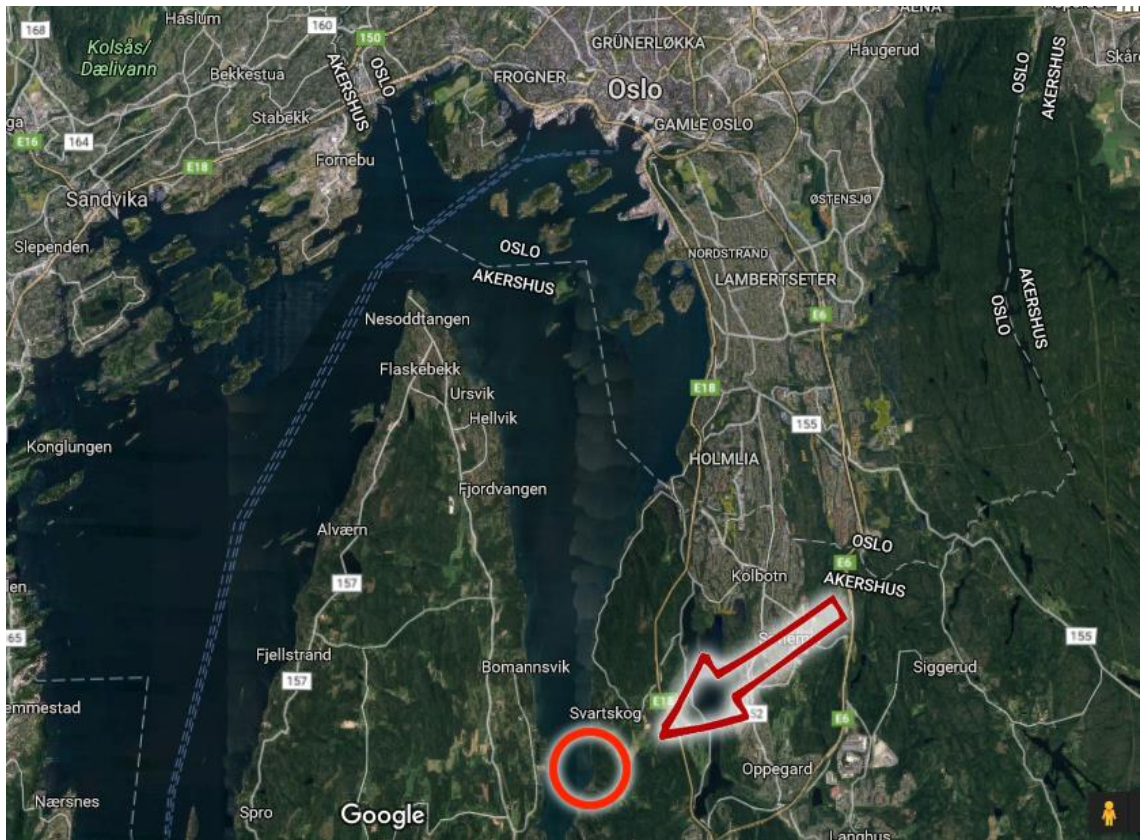


Figure 25. Location of the project the cultural center of Ukraine in Norway

Considering the primary function associated with the organization of festive events (such as fairs, festivals, etc.) and the imagery of building, focused on the relationship with nature, the author made the decision to design the center of the area outside of the compact city development. It also corresponds to the desire to approach the economic parameters of the project concept to the real financial opportunities of the Ukrainian community with the prospect of the realization of the project – the price of the respective land outside the city is more acceptable. At the same time, it meets points 3 and 4 of the requirements to the plot: gives the possibility to expand and reorganize the Center according to the future needs.

The placement of the Center on the eastern outskirts of the city in the direction of the largest airport Gardermoen seems to be logical. However, as a result of visual research

(visually and on the map) of the territory between Oslo and the airport a large density of development in this direction was found.

The concept of Oslo development (Nystad, 2004), provides for the development of the city, primarily office and public entertainment infrastructure in the South-East direction (Nystad, 2004, p. 33-34) along the roads E18 and coast of Bunnefjorden.

Also the location of the cultural Center would be desirable as a public building near the water, which would create a good view both on the building and from inside of it, use a water space for festivals and performances on the water (traditional Ukrainian celebration of Epiphany, Ivan Kupala, etc.) A small difference in elevation will also highlight the architectural image of the buildings.

Considering all of the above, I propose a site along the Ingierstrandsveien 15 km from Oslo Central station (24 min. by car or 1 hour by bike).

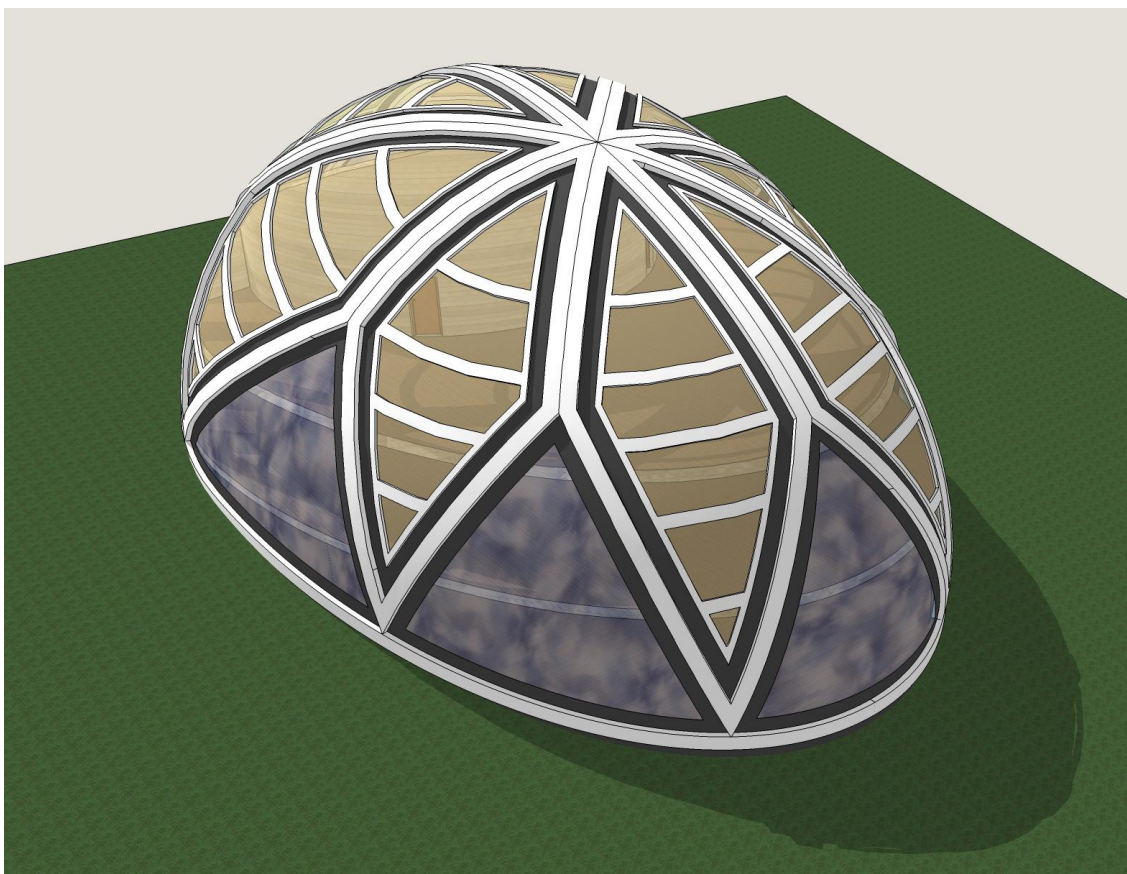


Figure 26. Cultural center of Ukraine in Norway, Persretive

Polyfunctional structure of Cultural Center:

The cultural center is a four-layer structure in relief with a slope of 12 °. Entrances into the building, because of the difference in elevation, is located in two levels: 0, and 1.



Figure 27. Cultural center of Ukraine in Norway, Top view

Front two-level lobby (1) is located on the 1st level. There are reception (14), cafes (9) and the ceremonial stairs upwards (2) to the theatrical lecture hall (4) and down (16) to the largest museum-exhibition space (17) and library (21). There is a ramp (5) to provide the wheelchair access to the theater-lecture hall for people with disabilities, which is also the evacuation fire exit. Through it we find ourselves in the left coulisse of

the stage (6). Most visitors get to the hall through the ceremonial stairs (2), and a theater balcony (3).

Hall for 200 persons are designed taking into account the optimal row lifting to ensure the visibility of the stage. Hemispherical shell of roof improves the acoustics. The hall has a transforming stage that can rotate for easy change of scenery during performances or training equipment for lectures.

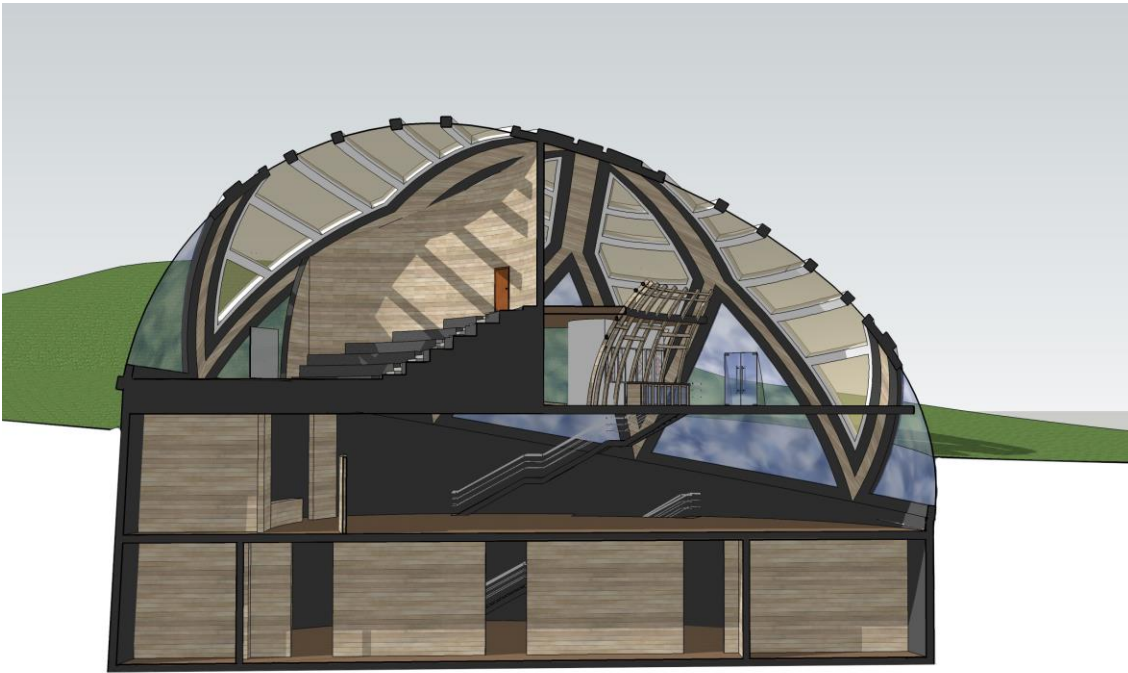


Figure 28 Cultural center of Ukraine in Norway. Section.

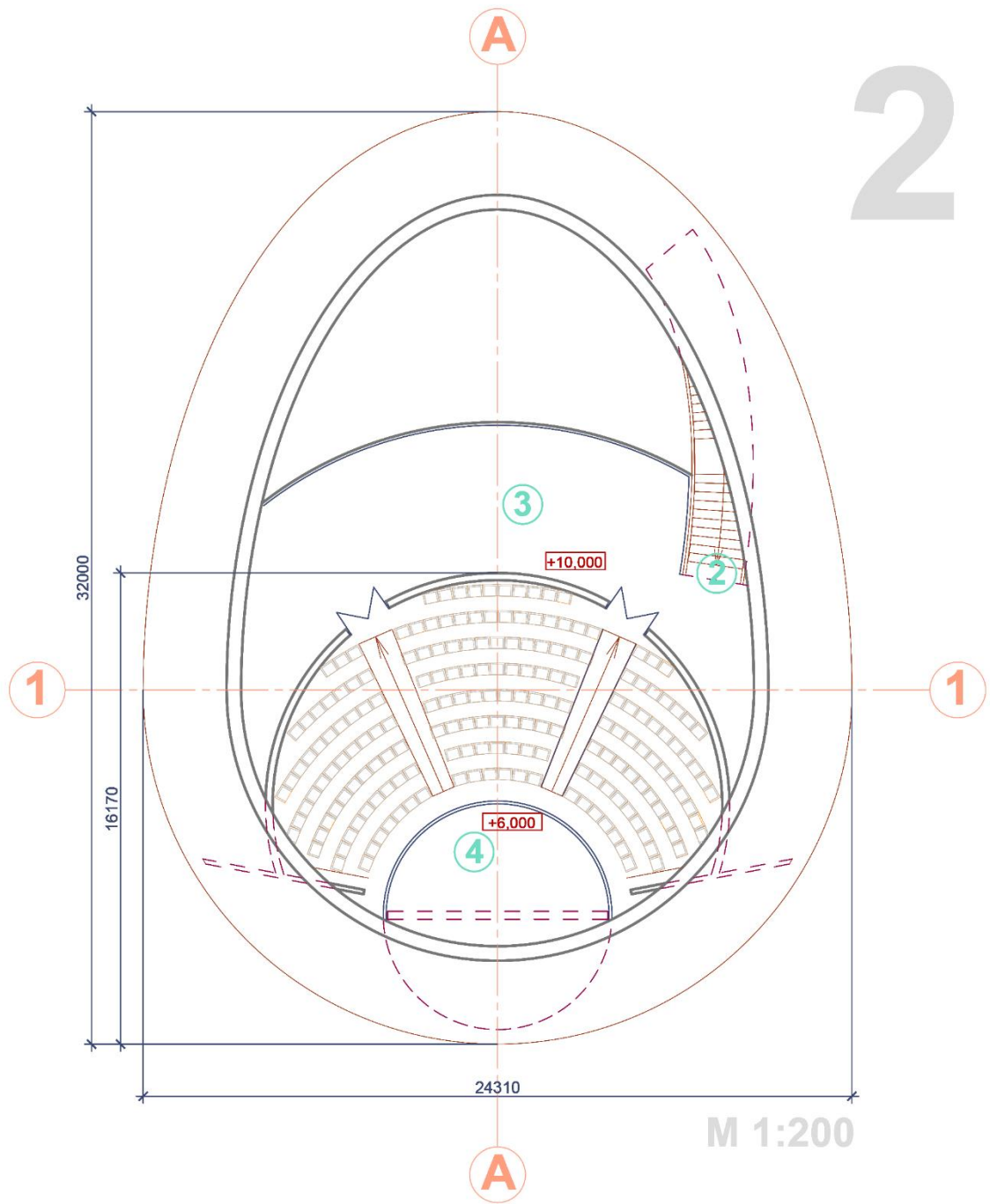


Figure 29. Cultural center of Ukraine in Norway, the plan of the 2 level at the elevation +10. 000

* to facilitate the perception, drawings are submitted with only size markers and elevations

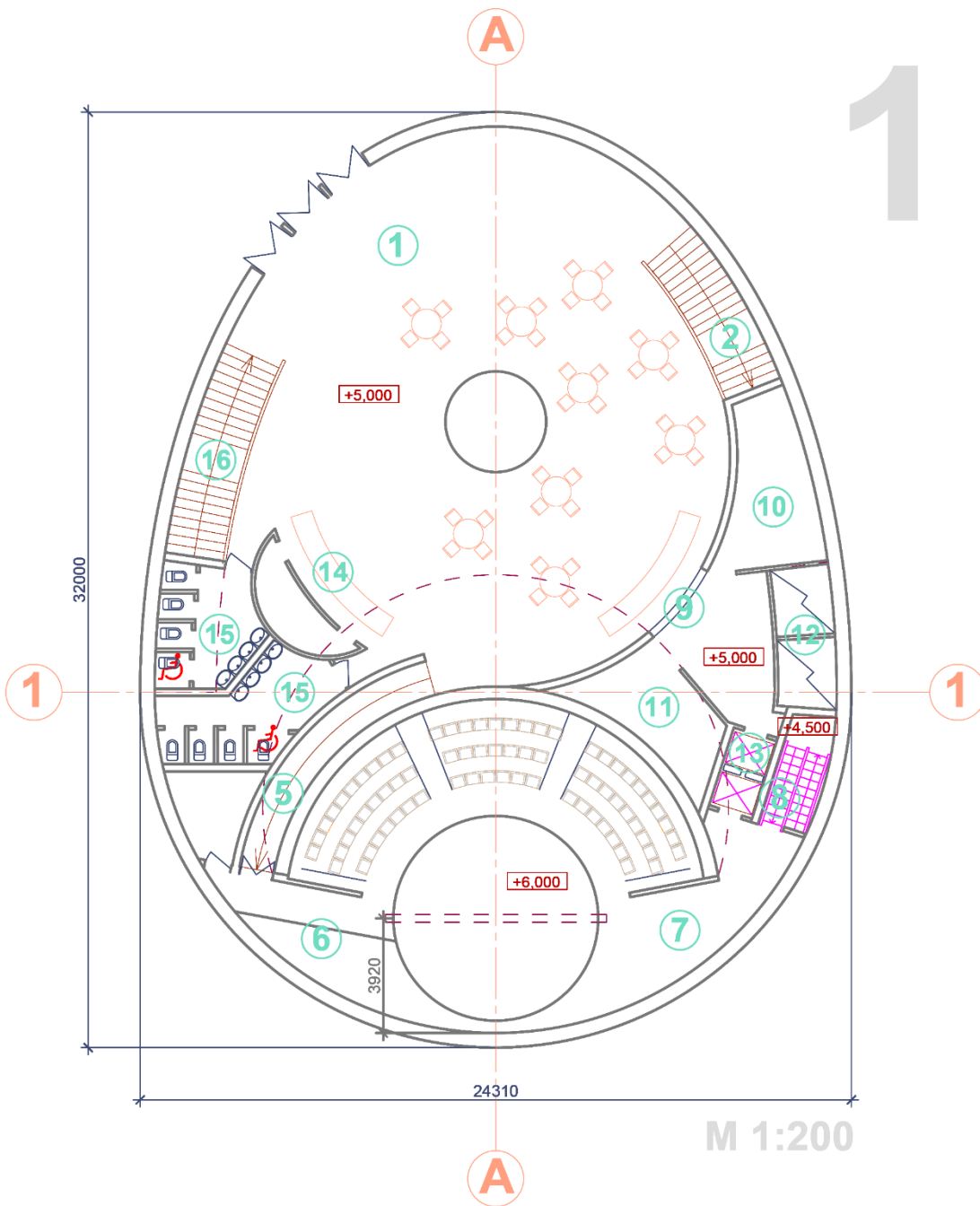


Figure 30. Cultural center of Ukraine in Norway, the plan of the 2 level at the elevation +5. 000

* to facilitate the perception, drawings are submitted with only size markers and elevations

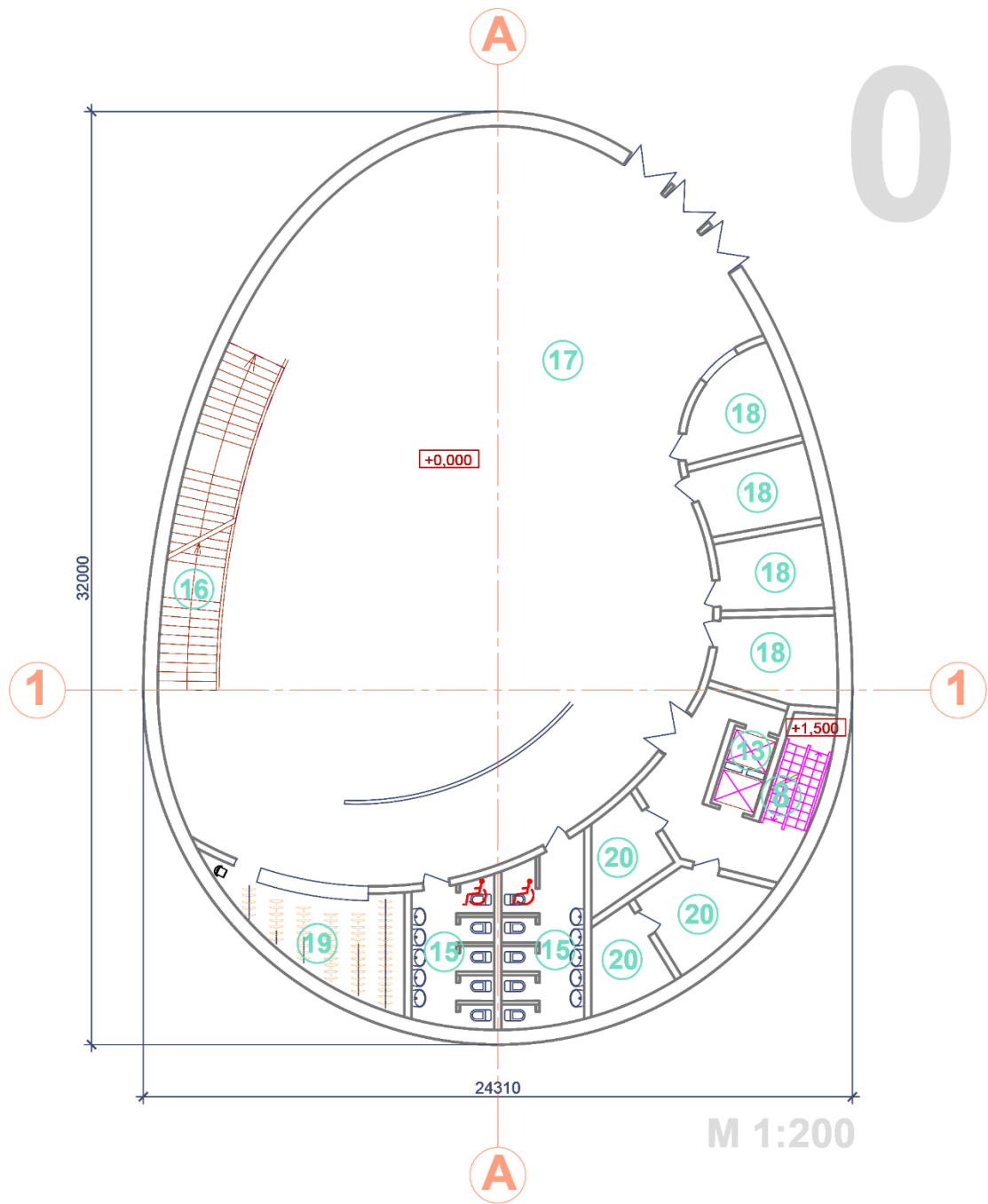


Figure 31. Cultural center of Ukraine in Norway, the plan of the 2 level at the elevation +0.000

* to facilitate the perception, drawings are submitted with only size markers and elevations

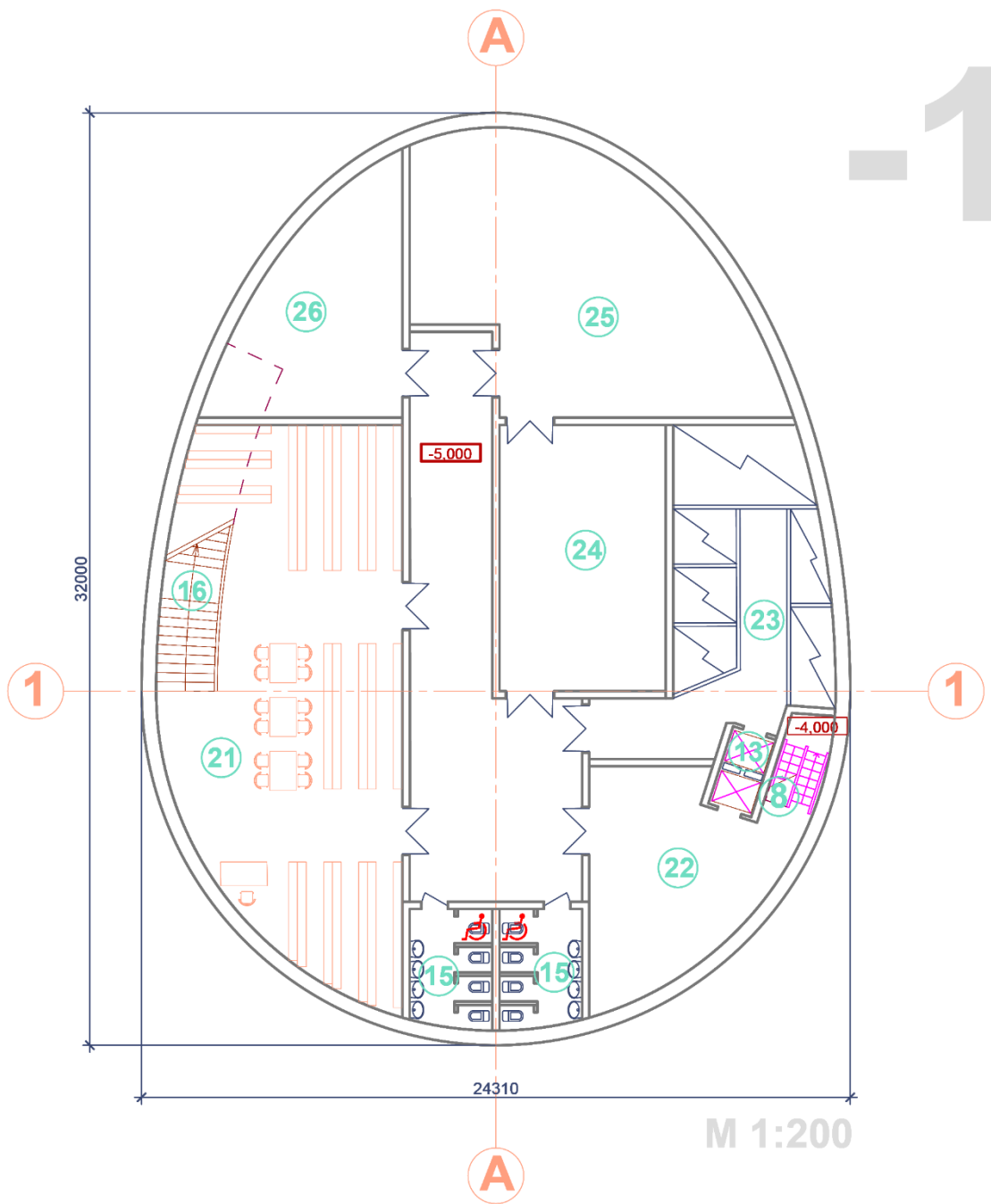


Figure 32. Cultural center of Ukraine in Norway, the plan of the 2 level at the elevation -5.. 000

* to facilitate the perception, drawings are submitted with only size markers and elevations

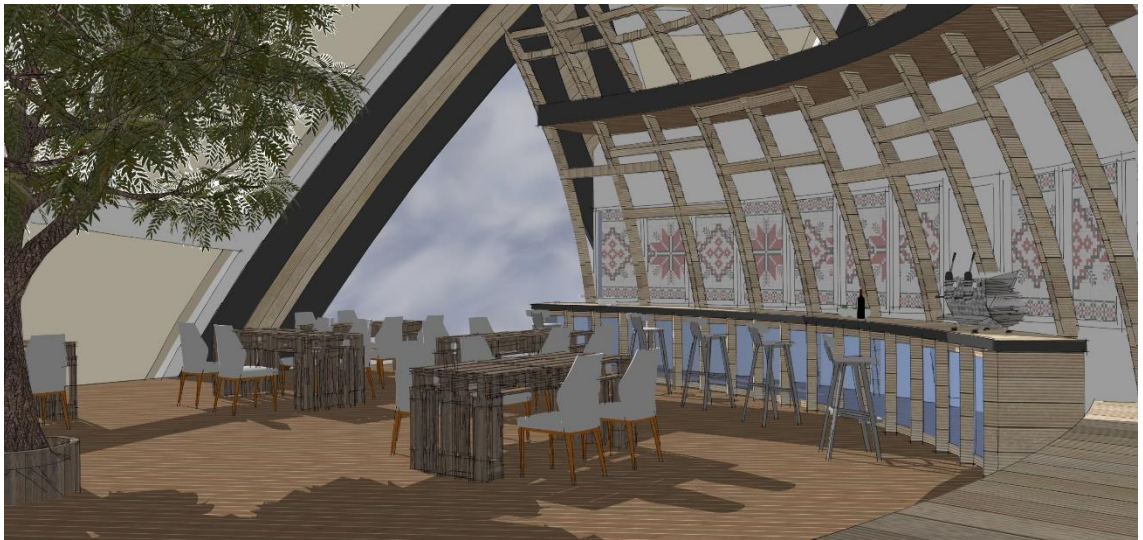


Figure 33. Cultural center of Ukraine in Norway, Interior of the main lobby

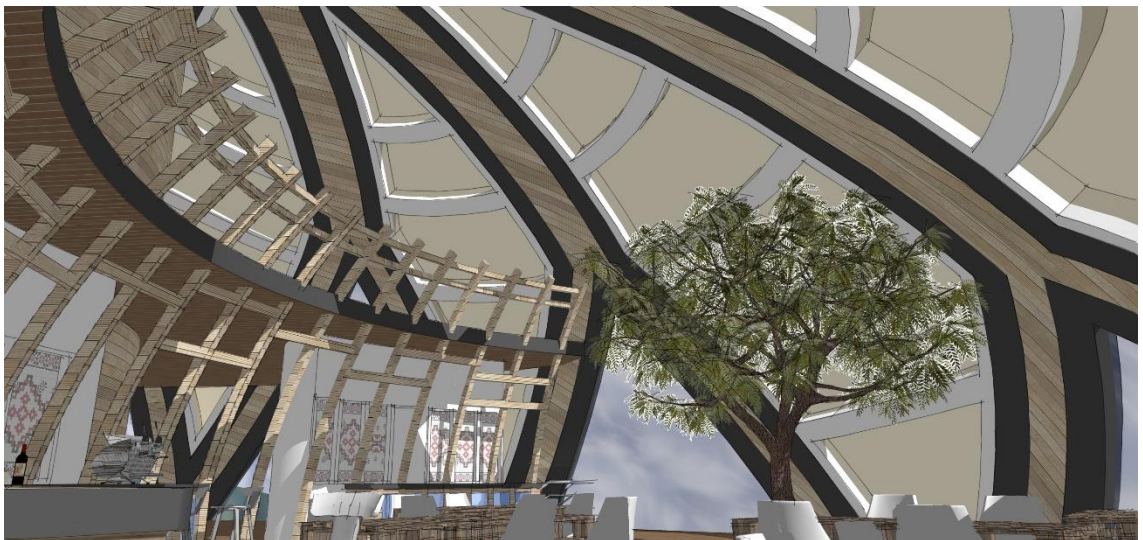


Figure 34. Cultural center of Ukraine in Norway, Interior of the main lobby

In the interior of the hall and lobby a key role is played by the design of the roof that forms a pattern of an Easter egg; the main cultural and sacred image of the building.

Make-up and rest rooms (20) are accessible for actors through the right coulisse (7), and for lecturers – through autonomous stairs and elevator (8) and stage workers may get to the syllables of the scenery and equipment in the basement (22).

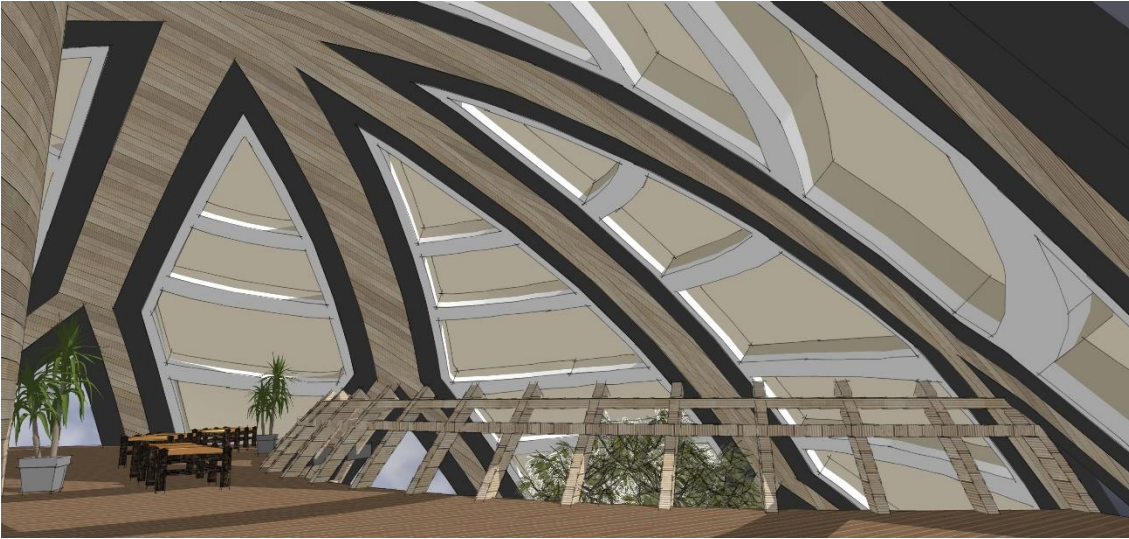


Figure 35. Interior of the main lobby from the balcony

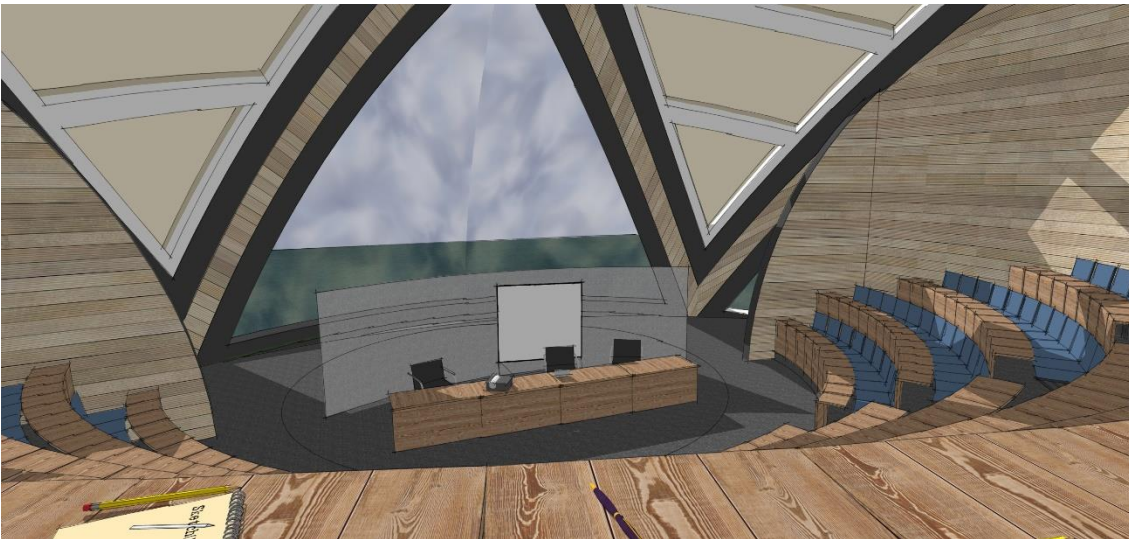


Figure 36. The interior of the theatrical-lecture hall for 200 seats

The tables are placed right in the spacious lobby in front of cafeteria (9). According to building codes, the cafeteria has differentiated plants in the kitchen for cold (10) and hot (11) meals; refrigerating chambers for ready meals (12). By the separate elevator (13) the foodstuffs are raised from the storage space in the basement (23).

The second entrance, that leads to the largest museum-exhibition halls, covering almost 400 m², is at ground level. The whole space of the hall can be divided by temporary partitions, depending on the particular exposure. The museum premises also include restoration workshop (24) and funds (25) in the basement.

Administrative premises (18) and the cloakroom (19) are also on the level 0. At each level, except for the balcony, there are bathrooms (15) with private cabins for people with disabilities.

5. The synthesis of theory and practice

5.1 Implementation of theoretical positions in practice.

Character and symbolic content

In Section 2, we discussed the political, social and economic conditions that influenced the increasing interest in cultural traditions and as a result, a synthesis of Art Nouveau style. In the struggle for cultural and political independence of Ukraine, Finland and Norway, the architects used traditional motifs to establish their own autonomous unique cultural fields. It was noted that architecture, like other arts, used traditional motifs as a reflection on relevant social demands.

One hundred years later, in the early twenty-first century, the political and economic situation has changed, but the architecture must meet the requirements that society imposes on it now. In other words: changing the architecture according to the changes of society is a tradition.

Ukraine, Finland and Norway entered the twenty-first century independent countries with an outlined unique culture and history. But the modern globalized world poses new challenges relating to the blurring of cultural habitats and significant pressure from international cultural events and trends. Namely, accents are displaced from fighting for a place for their own culture (a century ago) to protect it in modern terms.

Speaking about Ukraine, the issue of protection becomes relevant more than ever after the Russian aggression and occupation of the Crimea in 2014. It is important for us in this analysis, with aspect is that military aggression was preceded by cultural aggression: the years of ideological media propaganda aimed at leveling and impairment of Ukrainian culture and identity. Establishing the historical myth of inferiority of the Ukrainian history, culture and, as a result, the State itself. The creation of a mythological construct of the so-called "Russian world".

That is for Ukraine and the Ukrainian community the issue of the protection of culture becomes extremely relevant. Among the most ancient and widely used traditional

characters in Ukrainian and the Indo-European culture in general the egg is serving: a thin, but strong shell protects the germ of life.

The use of traditional motifs for protection becomes a direct continuation of using of a tradition for fighting centuries ago. Modern architects bind themselves through folk motifs not only with ethnic and cultural traditions, but also with artists of Art Nouveau period in particular.

An Easter egg is taken as the foundational and key image of the construction. The egg is a symbol, inherent in cultural range from Indo-Iranian peoples, Egyptians and ancient Romans to the Modern Europe, symbolizing the birth of life, rebirth, the light and the Sun. With the arrival of Christianity into European culture it has synthesized together with biblical characters, landing as part of the Easter holidays. So, on the one hand, this image is deep-traditional, on the other hand, the uniting for Ukraine and Norway symbol.

At the same time, the Easter egg in Ukraine from pre-Christian times, gained considerable distribution and ornamental variety that is stored in the traditional art till today. Ukrainian Easter egg with its unique ornamentation is characteristic, recognizable and visible symbol that is associated with the Ukrainian traditional art not only in their own cultural area but also abroad. Easter egg is one of the few examples of the living thing, not the invented tradition (according to Hobsbaum's definition) in Ukrainian culture.

Easter egg ornament is selected on two criteria: the symbolism and geometry. The second criterion will be described in detail in the next section.

The symbolism of the chosen eight-pointed star ornament is a synthesis of ancient pagan and later Christian traditions: “when divided into four, a cross is formed, which means four sides of the world. [...] Exploring Easter eggs, the researchers expressed a guess that in ancient times there was an eight-year calendar cycle. In folk mythology, heaven has eight spheres – "clouds": seven of them are blue, and the eighth is red, where the God himself is sitting” (Muzychenko, J., Mischenko, K., 2011)

“The two eight-point stars on the Easter egg – this is the sign of the Sun. In ancient times, the morning star was also associated with the Great Goddess, whose husband is the deity of the sky – the Moon. [...] The morning star was depicted in different ways. It could be five-, six-, seven- or eight-pointed. [...] Octagonal star is often present on Ukrainian embroidery and weaving products” (Muzychenko, J., Mischenko, K., 2011).

Contains oblique cross, direct cross, and left-hand and right-hand swastika. In folk symbolism it is the unchanging character of love.

In general, the octagonal star of *ruzha*, i.e. rose, flower, is the common element in ornament not only in Ukraine but in Europe in general, particularly in Norway. This symbol in the decor of Ukrainian Cultural Center in Norway is also close to the local people and will be organically associated with the traditions.

The cultural center is a multiplex structure, which unites several different functional groups (structure of the Center is described in section 4.2), united by a single distinguished shell which silhouette resembles the shell of egg, decorated with traditional sacral Ukrainian ornaments. This shell is a key form of a building's image, performing not only symbolic but purely utilitarian and economically-driven task.

On the one hand, the symbolic sheath-eggshell brings together different functional components of the cultural center, showing the unity of the cultural heritage, despite the different ways of expression.

As an egg contains the sacred yolk - sun within, a symbol of rebirth and eternal life, so the Center includes cultural institutions, filled with constantly renewed folk tradition, reborn and updated by itself continuously and eternally. The yolk place on the plan of the entrance floor is occupied by a polyfunctional lecture and theater hall, which is the "heart" of the center - its most important part, around which the culture and structure develops

In terms of economic expediency and utilitarian functionality, the creation of a single shell that unites disparate functional groups into a common space is a cutting edge trend in modern construction, allowing you to tackle more complex tasks using the minimum building and financial resources. In other words, it is much easier and

expedient to erect the premises of concert hall with stage box and Scientific Research Department that have fundamentally different technical requirements (laying the communications, the height and shape of the ceiling, insulation requirements, evacuation approaches etc.) separately, and then combine them in one shell, than to try to cram in a rigid grid frame of a single block.



Figure 37. The genesis of the imaginative solution of the cultural center

At the same time, the isolation of internal components provides the architect with more possibilities for the organization of internal spaces, pedestrian flows inside the complex and achieve a more expressive figurative combination of components in the interior of the building.

The shell enables you to create expressive and spacious atrium – the space that brings together all of the components and is protected from external unfavorable circumstances by "the shell". Openings and sidings in the shell are placed in the form of traditional geometric patterns, performing not only the image but also the practical function of running the sun's rays for natural lighting.

According to the concept, the complex should be energy-autonomous and independent as much as possible. As on the Cultural Center Jean-Marie Tjibaou (annexes 1) solar panels and computer-controlled sidings are mounted on the shell, which allows to provide natural ventilation of the complex without additional consume of power due to changes in the flow of air in the daytime and night-time. Sidings' ability to transform allows you to change the geometric pattern of the windows and color / brightness of the elements (using switchable glass and diode lights), thus affecting the symbolic image according to the need (religious festivals, cultural events). Example: a symbol of birth for Christmas, solar characters on the first days of spring, restrained colors on days of mourning etc.

Flowing lines of egg-like shell have to blend into the surrounding natural landscape accordingly to the respectful attitude towards nature, traditional for Nordic countries in general, and Norway in particular. Organically blend into the surrounding landscape, the center in its image emphasizes environmental orientation of the concept, resulting in the maximum use of ecological materials (natural, recycled, fast-recoverable sources, etc.) and "smart" energy-saving technologies.

The complex consists not only of the building of the Center, but also of the surrounding territory, together with the transport access and organized in the landscape green areas that include inscribed in relief green theater, parks (meadows) for traditional folk festivals, the shore of the reservoir, etc. The complex also includes engineering, two parking lots (for staff and visitors), access roads for car transport, etc.

To the complex of the cultural center is proposed to include a small church for 200 people (Annex 4) that I also designed myself as a proposal for the organization of a socio-cultural hub.

5.2 Perspectives of using traditional elements in architecture.

Conceptual ideas of practical projects in the contemporary design.

As it was mentioned in paragraph 2.2, the architecture is primarily utilitarian art. The concept of *beauty* and *aesthetics* in architecture is inextricably linked with functional content and work of the construction.

Examining the experience of Architects of verge of the 19th and 20th centuries in the previous chapters and relying on relevant research of Art Nouveau (including those specified in paragraph 1.2), we can say that a century ago the authors used traditional motifs, forms, shapes and volumes correlation in the composition of structures are not only as decorative elements, but also as constructive techniques. In particular, Krichevsky hexagonal windows in the building of the *Poltava Zemstvo (District Council)* or supporting structure of the roof, which comes from shipbuilding in *Sankt Johannes kirke* in Stavanger and others described in paragraph 3.2.

Experience of modern projects including *Cultural Center Jean-Marie Tjibaou* in New Caledonia, a Cultural center in Quebec or concept of *New Våler Church* in Norway continues this trend and displays examples of the use of traditional images and elements that do not have a direct relation to the architecture, however, have distinct association with the history and customs of people. It is about the use of engineering and technological methods, typical for various spheres of traditional life. For example, in the Cultural center in Quebec or concept of *New Våler Church* they are wooden structures and outlines, also borrowed from the construction technology of traditional boats.

In our view, this approach is the use of traditional techniques as an element of the design, not just finish, is the most promising and progressive in involving traditions in modern architecture.

A direct citation of traditional architecture, typical for Eclecticism and Historicism of the end of the 19th century have been almost run out of its capabilities and was completed before the emergence of Art Nouveau. Actually, as was discussed in the preceding sections, the Art Nouveau style was a response to the crisis that arose in architecture through the ability to meet the new requirements, only the methods of direct citation. New technologies and types of buildings that have no analogues in previous times, demanded from the architects of the synthesis of creative rethinking of the traditional methods.

Therefore, in our view, in the modern architecture we have to continue to use the tradition not as a direct quote, as well as ideas and images that should inspire not only the decor, but also engineering approach.

In my conceptual project of the cultural center of Ukraine in Norway I suggest to use an image of Easter eggs, not only as a symbol, and the decoration, but as an engineering approach. Egg's shell is a self-supporting structure, which unites the inner space of construction on the principle of the Pavilion, and the ornament of an octagonal star is a frame structure. Four arc arches, bifurcating from the bottom, crossing under the corners at 45° create on the outer surface the Easter egg pattern. At the same time, the arched design carries not only decorative, but primarily utilitarian function, in conformity with the Vitruvius formula of architecture: Benefit, strength, beauty.

Ornament, instead of decoration, becomes the foundation of the building, its *backbone*. Like the painting of Easter eggs is the main content, providing the usual egg with sacral meaning and content, so the construction-ornament of building converts it into three-dimensional artifact, a symbol.

In my opinion, the trend of increasing attraction of traditional images and volumes in a functional, constructive schemes of structures rather than direct quoting best conveys the sacred content of the tradition, its idea and content. It is, in my opinion, is the most theoretically grounded and practically feasible, so has great prospects for development. Now we see more and more appropriate examples in modern architecture.

Conclusion

During the research the question of the use of traditional motifs in architecture by architects of Ukraine, Finland and Norway was studied, as a way of fighting for the national self-identification.

After a brief characteristics of historical, political and socio-cultural conditions of the late 19th and early 20th centuries, that formed the artistic field of late Eclecticism and Art Nouveau style, based on studies of specific key projects of architects of Ukraine, Finland and Norway, was confirmed by the basic hypothesis that artists from different countries in similar terms used identical style variations on the basis of traditional motifs.

That is, according to Bourdieu, the architects as agents are acting in terms of the field of art, simultaneously influencing and modifying this field with their creativity. Based on this as well was confirmed hypothesis of the "synthetic" National art nouveau style variations (first of all on the example of the Finnish "Northern Art Nouveau").

This conclusion allows us to talk about the "invented" tradition (Hobsbawm, , 1992) as the basis for subsequent using of folk motifs in architecture.

The results obtained during the theoretical part of the research have been used in the development of conceptual project of the Ukrainian Cultural Center in Norway with the use of folk motifs and traditions. When designing the Center we proceeded with the principles of the use of traditional motifs not only as a decorative element, but above all as part of the design. It was driven by one hand by the question of "aesthetics", that in relation to architecture beyond the scope of category "beauty", because it is not possible to self-determinate it through only the field of art. Obligatory layering of practical conditions through the materiality of the architectural object as artifact make unacceptable a definition "l'art pour l'art" (art for art's sake), that is, the proclamation of its artistic autonomy as a self-destination. On the contrary, the architecture, according to Vitruvius, defines "beauty" through "utility" and "strength" which causes the feature "aesthetics" in architecture compared with other types of arts.

On the other hand, in our opinion, the introduction of a traditional motif into the design of buildings directly has to convey the essence of the tradition. As in the basis of each character and ritual a certain idea or filling lies, surrounded later by orthodox layers upon layers in the form of canons so a rational scheme lies in the middle of the building that is subsequently covered with facades. As with tradition, the researcher should first accept the idea of a sacred order to understand the canons, so architecture creators must first create a frame, then just choose the finishing.

In our project of the cultural Center, the main symbol is Easter egg, where symbolic ornament is a sacral meaning. This ornament, turned into the system of trusses and beams, becomes the constructive scheme of the building. As Easter egg carries the idea of rebirth, protection of the new life under the shell, so the cultural Center keeps the light of culture under protection of the shell of its frame.

Synthesis of theoretical and practical parts of the work that resulted in the appropriate conceptual project I, according to the Nelson's approach – "practice as a method of research", believe, is the main result of the research work carried out.

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Annex 1: An analysis of the actual experience

(On practical examples)



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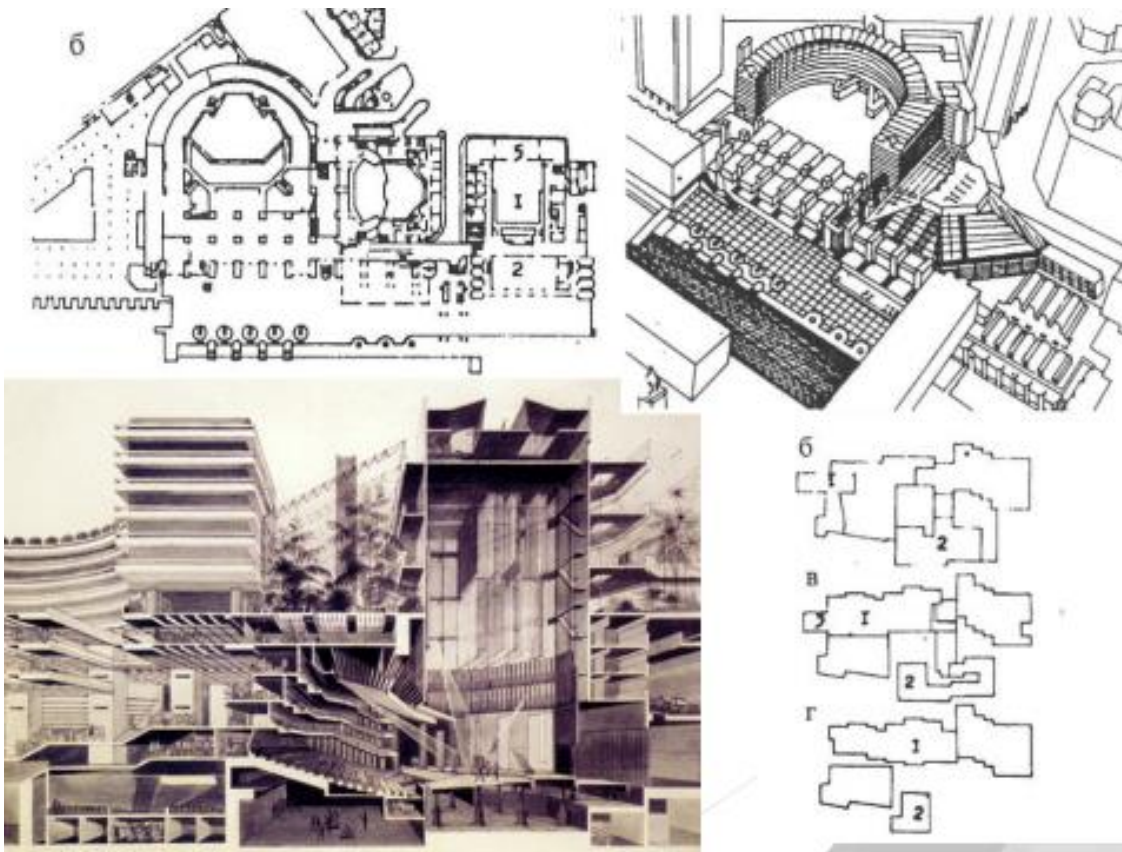


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Figure 41. Georges Pompidou Centre, Paris. France, 1977, Renzo Piano, Richard Rogers



Figure 42. Embarcadero Center, San Francisco. USA, 1971. John Portman. Perspective



Figure 43. Embarcadero Center, San Francisco. USA, 1971. John Portman. Interior of the atrium



Figure 44. Biomuseo. Panama, 2004 Frank Gehry. Main facade

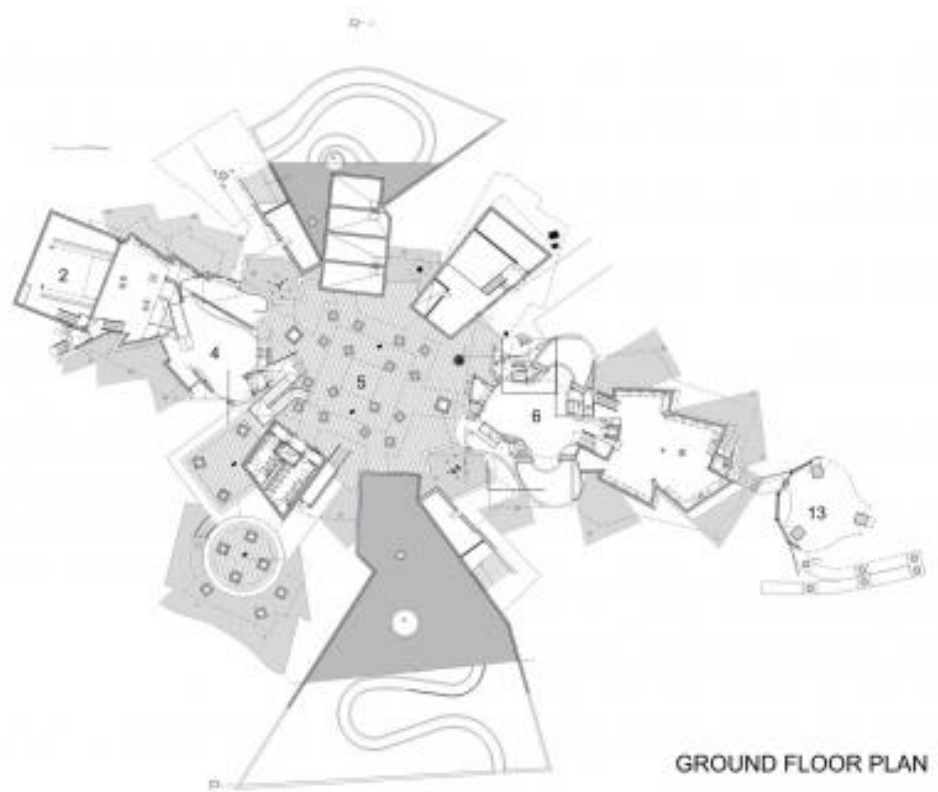


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Figure 46. Experience Music Project. Seattle, USA, 2000, Frank Gehry. Perspective



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Figure 48. Musée des Confluences, Lyon, France, 2014. Coop Himmelb. Main facade



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Figure 50. Cultural center with rock climbing wall, Koshytse, Slovakia, 2010. Atrium Studio. North facade



Figure 51. Cultural center with rock climbing wall, Koshytse, Slovakia, 2010. Atrium Studio. South facade



Figure 52. Museum on the island Tishymo, Tishymo, Japan, 2010. Rue Nishizava, Rei Naito. Facade

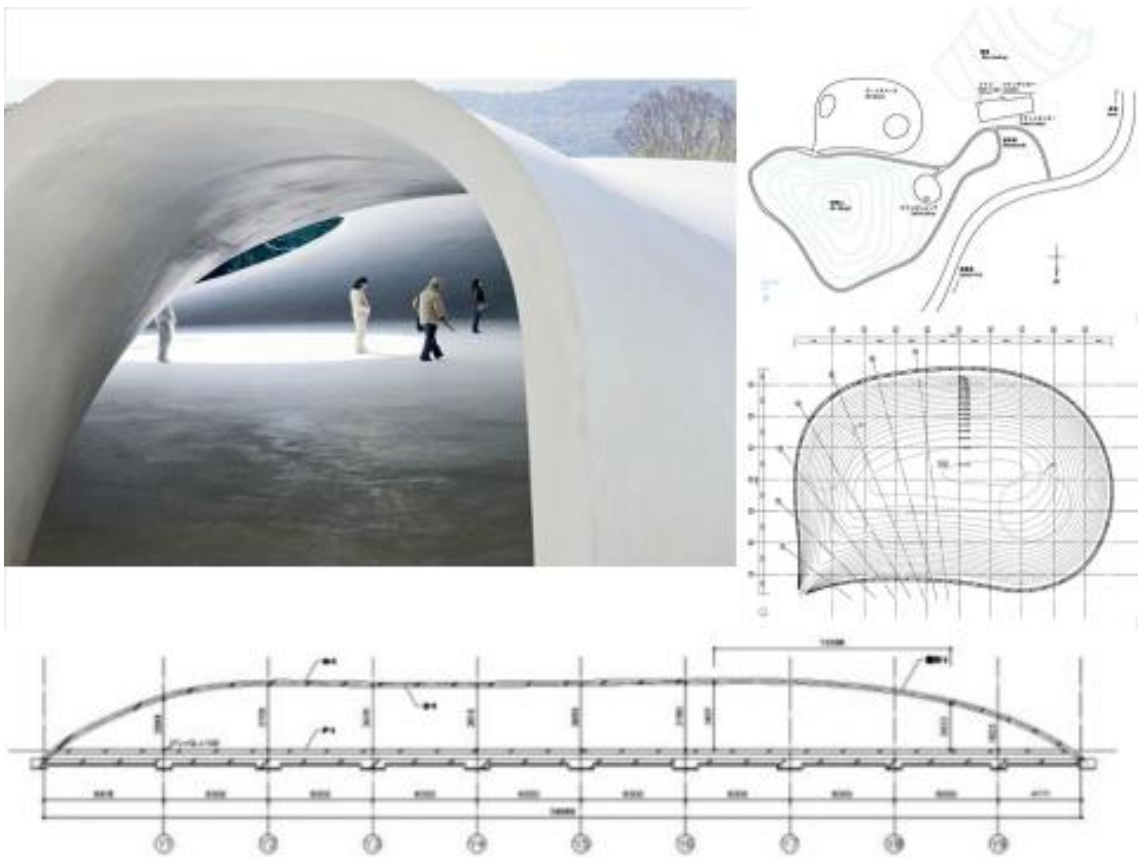


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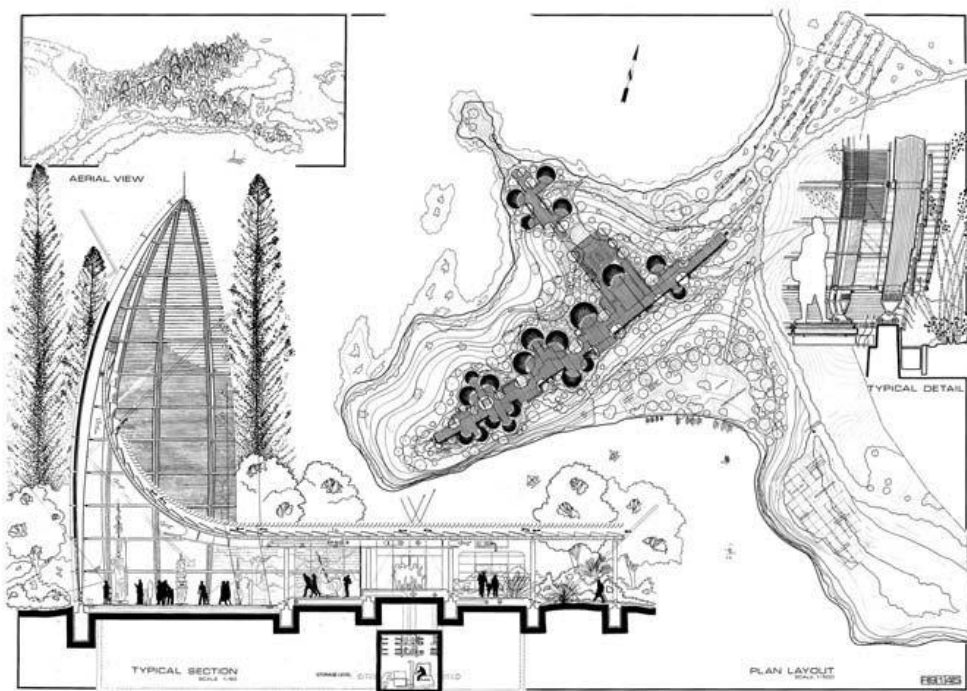


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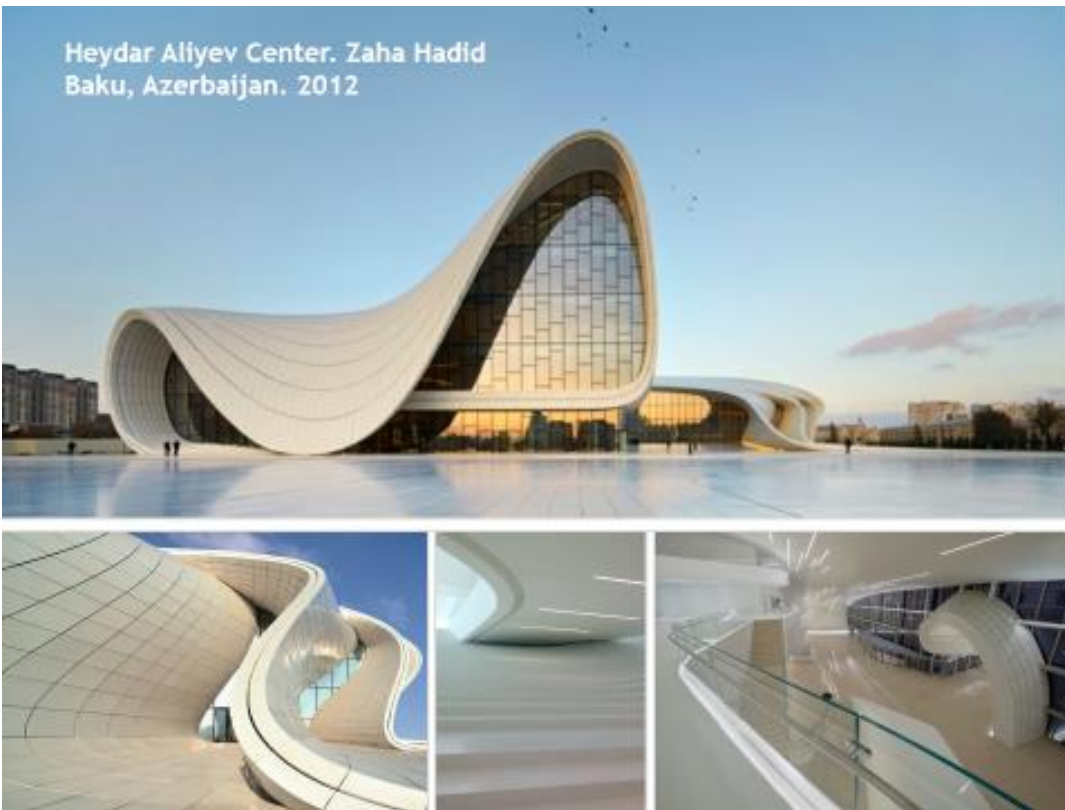


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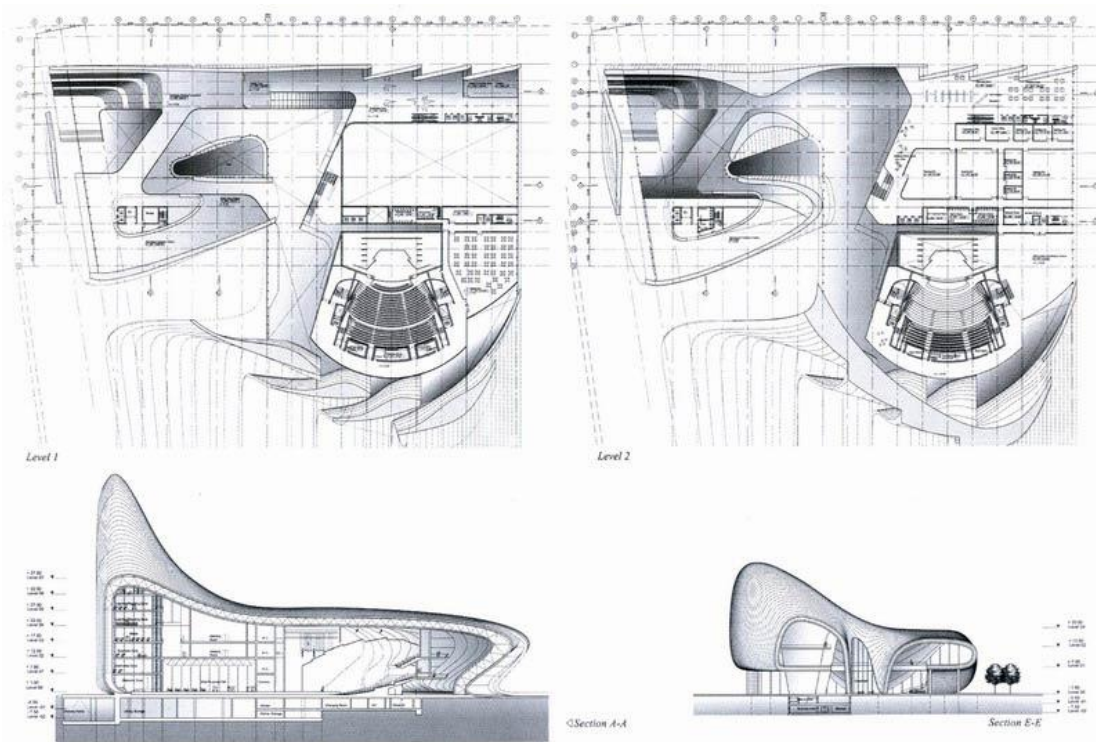


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Figure 60. Oslo Opera House. Oslo, Norway, 2007. Snøhetta. Facade

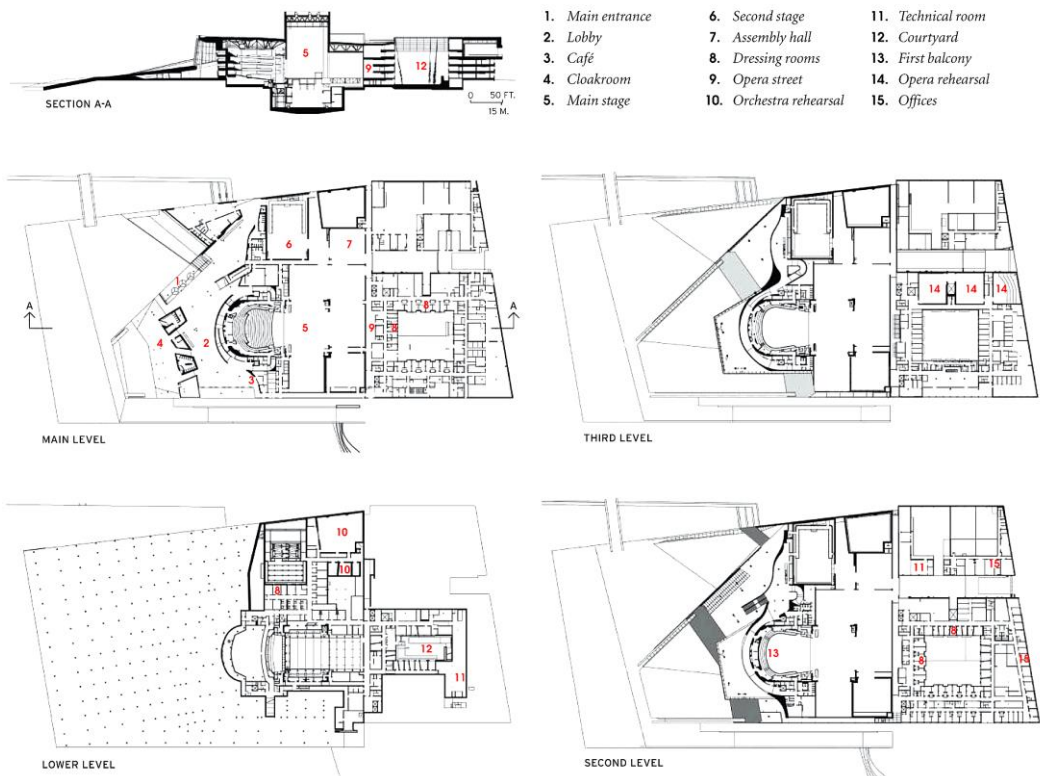


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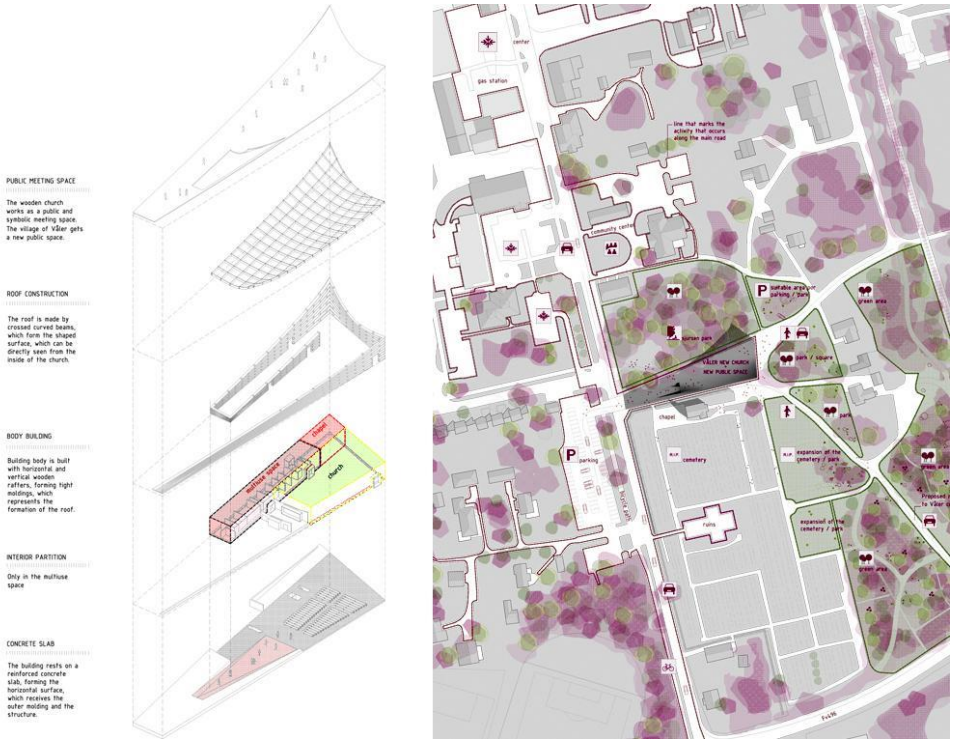


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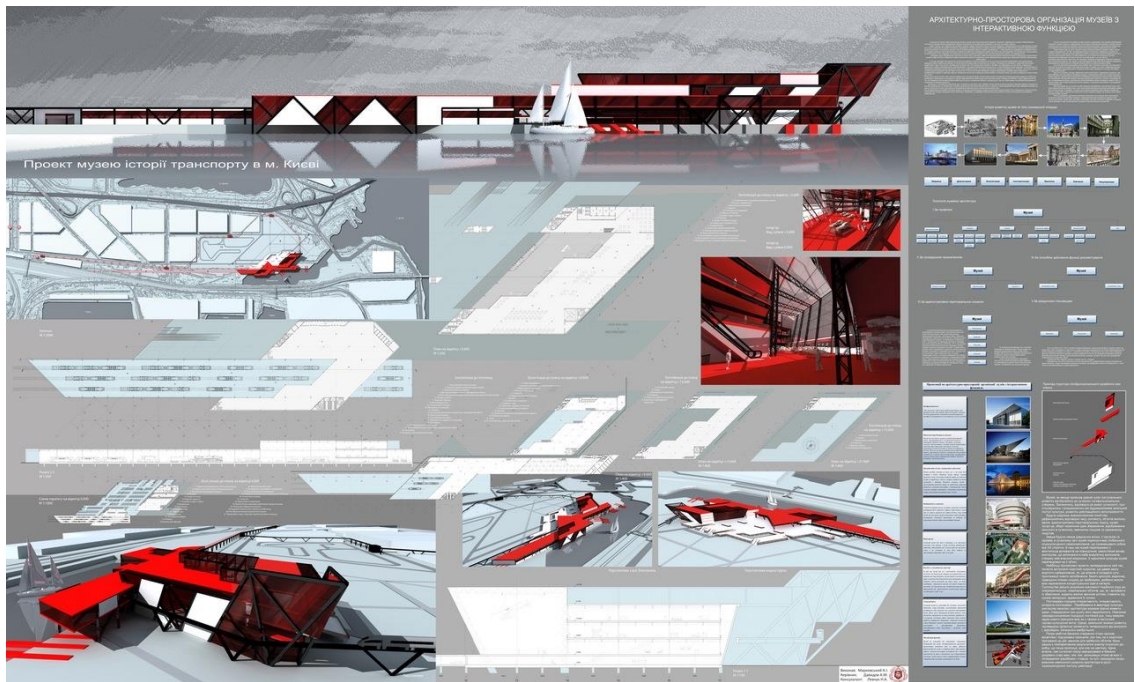


Figure 64. Museum of transport history(concept).Kiev, Ukraine, 2011. Andrii Markovskiy. Project

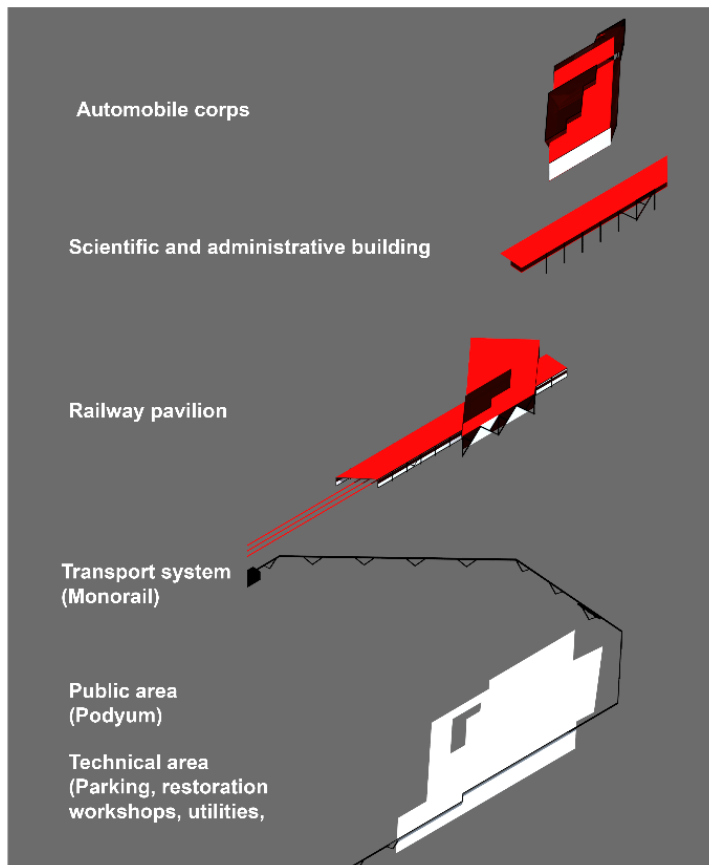


Figure 65. Museum of transport history(concept).Kiev, Ukraine, 2011. Andrii Markovskiy. Structure

Annex 2 Information about the Ukrainian Diaspora in Norway

Data was taken from the official site of the Embassy of Ukraine to the Kingdom of Norway <http://norway.mfa.gov.ua/en>

A. Ukrainian associations in Norway

The Ukrainian Society in Norway, Oslo

The Ukrainian Society in Norway was officially registered on the 9th of October 2004 as a cultural and educational public organization. The Society's mission is to preserve and foster national identity of the Ukrainians in Norway. The Ukrainian Society in Norway has established a Sunday school for children where they can learn Ukrainian language and culture.

Head of the Board of the Ukrainian Society in Norway is Nataliya Ravn-Christensen.

Postal address: 0258 Oslo, Uranienborgveien, 4.

Web-site: www.ukrainsk.no

The Ukrainian Union, Bergen

The Ukrainian Union was established on the 23d of August in Bergen. The Union's mission is to strengthen relations between Ukrainians and Norwegians, preserve national traditions and promote Ukrainian culture in Norway. The Ukrainian Union has also set up a Cultural Center for children offering courses in Ukrainian language, history, traditions and art.

B. Activity

Since 2006 Oslo has Ukrainian Sunday school in the Ukrainian community in Norway.

From 2015 is valid branch of "reservoir".

In 2016 initiated its activities in Ukrainian schools and school m.Stavanher "Ellis" in Oslo.

Annex 3 The etymology of the concept “myth”

Data was taken from: (Lapin I., Matalina E., Sekachev R., Trinity E., Khaibullina A., Yasmin N., 2003)

Myth - (. From the Mythos Greek - the legend - the legend), the story about the gods, spirits, deified heroes and ancestor that emerged in the primitive society. In the early myths intertwined elements of religion, philosophy, science and art. Myths of different nations have similar and recurring themes and motifs. The most typical myths about the origin of the world, the universe (cosmogony myths) and human (anthropogonic myths); about the origin of the sun (solar deity), the moon (lunarnye myths), Star (astral myths); myths about animals; calendar myths, and others. A special place is occupied by the myths about the origin and administration of cultural goods (making fire, the invention of crafts, agriculture), as well as on the establishment of certain social institutions, marriage rules, customs and rituals. For myths characteristically naive humanization of all nature (general personification). In primitive society, the myths - the main way of knowing the world, based on a kind of logic (indivisibility, the identity of subject and object, object and sign, being and its name); feature mythological consciousness - establishing imaginary connections between different phenomena. Elements of mythological thinking persist in modern mass consciousness (eg., Race and class myths, cult leaders, the rituals of mass gatherings and so on. P.). Myths figuratively - false, non-critical, detached from reality, states of consciousness, concepts, ideas.

Annex 4 Concept of Church for 200 places for the Ukrainian Cultural Center in Norway

The project of a small church for 200 people has become a complement to the concept of the cultural center of Ukraine in Norway. And to become a part of the complex and, in the long term, organizing public site, which was discussed in section 4.

Laconic in its form church of the straight lines facade stands a certain contrast with the smooth images of the Center, revealing a different approach to the organization of space and image.



Figure 66. Conceptual project of the church for 200 people. Model



Figure 67. Conceptual project of the church for 200 people. Model



Figure 68. Conceptual project of the church for 200 people. Model

The building consists of two triangular prisms, the larger longitudinal one represents the nave for the faithful (the Earth), and the smaller, but more dynamic vertical, forming the concha and the altar part, is a symbol of heavenly origin.

Smaller volume stops the horizontal movement of the nave and directs it up to God. Difference in altitude between the horizontal and vertical forms allows you to equip a large stained glass window, which directs the light directly onto the altar, crystallizing the idea that "God is light".

The entrance to the Church is made by layering several sharp triangular arches that are reminiscent to the Gothic portals, a modern rethinking of tradition.

The silhouette of the temple resembles the ship that is a very important early Christian symbol (modern temples still retain the character of the ship in the title of their parts – "aisles").

At the same time the ship motif binds the temple with surrounding Norwegian cultural field. In concise silhouette, made of triangles, the images of mountains is also readable. Communication with the surrounding nature is amplified by the Church's materials: facades made of vertical boards, on their lines stone plates of rust are raised: the Church grows out of the ground as the tree.