

**Koveshnikova O.V.,**  
*Kyiv State Institute  
art-crafts and design by the name of Michael Boychuk, Ukraine*

**SOCIETY-CULTURAL AND ARTISTIC  
SPECIFY OF ARCHITECTURAL CREATIVITY OF ANATOLY  
DOBROWOLSKY**

*Abstract. This article discusses the relationship between socio–historical and artistic design techniques specific Ukrainian architect Anatoly Dobrowolsky (1910–1988). The author concludes that the work of two masters in harmony inherent in the creative approach: a commitment to adherence to national traditions, working on architectural detail (design, aesthetic creation) and unconditional adherence to the principle of perfect architectural forms (artistic creation).*

*Keywords: architecture, Anatoly Dobrowolsky, aesthetic activity, artistic activity.*

**Statement of the problem.** Before turning to the issue of the use of Ukrainian architect Anatoly Dobrowolsky (1910-1988) design techniques in the process of architectural design that is in the process of creating architectural form - should focus on clarifying the matter which role (or roles) acts design appointment in architectural design.

According to the established interpretation of architectural science design - a comprehensive creative activities forming the subject environment. "The object of design, - said A. Marder - are industrial products, components and systems of urban, industrial, residential environment, visual information, and so on. The design has a lot to do with architecture, and sometimes coincides with it in house creative activities and ways and means of harmonizing substantive protection. Therefore, the design can be seen as the extension of the principles of architecture in the whole objective world in industrial production "[1, p. 95]. Based on this definition conveniently, try in this article to determine whether it is possible to distinguish in the creation of architectural form design decisions on their own architecture, that will try to answer the question: where work on building functional solution overlaps with the work of plastic art and its addressing. In other words - where architectural forming as a method of architectural creativity faces artistic design as a method of design creativity.

**Analysis of recent research and publications.** In domestic and foreign literature (W. Hlazychev, K. Kantor, M. Khan, S. Rappoport, D. Gvishiani R. Arnheim, L. Ballinher and T. Vroman, etc.). Besides classic design that is associated with designing things different other project activities ("non-design", "total design", etc..), which is often claimed to be the social regulatory mechanisms

inducted organize production and other social relations. These types of designs are often advertised as a means of resolving contradictions "high society of consumption." Because we can not neglect the inclusion of organic design in terms of social life, intertwining his theory with sociological applications. Obviously, the actual design as well as design of things can not be completely comprehended and understood in a relatively narrow range of his artistic and practical problems and requires an analysis of its complex problems in comparison with a wide range of social problems. Referring to this paper design creative architect A. Dobrovolsky, it should be noted that the literature on the topic of design in his work, and offered no corner of the topic is considered first.

**Goals of the Article.** Therefore intend to follow, the way in which the creative activity of A. Dobrowolsky expressed, on the one hand, the social and historical aspects of its own design solutions, on the other - the actual art.

**The main part.** Above should be reminded that "the definition of design as" art "conditional because it is not art and aesthetic activity, which results in no work of art, but the real substantive form, harmonized according to its aesthetic perception and aesthetic evaluation" [1, p. 95]. We are talking about two different areas: the aesthetic and artistic activities in the context of the activities of other architectural work (or set of products) for which it is possible distinction between artistic and aesthetic qualities. Thus, the architectural works of the artistic qualities include architectural techniques to aesthetic - design. Those and others are usually not purely creative, but also experimental in nature.

An experiment in architecture is a scientifically based plan that dictated life, especially the social, historical, cultural, and then the requirements and taste. Innovation in outstanding architectural project always has an experimental character, though it is comprehensively: reflected in the three-dimensional structure of the building, providing the best setting for people convenience, and in images that reflect the specific functional content, and in the progressive structural and technical solution, and is to provide for a reasonable frugality both in design and in construction and operation. It is important that the experiment aimed at thorough research primarily social processes of life, the development of which he made. All creative Dobrovolsky, as can be seen by considering his works, was in the nature of the experiment.

A. Dobrowolsky, like other Soviet architects worked on the planned management and planning of the economy, and because of the nature of his work necessarily had to be subordinated to the general guidance of the then derzhavstva with the requirements of government and party statutes that were associated with the architectural activities and across subjects were legislative in nature. Features of the collective creativity of architects in the Soviet time also always had a certain freedom of creative expression, or provide it in a unique way regulatory restrictions. Usually called beat struck some rigid framework within which only and could manifest itself as a creative person to manage teams of architects, "punch" their creative thinking not only among peers but also among managers. On the one hand, it defended the architect of the "absurdity" of architectural fantasies, on the other, forced to look for solutions that would not conflict with the general

ideological imperatives of the state. Other required the architect and creativity and to some extent shaped the principles of architectural work. And the right to experiments architects no one could deny.

If Dobrowolsky was aimed at experimentation - so, in fact, his work and began to software architecture and in particular for Ukraine Kyiv - this approach and professional "mood", had to answer the stylistic preferences of different times of the Soviet era (default period: 1917-1932 , 1932-1955, 1955-1991 years), in one way or another encouraging the architect to adapt their views on architectural creativity and the means of architectural form in its organizational and spatial (functional) and artistic qualities with the general ideological vectors of time.

On the other hand, "architecture is a product of society, to some extent a product of culture. It provides the means for its goal of society - the comprehensive development of the individual to the extent that creates favorable prerequisites needed space for people's lives, stimulate vital processes, thereby helping to shape the way of life "[2, p. 16]. It is clear that the potency of humanistic art design, inherent possibilities of harmonizing human relations of the objective world can be practically implemented only on the tracks removing the contradiction between form and content of the object that is created as a result of the works of the architect, who often acts exactly like a designer .

The publication Dobrowolsky, which he tried to apply for a doctoral degree in architecture in 1963 "Artistic and scientific activities: Copyright Materials" in "Short autobiographical data," says specifically that he worked in the mid-1930s in the first architectural studio Kyiv City Council on Design of structures of water-sports complex Truhanovom island project water sports station Company "temp" and a summer restaurant on the slopes of the Dnieper, and taking part in competitions for projects of private houses for the village and club for 300 people ( has been implemented in the village. Lesko Cherkasy region), the architect was an attempt "to implement the characteristics of architecture Ukraine: white tone walls with window openings free-standing, large roof hangs open structures, some coloring elements and pictorial composition volumes buildings" [3 , p. 4-5]. If an apartment building on the corner of Reitarska and Zolotovorotsky (1935) - first executed works to master - there are features of constructivism, "forbidden" Government Resolution 1932 that allegedly fixed the pursuit of European views on the development of architectural form housing 1930 - club in the village. Lesko (1941) Dobrowolsky first consciously pays tribute to Ukrainian motives, using widely popular decorative patterns, bright color decorating posts "carpet" in general white-wall the interior.

This approach demonstrates not only that the author boldly goes against first time, but that the ideological restrictions cause it needed framework to a new way to play the national tradition of architectural form. Even more its national guidelines reflected in projects kindergarten for 40 children (1939), 25 nursery children (1941), competitive projects of private houses for the village (1940, 1945) and others. But the original architect architectural triumph were typical houses series 302 (1948-1951) that were built in many cities of Ukraine and the Federal Republic (eg, Sc. Village "New Darnitsya"). It should be noted that the

architectural decoration of facades, seemingly very modest (Ukrainian tactful Stucco ornaments in setting input groups and gables crowning staircase), it was done in the days of struggle against "cosmopolitanism Bezrodna" and "Ukrainian bourgeois nationalism" (1949 - 1950). It should also be noted that the work on these works coincided with the work of the Family Mansion Dobrowolsky General M. Vatutin Street. Artem (1948) and the design of buildings Khreschatyk (1950-1954) a significant authors.

Looking at these works, we can conclude that the master sought by any ideological conditions without compromising their beliefs, artistic experiment on the development of architectural details, directing their design decisions towards national traditions, and - on the other - to fully meet the functional component architectural form. In other words, Dobrowolsky more engaged in aesthetic activity than fiction, as it is in aesthetic activities realized his aesthetic attitude to the objective world and settling primarily aesthetic needs of people - that human needs in harmony of the world and their own lives, the need for fine, interest human aesthetic values [1, p. 318]. Aesthetic needs "within the scope of man's spiritual needs, although initially formed in its material and practice." They "do not have an explicit form, as manifested in a generalized desire to avoid the discomfort and the esthetic get aesthetic pleasure" [1, p. 230].

These projects and facilities Dobrowolsky belonging to the second stage of Soviet architecture of Ukraine formed him as a master above all aesthetic activity, not least evidenced by his constant desire to use "respectful of people" part that would be the perfect addition to addressing the function of a not necessarily 'necessarily representative (administrative, exponential) structures added architectural form of fine aesthetic sense, which was designed to comply with national traditions of creating buildings.

After 1955, after the destruction of so-called. "Excesses in architecture," ie not struggle with artistic architectural form, and its aesthetics, Dobrowolsky, designing a hotel "Moscow" on the then pl. Kalinin (1959-1961, now hotel "Ukraine" on Independence Square), the station hall underground and above ground metro station lobby and restaurant "Khreschatyk" (1960), Surface lobby metro station "factory" Bolshevik "" (1963), the terminal "Borispol "(1965), a cinema "Ukraine "(1964) and House of the Artist (1978) - as in previous times, regardless of the frames that were put ideology continues to work on developing the aesthetic side of these structures. In particular, since the master commented colored tiles in a decorative solution to some of these buildings, "This color and bright colors characteristic of folk art and Ukraine can be applied in different ways to other sites. Released wall is practical, cheaper than marble and other precious materials "[3, p. 14]. With regard to the metro station "factory" Bolshevik "" Dobrowolsky stresses that "the authors of the project before the task was to decide the architecture of the station in the national character and at the same time reflect the themes in relation to its subject matter" [3, p. 16]. In other words, we can see that within the permitted master applied any tricks that would meet the construction time and place of its construction, and in this, not least architectural turns its originality.

Objects created in Kiev Alexander Dobrowolsky, still belong to the sign to Kyiv, and this - in turn - a testament to their correct aiming at one time "the future" in nature. [4]

**Conclusions.** Traced in which the way in the creative activity of A. Dobrowolsky expression, on the one hand, the social and historical aspects of its own design decisions (ie, aesthetic) on the other - in fact art, it should be stressed that the whole creation of this well-known Ukrainian architect characteristic two main aspects. Both of these aspects cross all creation wizard during his active architectural activity: the first building in 1935 to the latest 1978 (after Dobrowolsky its attention on teaching architectural design in KSAI / NAAA). The first aspect is related to the dominance of the creative method wizard aesthetic creativity, which had assured aspirations to national traditions and their modern interpretation through various design decisions. In this sense, the social and cultural significance of his work cannot be overstated. The second aspect is related to the desire to create such a sophisticated architectural works that artistic side providing architectural form of three-dimensional, and hence the functional properties not enter into resonance with their aesthetic qualities, but on the contrary - they complement each other harmoniously. If you stand on the point of view expressed in this article cannot agree with the fact that A. Dobrowolsky as an architect was more a designer than an artist.

**Prospects for future research** related to heritage explanation A. Dobrowolsky the further development of Ukrainian architecture and design.

### Literature

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### Аннотация

*Ковешнікова О. В. **Общественно–культурная и художественная специфика архитектурного творчества Анатолия Добровольського.** В статье рассматривается соотношение между общественно–культурной и художественной спецификой дизайнерских приемов украинского архитектора Анатолия Добровольського (1910–1988). Автор приходит к выводу, что творчеству мастера присущи два гармонично сочетающихся*

*творческих подхода: стремление к приверженности национальным традициями в работе над архитектурной деталью (дизайн, эстетическое творчество) и безоговорочное соблюдение принципа создания совершенных архитектурных форм (художественное творчество).*

*Ключевые слова: архитектура, Анатолий Добровольский, эстетическая деятельность, художественная деятельность.*

#### Анотація

***Ковешникова О. В. Суспільно -культурна і художня специфіка архітектурної творчості Анатолія Добровольського. У статті розглядається співвідношення між суспільно -культурної та художньої специфікою дизайнерських прийомів українського архітектора Анатолія Добровольського ( 1910-1988 ) . Автор доходить висновку , що творчості майстра притаманні два гармонійно поєднаних творчих підходу : прагнення до тяги до національних традиціями в роботі над архітектурною деталлю (дизайн , естетична творчість ) і беззастережне дотримання принципу створення досконалих архітектурних форм ( художня творчість ) .***

*Ключові слова: архітектура , Анатолій Добровольський , естетична діяльність , художня діяльність .*