

DIALECTICS OF NATIONAL AND INTERNATIONAL WORKS OF ALVAR AALTO IN

Abstract. In today's environment of increased globalization trends and unifying cultural development around the relevant issue is the dialectical unity of national and international. The works of Alvar Aalto considered practical implementation to match national and international architecture.

Keywords: Architecture, globalization, international style, socio-cultural factors.

Statement of the problem. Dialectics of national and international architecture reflects itself in the global trend of social development, political and economic changes that affect the development of the society. Therefore, the problem of unity or otherwise neprymyrymosti presented two trends are particularly relevant at this stage of architecture.

Analysis of recent research and publications. Research dialectics of the matter was begun by Walter Gropius, who in 1910, when they create art based on a single so-called "universal homebuilding company" at the same time urged to respect the traditions of [4, p.216]. He later came to believe that "there is no such thing -" international style "if you do not have in mind some general technological advances of our time ..." [4, p.76].

German researcher 1950s Siegfried Hidion asserted that "the style and direction of 20s architecture determined by three prominent projects: Bauhaus V. Hropiusa (1926), Palace of the League of Le Corbusier (1927) and tuberculosis sanatorium in Paymio Alvar Aalto (1929-1933) "[1, S.205]. A. Aalto believed that the outcome of architectural creativity "... combines the national and international, and thus meets the modern world in which these concepts are hardly separable from one another" [1, p.51].

The issue of national and international architecture actively studied by Soviet scientists, such as Ikonnikov A.V. Yaralov Y.S. According to the opinion Ikonnikov AV national artistic traditions will always be relevant: "... in spite of pressure cosmopolitan and conformist tendencies in the capitalist world there are new national architectural schools that are gaining wide international prestige" [5, p.5].

Forming the purposes of Article: define the concept of national and international architecture and analyze national and international conflict in close dialectical unity. Expand the example works Alvar Aalto practical importance of the dialectic of these two concepts in architecture.

The main part. In modern society there is a problem of the dialectical unity of national and international architecture, because there are two opposing trends in world culture: awareness of their national identity, and on the other, on the contrary - the world trend of globalization of society. Evident exacerbation of the problem of binary concepts on the basis of global economic issues and policies, not only in the social sphere, but also in the arts.

Vividly identify this problem is in architecture, as it can help to generate the most complete picture of the world, as the architecture reflects a evolution of the society. Therefore, the dialectic of national and international most fully revealed in this art form associated with all people, regardless of their social and cultural differences.

For further consideration of the dialectic of these concepts to clarify their meaning. National architecture shaped by the combination of different factors (history, geography, natural - climatic, etc.). It is formed over the centuries, undergoing deformation, variations and influences. National architecture developed not only in the context of regional and local connections, but in the context of global trends. National also includes originality, uniqueness and peculiarity of the culture of a country. This phenomenon is organic, formed by centuries-old connections, it is not superficial, but is under a deep financial and spiritual foundation. At some point of the country's national characteristics should be sought not only in the historical past, but also that distinguishes this culture from the culture of other nations in particular take time.

At present, an international architecture - it's common principles, forms and techniques that throughout its evolution crystallized in conventional single and separate rules. They are commonly reveal and express the world view of the individual, without limiting its national identity.

The term "international" coined in 1931 director of the New York Museum of Modern Art, Alfred Bard, who used it in the name of the directory "International Style: Architecture after 1922" [2, s.477]. These terms are collective efforts of many architects in the use of new materials and technologies.

Contrasting his art academic tradition, the master of the twentieth century looking for methods of destruction excessive disruptive decor, promoted the introduction of regularity rather than symmetry, the expression of volume rather than mass, open interior space. In their opinion, the form must come from the office, the house had become a "machine for living". The shape and appearance of the buildings started to express the possibilities of materials and construction techniques, the most popular materials were concrete, steel and glass.

Later, in the second half of the twentieth century already evident criticism of this style for its uniformity and simplicity, there is a gradual return to the national characteristics and distinctive regional features. However, the trends of style was not completely stopped and was only a temporary phase of stagnation. International style firmly cemented its position in the global market, developing with the times and the

first picking up the general laws of the main needs of the customer. International style crystallized as an independent trend in the development of architecture and design, which acquires a mass distribution that falls into a phase of stagnation.

Today, there are different views on national coexistence those international architecture. Shareware can be divided into three groups: the diametrical opposite and constant confrontation of national and international, national consideration only as a step towards an international, dialectical unity of national and international and permanent coexistence.

Although between international and national, and there is some resistance, this resistance is a logical step in the evolution of world culture. It is also difficult to talk about national only as a stage on the road to international, at least from the position that these concepts are different layers of culture. After integration process incorporates elements of national, but it does not kill them, they coexist harmoniously together.

When considering important to note that the history of world culture showed that the zone peculiarities of certain ethnic groups did not lead to the destruction of the national characteristics of individual nations. This does not happen today, because the typical national characteristics develop within a comprehensive stylistic unity.

Internationalization is the process of organic, it is a reaction to the changes taking place in society. Effects of functional processes of residential and public buildings is influenced primarily socio-economic change, which in turn leads to a gradual change in the psychology of people, in a logical chain affect the perception of the main features of the architecture, which is also reflected in the local connections that flow in national characteristics. That process of integration is the process of logical cause produces a result: social and economic change - a change of housing - impact on the psychology of the population - the perception of architecture - the impact of national characteristics.

The issue of national and international architecture is also difficult to clearly measure in view of the fact that the bearer of this controversy is the man. Therefore, when considering this question we cannot exclude the human factor. After all, keep in mind that at birth each architect undergoes local regional influence, later moving world it is influenced by international factors. As a result, at the interchange between the carrier and influences shaped the architectural outlook of the creator. On the dialectic of the individual and the unity and follows the issue of national and international heterogeneity.

In 1967 the magazine «Arkkitehti» was published polemical article "national and international" eminent Finnish architect Alvar Aalto in which he expressed the following opinion: "Architecture is effectively connected with a local in the sense that always tied to ground , and it is particularly significant not so much national as local in nature, although it can get and international echo that causes it generated forms. Ultimately, any starting point and ultimate goal - a combination of two bases, and which achieves a balanced result that exist in today's world where it is impossible

to carry out the real differences between the concepts of international and national "[6, p.391].

Alvar Aalto was one of the brightest representatives of the architecture of the twentieth century, which successfully combined his work in local and international influence. Unlike his contemporaries Aalto has not lost its own uncompromising in his work was a rebirth of ideas on the basis of functional internationalism local national colors. After all, originality and value Alvar Aalto's architecture - is primarily the result of skilful combination of artistic language Finnish traditions with the then rationalism. Already in his first projects Aalto combination abstraction and functional severity modern language with the concept of "organic architecture." It draws attention not only to the development of new designs, but also keen on the idea of improving the living conditions in the house. Attention to the latter problem manifested not only in the thoughtful use of light, natural materials and colors, but also in an attempt to achieve a harmonious connection with the landscape.

Architect Projects implemented in eight European countries and in the United States and Iraq, but most of them are located in the homeland of the author - in Finland, which results in their specific local character.

In his early projects: your club and theatre Jyväskylä 1924, the premises of the newspaper in Turku in 1929, Alvar working in an international style: white walls and symmetrically placed windows. However, in 1927, the design Vyborg municipal library in his work you can see the transition to their own creative style, based on the combinatorics of local and international. The architect used the traditional Finnish material - wood, it was built with the ceiling of the library, which has a wave-like shape.

Most practical embodiment of a combination of national and international in the work of Aalto Mayrea villa is built over the 1938-1939 biennium Aalto combines technical achievements of international modernism with local traditions: white rectangular volumes combined with wooden structures and stone, wood as the most frequently used in the internal space of the house - wall coverings, supporting pillars, large glass windows enhance the interaction with the interior environment. L-shaped plan separates small courtyard with a pool and give him a chamber. The exterior facade of the building looks like a parade. This plan was not accidental, it goes back to the traditional Finnish farm, because given the climate of the area, courtyard maximally protected from cold winds.

Aalto always take into account the natural features of Finland, one of the country's wealth which was lakes, so he often used the image of the waves in his work as an architect and interior designer, even the author's name means "flowing", "fluid". Also Aalto harmoniously combined for extended functionalism materials - glass and concrete with traditional Finnish - wood, stone, brick. From the strict geometry of functionalism, he moved to the flexibility and freedom in architectural and spatial composition that harmoniously coexisted with the outer space environment.

Of the outstanding architects of the twentieth century. Alvar Aalto prove a thesis on the possibility of harmonious co-existence of opposing concepts such as national and international architecture.

Conclusions. In the twentieth century. in terms of strengthening trends of globalization and unification of cultural development around the internationalization developed on the basis of existing national traditions, incorporating the most relevant and sustainable features.

Remains topical relationship of ethnic and national considering historical heritage in the context of inter-ethnic communication links. Presented two trends in architecture though are diametrically opposed, but basically, over the centuries, developed in close dialectical unity, so they should not pull apart.

Practical implementation to match national and international studies took place in Alvar Aalto. It is used in the projects, local traditions, moving in the context of international development, topical at the time trends of functionalism.

Prospects for further research. Studies dialectics of national and international in relation to social, political and cultural factors in the historical context does not lose its relevance due to projected trends of further development "international" art.

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Аннотация

Привольнева С.А., Стрижавская Ю.А. Дialeктика национального и интернационального в творчестве Алвара Аалто. В современных условиях усиления тенденций глобализации и унификации культурного развития различных стран актуальным остается вопрос диалектического единства национального и интернационального. На примере творчества Алвара Аалто

рассмотрен вопрос практического воплощения возможности сочетания национального и интернационального в архитектуре.

Ключевые слова: архитектура, глобализация, интернациональный стиль, социокультурные факторы.

Анотація

***Привольнева С.А., Стрижавська Ю.А. Діалектика національного та інтернаціонального у творчості Алвара Аалто.** У сучасних умовах посилення тенденцій глобалізації та уніфікації культурного розвитку різних країн актуальним залишається питання діалектичної єдності національного і інтернаціонального. На прикладі творчості Алвара Аалто розглянуто питання практичного втілення можливості поєднання національного та інтернаціонального в архітектурі.*

Ключові слова: архітектура, глобалізація, інтернаціональний стиль, соціокультурні фактори.