

The Concept of Style and It's Theoretical Problems

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Abstract— This article presents various ideas related to the concept of style and explains the meaning of the concept of style.

Keywords— Concept of style, history of style concept, content of style concept, criterion of style concept, category.

I. INTRODUCTION

When it comes to the social sphere, or in the literature on art history, and in particular on the history and theory of architecture, the word "style" is often used. The concept of the word "style" is widely used to distinguish the elements that make up a system of a particular creative field. We try to analyze and define the views surrounding this concept, which has penetrated so widely into our social life. It seems expedient to begin to shed light on the concept of style from its beginning. The word "style" came from ancient Greek philology, and metal or bone sticks presumed to write on a special writing boards are called by the same name ("stylos"). From Greek to Latin it became "stylus" ("stylus") and began to express a way of expressing an idea [1, p.82]. The founder of the science of art, I.I. Winkelman was the first who introduced the word into art history. In his "History of Ancient Art", published in 1763, he tried to create a model for the study of art history using the category of "style." Since then, 260 years later, knowledge about style has increased, and as a result, style has begun to be viewed as an important artistic and aesthetic category. Since then, architectural forms of a particular period have been identified using stylistic criteria.

II. DIFFERENT VIEWS ON THE CONCEPT OF STYLE

However, we encounter many ambiguities when it comes to give a clear definition of the concept of style. It is also emphasized by the famous art historian, academician V.V. Vinogradov's words: "In the fields of art, literature and linguistics, it is difficult to find an unstable and subjectively vague term with many meaningful and contradictory ideas, such as the term style and the concept of style" [2, p.7]. B.R. Vipper's words in this regard can be quoted: "Style is an objective view of art" - "it is a complex, diversified and wide concept" [3, p.5]. Indeed, views on the concept of style are very dissimilar, and there are many contradicting opinions about its existence, content and essence. In the late nineteenth and early twentieth centuries, the concept of style became one of the main categories of architecture. The new movement, called Jugendstil in Germany and Art Nouveau in other European countries, was one of the most advanced in the theory and practice of architecture, and even promoted contemporary art in the Netherlands at the time called the movement De

Stile. However, from the 1920s onwards, modern European architects began to deny the notion of style: Walter Gropius, with his words, "We tried to find a new way, not style," led to a change in the positive attitudes of many young architects at the time. [4, p.143]; moreover, today the beginner of functionalism Le Corbusier's says these words "Style is a lie" [5, p.10], "Architecture has nothing in common with different styles" [6, p.237], caused the style as a symbol of eclecticism. These words were a judgment on the long-standing dominance of the concept of style in architectural theory and history. Our research has shown that some modern architects today have a negative view of the concept of style: "I can say to those who deny me that I am - without style - an eclectic architect, because the buildings which I build are diverse. In fact, I always start from scratch, I always look for a clear answer to every given task, and for me, each building must be unique ..." Jean Nouvel expressed his views on style [7, p. 254].

"The problem of modern architecture is not a question of the style of curved or simple surfaces, but of their synthesis," said Hans Hollein, who also expressed his g. Furthermore, today the architects who make up the architectural elite have expressed denials about style, which I list below:

Dominique Perrault "I am not interested in style, I am interested in the experience of creating environments" [9, p.34];

Antonio Citterio (Antonio Citterio) I do not look at my work in terms of "style". Each project must be unique - the building can not "work" in the same way in Milan, as well as Moscow [9, p. 170];

David Chipperfield "I don't think I have my own style, I'm not interested in complicated things, more important to me is the typology of objects and how they "work" [9, p.188];

Rafael Vinoly "The architect does not have to serve the "style", it does not matter whether you build in Africa or in Sweden, a good project is expected everywhere. If it is approached to our profession better, if they think deeply about each project, they will not be able to duplicate each other" [9, p.157];

Willian Alsop "Style is an illogical category in modern architecture where anything can happen in general" [9, p.202];

Peter Zumthor "I'm not copying anything, I'm not repeating anything - I'm working on it now. It's not a style, without any hesitation it's not style. It's about exploring the

universe and creating your own things by yourself. Creating things for today”[10, p.138];

N.V. Lyzlov said, “Style is either for critics or for epigons. It is a method of classification, not creation”[11];

Peter Eisenman (Peter Eisenman) “Like other architects, I don’t have a single basic idea. For instance, Richard Meyer builds his buildings the same method no matter where they are located. My works are logical and they are based on a certain logic. So I can’t build the same building in Santiago, Berlin and Phoenix, Arizona. That’s why, I don’t have style. The buildings of Frank Gehry and Michael Graves look similar. And mine is not”[12];

Rem Koolhaas I feel both inside and outside the architectural “dictionary” at the same time. Our company OMA also participated in the creation of this dictionary. That’s why, we always try to get out of it. Sometimes, in order to get out of the “dictionary” or style, it is necessary to take it to the point of irrationality”[13, p. 116-117];

Odile Decq “I always look at my projects as a new adventure, a new history, and therefore I don’t think they fit any style” [14];

Bjarke Ingels said: “Rem Koolhaas was an important discovery for me. He taught me not only to design beautiful buildings, but also to use architecture in political, social processes, to express different forms independently. For him, the main thing in architecture is not aesthetics. It is judged by the idea, not the architectural style”[15].

After these reflections, these questions will arise: is not style losing its importance as an important category of art and architecture ?, Is the concept of style necessary or not? It can be answered to this question like this: the concept of style remains an important criterion in the analysis of architectural objects. It is good that some architects strive for originality, but the idea that the creature “I” is outside the concept of style leads to confusion in defining the principles of architectural development, so it is very important to use the concept of style in the study of modern architecture. “There might not be no stylistics in art,” said Haus. Brexiter interprets it differently. According to his opinion, art cannot exist without style, because art creates a “lifestyle” rather than a “protocol of life”. He notes, “If we study the work of Dutch artists who call themselves realists, it becomes clear that their style is the style of their contemporaries. They took it all from life”[16, p.238].

On the importance of the concept of style in art, journalist E. Barabash also said: “The presence of style in works of art today is very relevant, without it there can be chaos in art” [17].

It can also be given A.G. Rappaport’s views on the role of style in modern architecture. “Traditions without style are meaningless. Over time, in the endless world of art, images lose their original appearance and this leads to chaos. The elimination of such disorder depends on the existence of common directions. Style once served as such a direction. The experience of modern architecture has shown that without style, not only the category of “architectural form” but also the concept of beauty loses its significance. There is no form or beauty without style.”[18]. S.P. Zavarixin also agreed with these points. “Unlike the hero of the fairy tale, today’s authors,

more clearly, creators, have not three but thirty-three paths, from which one can either walk forward to the radiant peak of technological progress or crawl backwards and, in general, go to any creative destination. Architecture, devoid of a single stylistic direction, begins to grow in various forms on the basis of the principle of “writing as it is heard.”

It is clear that the analysis of modern architecture, the determination of its development paths, cannot be done without style. Style is the core that connects all the elements that make up an architecture. According T.Yu. to Bystrova, style embodies the “heart of culture” which is impossible and understandable in artificial creation [20, pages 246-247].

III. THE CONTENT OF THE CONCEPT OF CTIL

To understand the essence of style, we pay attention to the definition in the encyclopedic dictionary of the former Soviet Union: “Style is a system of images, a means of artistic expression, a unity of creative methods aimed at the realization of a single idea” [21, p. 1269]. Well-known scientist R.S. Mukimov described style as follows: “Architectural style is an artistic category that accumulates in the course of a certain historical development and distinguishes the culture of one historical period from another, expressing the integrity of compositional methods, architectural forms” [22, p. 6].

Gathering all the ideas about style, scientists have given the following complex and weighty definition: Style is the artistic structure of a work felt by the senses, its original model (“heart”, content, source of style - the artist’s impressions of life and incomprehensible directions) is the principle of revealing all aspects of the work of art (internal structure, external expression of the content and historical originality) on the basis of”[23, p.226].

IV. CONCLUSION

No matter how contradictory the ideas about the concept of style may be, it remains a complex category that helps to analyze the socio-economic life of a certain period, the art of reflecting people’s thinking, and architecture in particular. It is possible to analyze the extent to which the content of art forms is expressed through stylistic criteria. So, as art develops and evolves, the definition of the concept of style also changes and improves accordingly.

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