

International Recognition of Art Nouveau and its Subconscious Creative Communication

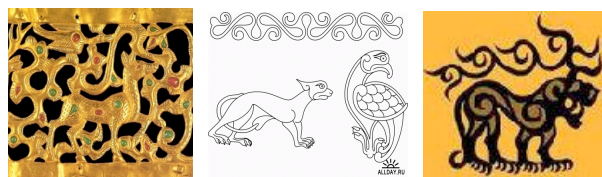
Leila Rakhimjanova, PhD in Architecture
TOO "EcoLife Kazakhstan"
Almaty, Kazakhstan
lr-design@yandex.ru

Susan Vaidya, Architect
TEAM Consultants
Kathmandu, Nepal
susan_vaidya@yahoo.com

In contemporary art Asian countries quickly responded to the influence of Art Nouveau because its beauty instantly captivated and corresponded to their traditional canons. People of central and eastern Asia soon discovered this profound connection and the opportunity to revive their past to a new modern level of Art Nouveau.



We can see a lot of modern art using plastic in lines, forms, and compositional techniques from masters of Art Nouveau. The ancient art of the Scythians and Amazonians period of Eurasian steppes inspired many contemporary artists like Boris Indrikov, Aya Bapani etc. to create their work in the style of Art Nouveau. It was one of the main reasons for its international recognition for its omnipresence at super conscious level of all beings; thereby uniting the creativity of the West and the East.



Only a genius has the ability to see the hidden harmony and beauty in things and is endowed with the gift to express them in his work. Theory of universality argues that the distinctive and essential feature of genius is its universality; William Blake expressed the essence of the universal philosophy of life in words—"in one moment to see eternity".

Often the influence of significant art happens at invisible level, which can be seen in color drawings of the 10 years Rustem Rakhimzhan, when he didn't know about Art Nouveau. At the time, his graphic works had already merged with knowledge of Art Nouveau such as Beardsley's graphic and Klimt's hands.



Looking at his early drawings, one could wonder how he skillfully mastered the techniques of asymmetric compositions when he was just a child and rest of people became familiar through college study only. It was, in fact, a clear illustration that our creative processes operate through Universe. There is a general direction and the Universe guides as to whom and how much knowledge to provide, although everyone already possesses the knowledge, developed by mankind. However, its invisibility and intangibility restrict it from easy access by

human as only about 10 % of one's brain is used in the process.

Ancient eastern techniques and modern psychological trainings have made the process more relevant, allowing one go to these values; however, their knowledge is still inferior of true geniuses. According to some modern theories of super sensual perception, the genius possesses unique ability "to be connected" to an information field, to "noosphere" - a special cover of concepts and ideas which surrounds the earth. But we conceive more profound connection, because all spaces of Universe is sensitive and reasonable.

Architectural theory and practice of the XX century were in constant search of the interpenetration of different cultures, sought to create a universal style. Therefore, it is sometimes difficult to distinguish the Art Nouveau style from folk art of Nepal, Indian and other Asian countries.

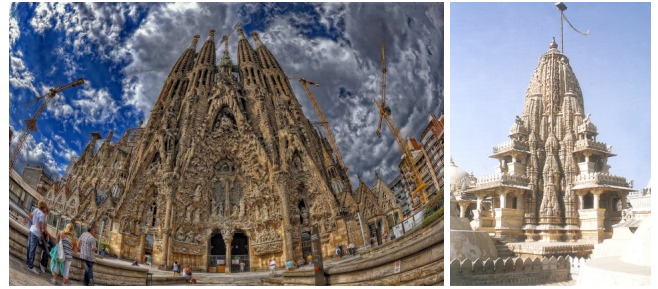


The art can develop by planting of canons from out of, and can develop by intuitive emission of internal creativity. Unlike the mystical theory of genius, which is connected with the pressure of the experience of external forces, genius dissolves in the universe, saves for the management of all phenomenal worlds. Only rare gifted persons such as Gustav Klimt, Antonio Gaudi, etc. are capable to take the second powerful emission from themselves, which leave an indelible trace.

"Great Sphinx of world architecture" Antonio Gaudi thoroughly influenced the thoughts of the architects, who worked after him. Sometimes he worked with forms of east motifs which inspired those countries to create their architecture on new level. In his creativity, was born a new architecture; uniting archetypes of the East and the West.



Furthermore, transcendental aspect of subconscious is a basis of Gaudi's creativity. Architecture, myth, cosmology, poetry, biology conjoined in his works, Antonio Gaudi united cultures of many countries, expressed spiritual achievements of the West and the East, and, integrated ancient and future worlds.



Along with these, the architecture and headdresses of a conical form were known in Central and South-East Asia since ancient times which have a sacral, powerful and cosmogony meaning; familiar to Gaudi's subconscious.

Scientists noticed that development of architecture happens by alternation of rational and art thinking on all globe, when in independent regions at the same time appears similar forms. It occurs because of change of prevailing left-or right- the hemisphere of the brain. But as time goes by, now both hemispheres had to work at the same time as demonstrated in the organic architecture of Antonio Gaudi and Friedensreich Hundertwasser. Such kind of organic architecture is developing today by the modern world in the time of ecological disasters when the art and technical imagination are working together, when curved lines visually merge with the elements of the construction.



Art Nouveau actively takes positions in modern ecological architecture. Therefore, we should open creativity of these great people for an embodiment in architecture. Nature was one of the fundamental sources of Art Nouveau. The slogan of their style — "back to the nature" — is both pleasant and plausible to the present times where huge number of natural bends and lines did it unsurpassed and distinguished. Revival of interest to organic architecture at the beginning of the XXI century is connected with formation of an aesthetics bio-teka, recognizing the opportunity and the importance of external analogies of architectural forms with forms of the organic

nature. In new organic architecture, we often see direct loan of the forms developed by masters of Art Nouveau. With the influence of creativity of Antonio Gaudi and Friedensreich Hundertwasser, the green ecological architecture roughly develops, which is laconically fitting into a natural environment in present context.



The fluidity of lines and asymmetrical compositions created a new possibilities in architectural world. This innovative concept led to the integrity and wholeness of «new style», which is particularly attracted to the professionals of contemporary architecture. On the basis of curved lines is developing the concept of the continuous flowing space, combining the utilitarian function of architectural structures, furniture, household items, with their design, external decoration and technology of material.



Today we are eye-witnessing the strongest influence of Art Nouveau on development of modern architecture. Some of them admire our imagination and represent magnificent architecture, but often it is only imitation of external forms without spiritual aspect to which great masters of Art Nouveau and the previous era aspired. Each line, each point possesses the power, sacral sense which architects of our days hardly own. Their casual compositions instead of an order bring in society chaos, and today we are in the face of ecological, political and social disasters. Everything in the world is interconnected and we can't ignore few things. Therefore, we need to unite under movement of Art Nouveau and save our world from lacking of spirituality leading to destructions. When the critical mass of adherents will be gained, there will be a quantum leap and the world will change for the better.

List of references:

- [1] Chait V. L. Antoni Gaudi and architecture of the West of HHV / Century. L.Chait/Nonel H. B. Antoni Gaudi. – M: Stroyizdat, 1986. – Page 3 – 14. Хайт В.Л. Антонио Гауди и архитектура Запада XXв / В.Л. Хайт // Нонель Х. Б. Антонио Гауди. – М.: Стройиздат, 1986. – С. 3 - 14.
- [2] Nonel H. B. Antoni Gaudi / H.B. Nonel. – M: Stroyizdat, 1986. – 208 pages. Нонель Х. Б. Антонио Гауди / Х.Б. Нонель. – М.: Стройиздат, 1986. – 208 с.
- [3] Duncan, Alastair. *Art Nouveau*. World of Art. New York: Thames and Hudson, 1994.
- [4] Shaha, Rishikesh. *Ancient and Medieval Nepal*. (1992), p. 123. Manohar Publications, New Delhi.

