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Article

Tracing Religion and Cult in the Architecture of European Totalitarian Regimes of the XX Century© **Sasha S. Lozanova**, © **Stela B. Tasheva***Abstract:*

Since ancient times, religions are known for their active use of architecture as a tool of creating influence in rational and emotional perspective. A similar architectural approach (with applications of scale, materials, composition structure, featured image, location and even space “frame”) has also been popular in the buildings of state power. Those directions of creating “visual power” in the history of cult and secular architecture are stable over time and develop in parallel and / or interacting with each other depending on the context of the relevant era and place. We observe a significant reduction of the role and the importance of religion in society during 20th century. Thus, some the social functions performed by the religion and its institutions were then shared or transferred within the secular power and government organisations, following the empowerment of new practices and ideas, same as the national state concepts. Therefore we believe that the communal architectural development of totalitarian regimes could offer a clear and strong example of the adoption and re-thinking of the cult architectural approach (the one, which is meant to make an impact over individual or public minds). The report will be focused on landmark public buildings of European totalitarian regimes of the XX century. The aim is to reveal and evaluate relationships between architecture and architectural image and the religion and the political powers. The proposed study is interdisciplinary and includes analytical tools of the history and theory of architecture, art and ethnology.

Key words: religion, cult, architecture of totalitarian regimes, ideology, 20th century.

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1. Introduction

A major concept in this study is the term of “religion”. We will use it, with the meaning of “a system of views and insights based on the belief in the existence of supernatural powers, of one or many gods who created or ruled the world“ [1, p. 837]. Also we are using the word “cult” with the meanings of “religious ceremonies”, same as “adoration” and “extraordinary respect,” that must be shown to a person, or an object [1, p. 400]. Then, the worship of gods, heroes and / or personalities – kings, emperors, etc. can be called a “cult.” The realization of each cult is usually based on certain actions – rituals and rites performed by selected participants. Thus, complex hierarchical systems had been developed in all religions, where the status of each attendant had been determined alongside his place (or lack of place) in sacred practices.

Temple and sacred buildings are used for the performance of protocol actions and as signs or accents of key religious ideas. Any important ceremonies and events in the calendar of each spiritual doctrine are periodically implemented and updated inside their borders. Therefore, this kind of architecture is shaped as another, different –divine – space, as a contact zone between Man and God. Although similar “ritual” actions (and their architectural shapes) have been also carried out in the buildings of power, the sacred “essence” has always been smaller in their secular performance.

There are three basic architectural typologies of religious structures (which have been emerged over time): a temple, a tomb and a monument. The temples can be small (or even movable) altars, exhaustive buildings and even compound ensembles. The tombs’ typologies could include mausoleums, tombstones, cemetery complexes and more. Monuments could be represented with figural (anthropomorphic, animal, hero etc.) compositions, pyramidal structures, columns (including obelisks), elongated spaces, transition elements like arches and portals, etc., and their combinations.

Choices of architectural styles and visions are essential features of those structures. The design techniques, applied to support the final building images, also in corporate: the development of festive planning schemes, spatial solutions and compositions; the distinctive materials, the notable silhouettes, the appropriate scale comparisons, the key locations and special urban or natural “frames.”

The study explores the religious architectural forms, planted in secular, public buildings. The main criteria for the sample selection are the strong presence of the divine, sacred (worshipping) structures or elements, essential for the religious architecture. Our research is focused on the architecture of the so-called European totalitarian regimes in the 20th century. The aim of the study is to seek out and highlight patterns in their public architecture, which were “borrowed” or developed over the cult (sacral) architectural tradition.

Here, the concept of “architecture of totalitarian regimes” is associated only with the idea of creating public architecture in the conditions of contemporary totalitarianism (understood as a regime using total control over all spheres of public life) [2, p. 514]. And the term of “ideology” here is used with the meaning of a system of political, philosophical, moral, and other, views following the interests of particular classes and social groups [2, p.187].

2. Architectural monuments: chronology of key samples

The preliminary example chosen for analysis here is the so-called “Altar of the Fatherland” – the “National Monument” of Victor Emmanuel II (1820-1878) in Rome (Image 1 - up). Victor II, himself had become the first king of the united Italy in the modern history (1861) and thus had occupied a key place in the memory of his people as a patriot and a great commander. The mentioned monumental structure was located in Rome and its design was created by Giuseppe Sacconi in 1885. It was publicly opened in 1911, but was completely finished later, in 1925 [3]. The building is dedicated to Victor Emmanuel II and contains two museums, as well as a Grave of Italy's Unknown Soldiers from the First World War. The edifice is powerfully associated with the outlooks of representative ancient Roman Empire architecture (still visible in the city of Rome even today). In fact, the exterior of the National Monument unambiguously reproduced features of old buildings with ritual and sacral functions – altar, gate, etc.; and its pyramidal, symmetrical volume composition merges colonnades resembling the Pergamon altar of Zeus (Image 1- down), here crowned with chariots. Its double pedestal was richly decorated with embossed sculptures and figural compositions. But the “Fatherland” building was completed with typical eclectic features – applied in large, representative scales. And, in the beginning of the 20th century, the original ritual commemorating actions with in the monument were strongly reduced, following the already changed spiritual and social context.

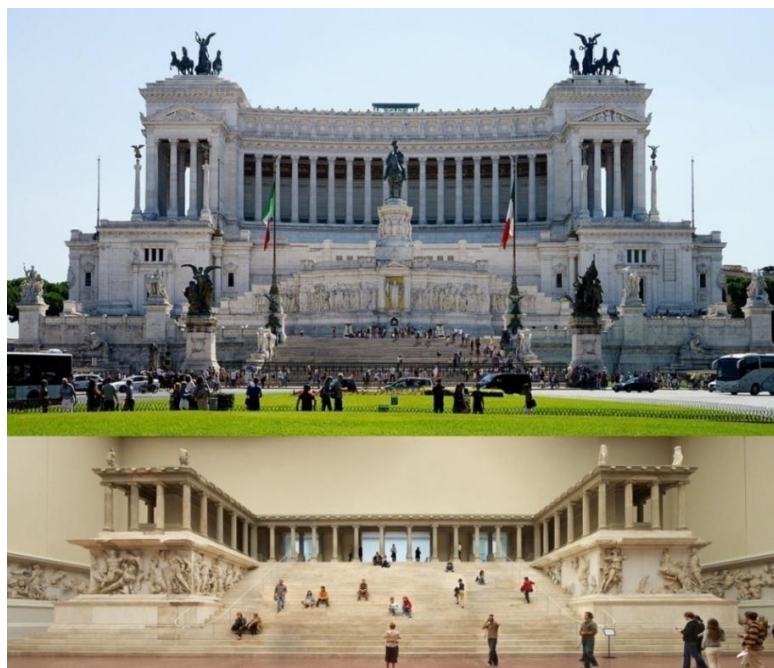


Image 1. The Altare della Patria, a monument to Vittorio Emanuele II, Rome, Wikimedia Commons, by Alvesgaspar. The Altar to Zeus in the Pergamonmuseum, Berlin, Wikimedia Commons, by Jan Maksymilian Mehlich

Since the middle of the nineteenth century, some (fully secular) architectural typologies and artistic features had been developed and disseminated, especially to advertise and highlight the achievements of industrialization. The buildings were progressed mainly at temporary or permanent world exhibitions, where they could obtain their own models and traditions. Their exterior stylistics logically reflected mostly on the ideology of certain public and political groups and formations. But many examples of these emblematic architectural objects can be also connected with the topic of our report (as they adopted a lot of features from ancient sacred buildings).

One, exemplar of the early 20th century, structure of this type was the Pavilion of Baccarat & Cristofle, built in the Exposition Internationale Des Artes Decoratifs, Paris – 1925. It was designed by the architect Georges Chevalier and the sculptor Chassaing [4]. The building (unfortunately not present today) revealed their perfect professional skills, handling a rich register of architectural styles even from the farthest past. Still, direct resemblances with the façades of ancient Egyptian shrines (like the Temple of Horus at Edfu, or the Temple of Kalabsha in Nubia) are evident. This is of course logical also from the point of view of architectural history in the interwar period, when the Art Deco style had been widespread of (and it is known for its leaning towards retrospectives and historicism). Thus the sacred origin of the Egyptian temples had been successfully transferred to the festive image of an exhibition pavilion, but with out preserving their authentic religious functions.

Another strong example of 20th century architecture, which was re-interpreting ancient aesthetics, is the central building of the State Library "V. I. Lenin" in Moscow¹, designed by the architects V. G. Gelfreih, V. A. Shtukko and others and built in 1928. Still, the used architectural elements of the edifice were also extremely simple and clear, and thus carried the spirit and the appearance of Russian constructivism. Yet their visual correspondence was not extended towards the pure architecture of the pioneering generation (of authors like M. Melnikov, L. Lisitzky, I. Leonidov), but with the later Soviet stylistics formed especially in its main public spots. Among the typical style features, presented in the Library building were: symmetrical planning and volume solutions, an elevated landmark in the centre of the composition (like high silhouette, stairs and pedestals), hyper-scaled parts, extensive overall size, grand spatial frame, selection of expensive and luxurious materials as well as abundance of sculptural compositions and reliefs, crowning the façades. Still all of these known "ingredients" had also been characteristic of the most prominent temples and religious complexes of the past. And at the same time, the special sense of sacredness in the Moscow Library, was endorsed by the function of the building itself (as the richest Russian book repository), as well as by the great number of contemporary "rituals" performed as to gain access to the books.

Paradoxically the ancient typology of the tombs took also a new boost in the freethinking 20th century. There, mausoleums of the leaders of political movements, parties and others have been built within the initiative of the fully secular State power. One of the first such buildings was Lenin's Mausoleum in Moscow² located in the Kremlin complex, where many Russian kings were also buried previously. The architect Alexey Schusev prepared three projects for the building. Initially, the mausoleum was built as a wooden cube only 6 days after the death of Vladimir Lenin and a second wooden mausoleum was erected in the spring of that year, with rooftops mounted. The present form - made with brick walls, reinforced concrete, and covered with granite, marble, labrad or and porphyry, was completed in 1929-1930. Close to the building was located also a burial wall, in which later on laid dead many political leaders of Soviet Russia. The Lenin mausoleum was fully stylistically fit into the Kremlin Ensemble and respected the aesthetics and the scale of the central square.

Along with the noteworthy traces of the Art Deco and the early Russian constructivism style in its exterior, the building concept followed ancient Egyptian burial traditional structures (like pyramids). And at the same time, although the image of the Lenin's Mausoleum and the Djoser's Pyramid were similar in purpose and shape, their sacral features have been distinctive. More than two millennia later, new rituals had been added in the case of the Mausoleum. And in addition to the sign of tribute to the deceased leader, its functions included constant mass visits and publications of "worship" and celebration, similar to the known traditions of medieval veneration towards Saints and divine relics.

¹See the pictures of the Russian state library on the Library site: <https://www.rsl.ru/en/4readers/about-the-rsl> (visit date 27.05.2017).

²See pictures of the Mausoleum in Moscow in Getty images <https://www.gettyimages.com/detail/photo/russia-moscow-red-square-kremlin-and-lenin-high-res-stock-photography/91804489> (visit date 27.05.2017).

In fact in the interwar period, the devoted pilgrimage (already performed in antiquity, Christianity and Islam) had become more active in Europe. Still in the 1920s and in 1930s, the practice of homage was stronger connected with the soldiers' heroism and bravery in war, than the religious beliefs themselves. Monumental memorials, ensembles and sepulchres of the perished warriors were built in most countries, especially in the states-participants of the First World War³. As a possible example of this tendency could be used the Monument of Freedom at Shipka peak, Bulgaria, built in the period 1922-1934⁴. Although erected in 20th century, this monumental sculpture was dedicated to an earlier war – commemorating the Bulgarians and the Russians who died during the Battle of Shipka in 1877. Authors of the project were the architect Atanas Donkov and the sculptor Alexander Andreev [5]. The place of the memorial was directly pointing the place of the commemorated battle. But this decision again followed older sacred traditions. Since antiquity, there had already been known several versions of “topos” in cult architecture:

- locations chosen centrally of the human settlement formation;
- tangling on city borders, gates, ports, etc.;
- over noticeable remote natural forms (hill, rocks, islands and more).

As an architectural solution the monument of Shipka peak is a successful combination of several burial forms. Functionally, the monument is associated with the already developed concept of the Memorial of Victor Emmanuel II: an ossuary in the central foothill space and museum collections on the upper floors. The archetype of the pyramid is used again in the silhouette, combined with monumental sculptures. At the same time, for the Balkan (and Bulgarian) people, the shape of the monument was also associated with the typical forms of local clock and church towers, preserved from the 18th and 19th centuries.

The cult of the Leader has been expressed in various forms during all the 20th century. A stunning example of 1934 showed Benito Mussolini's portrait mounted on his party headquarters façade, and "turned" right to the square [6]. Firstly he was exposed only as a poster (1929), but his face was later executed in the form of a sculptural element as election propaganda, and centred on the building façade, in a completely dominating way⁵. In semantic and symbolic terms, this decoration creates different associations: from the resized portrait of Pharaoh embedded on the Egyptian sphinx, through the apotropaic relief images of Medusa Gorgona, to the images of the sun and the sun gods. But the veneration of political leaders in the Modern Age becomes more and more obvious.

Logically, the consecration of ideologies and public figures was turned in to a common feature of main representative architectural facilities in fascist Germany. A typical example is the Nuremberg party complex - a "cult" demonstrative spot, developed in 1936. The design of “Cathedral of Light” there, was an installation that combined large-scale spatial light effects with a wide, horizontal building and a giant Zeppelin's courtyard.⁶ However, it does not exist today. The rhythmic airport structure was created by Albert Speer and we could accept that it is inspired again by the Pergamon altar. But in the Nuremberg project, the electric light was a primary way of expression of the “sacred”. This fact followed again the deepest antique traditions, with the deification of Fire in cult buildings, ensembles and actions.

The unrealized project of the National Palace in Berlin (1939) by the same architect⁷ represents a synthesis at least on two building typologies. The dome is a generalized image of the Early-modern religious architecture of the so called "Abrahamic Cycle": Judaism, Christianity, and Islam. And, the solution of its platform (pedestal) can be related to styles of older temples (Image 1) same as the Art Deco taste. A year later in 1937, a monument dedicated to the American soldiers who died in the Battle of Saint-Mihiel during the First World War⁸ was built in France (The project is created by the architect

³Like the Infantry Memorial of Brussels, the Cenotaph in London, the India Gate in New Delhi, the Turkish battlefield monuments at Gallipoli and a great number of smaller ones.

⁴Some monument data is available for example here: <https://www.andrey-andreev.com/en/the-monument-of-freedom-on-shipka-peak/> (visit date 27.05.2017).

⁵Pictures are available here: Rare Historical Photos 2018, <https://rarehistoricalphotos.com/headquarters-fascist-party-1934/> (visit date 27.05.2017).

⁶A picture is available here: https://commons.wikimedia.org/wiki/File:Bundesarchiv_Bild_183-1982-1130-502,_N%C3%BCrnberg,_Reichsparteitag,_Lichtdom.jpg (visit date 27.05.2017).

⁷A picture is available here: https://upload.wikimedia.org/wikipedia/commons/a/a7/Bundesarchiv_Bild_146-1986-029-02%2C_%22Germania%22%2C_Modell_%22Gro%C3%9Ffe_Halle%22.jpg (visit date 27.05.2017).

⁸See Monument's data here: <https://www.abmc.gov/cemeteries-memorials/europe/montsec-american-monument> (visit date 27.05.2017).

Egerton Swartwout). The memorial structure is often defined as “Doric” temple [7, p. 50]. The choice of its outlook was not accidental, and it interpreted classical, already proven standards. We also see its direct resemblance with other cult architecture of European eclecticism, some famous Renaissance models (such as the Tempietto – Temple of Bramante) and ancient typologies (such as the Roman temple of Vesta).

The year of 1937 was of a great importance within the architectural history timeline of Europe: it included several significant exhibitions and key edifices. One of the basic events was The International Exhibition of Arts and Technology of 1937, and the building of the Museum of Modern Art in Paris was even built to celebrate this occasion. The project for the Museum was conducted by the team of Jean-Claude André Aubert Dondel, Marcel Paul and Viard Dastugue [8]. We could expect a possible prototype for its function and appearance to be found in the architecture of the 19th century – the emblematic building of the British Museum (Image 2). But still its silhouette’s and functional choices sends us even back in history, for example, in the structure and the type of Propileia in the cult ensemble of the Athen’s Acropolis. And in ancient times, the Acropolis was a key point for the most important religious ceremonies of Athenians and also a repository of their most valuable works of art. Thus, the Museum of Modern Art in Paris kept the exterior symbolism of a Hellenic religious centre, as well as the functions of Pinacoteca. Naturally, after two millennia, the role and proportions of these two lines of content (sacredness and the storage of values) have changed; and now the prevalence goes to the functions of storage and exposition, but not the divine topos.



Image 2. Façade of the British Museum, Wikimedia Commons, by Ham.

For the same World exhibition, Soviet Russia builds a famous pavilion in Paris designed by the architect Boris Yofan and the sculptor Vera Mukhina (Image 3 - left). The appearance of the building is again linked to the features of the styles of Art Deco and Constructivism. But an observer can also read the popular structure of a Byzantium basilica with a bell tower in the silhouette of the Pavilion. At the same time, a similar architectural organization is used in the confronting German Pavilion [9, p. 18], which was created by the architect A. Speer and the sculptor I. Torak (Image 3 - centre). At that moment - in the early 20th century, the classic typology of the basilica was acknowledged once more in the church buildings, but adopting new materials, shapes and engineering decisions. A good example of its modern transformation was the temple of “Notre-Dame du Raincy” (Image 3 - right) build by the French architect August Pere, in the town of Raincy in 1925. The “divine” message in the Exposition Pavilions of 1937 could be revealed both in the architectural choices (of silhouette typology and structure), and in the sculptural accents that crown them. Their analogue could be the known religious symbols (star, cross, and crescent), which were the obligatory top of temple architecture. The figures of the Worker and Kolkhoz Woman and of the Eagle were a striking expression of the propaganda influence of the USSR and Germany in 1937, which had become a kind of “brands” of their respective regimes. In traditional cult architecture, the crowning signs are visible but small, because they are just a symbolic connection between the earthly and divine worlds. But the used sculptures in the Paris exhibition were large enough

to be fully comparable to buildings beneath themselves. There, the scale and the impact of emblematic crowning compositions fully overpowered the presence of the sky and the heaven above. Thus, the resized sculptural compositions on pavilions reflected the excessive ideological and political ambitions of the two respective totalitarian states.



Image 3. Left - Exposition Internationale des Arts et Techniques dans la Vie Moderne (Paris-1937), the Soviet Pavillon, Wikimedia Commons, by unknown - La Photolitho Centre- Exposition Internationale des Arts et Techniques dans la Vie Moderne (Paris-1937), The German Pavillon. Wikimedia Commons, by unknown - La Photolith. Right - Église Notre-Dame du Raincy – PSS, by micou, <http://www.pss-archi.eu/photos/membres/2249/1/1378385705sjl.jpg>

The next key exhibition, supporting our line, was the architectural complex of VDNKh (ВДНХ, Выставка достижений народного хозяйства) in Moscow, firstly built in 1939. Without going too much into detail, there we can note also the analogy with the architecture and the functions of the Acropolis, achieved at larger, ensemble scale. The buildings, features and architectural environments of VDNKh – like the Acropolis – were a smooth synthesis of "domestic" and "sacred." (In the complex of Moscow, the role of the "sacred" was fulfilled by political and ideological symbolism and propaganda).

The forms of adoption and interpretation of religious spaces, typologies and functions continued after the Second World War. The creation of Mausoleum architecture is such an example of the whole 20th century. Exemplar (but not the only) buildings are the mausoleum of Georgi Dimitrov, Sofia, built in 1949; The Atatürk mausoleum built in Ankara, 1953, and the Mausoleum of Ho Chi Minh, Hanoi, 1975. All of them were located centrally in main urban areas and were subjects to public pilgrimage (Image 4).

Erected in the heart of the Bulgarian capital city in 1949, the mausoleum of G. Dimitrov was following the project of architect G. Ovcharov⁹. The building's volume resembled a cube. A "worship" room and an underground camera for the storage of the sarcophagus were placed in its centre [10, p. 135]. The main façade was used as the tribune of political leaders in various events, festivals and marches during the period 1949–1989. In 1999 the mausoleum was destroyed. Regardless of its smaller scale, the Sofia tomb emanated greatness. A possible reason was again the masterful combination of styles in its exterior and urban solutions – here we see the neo-classic interpretation of temple architecture, as well as the influence of the late Russian constructivism. These stylistic features could be also noted in the other samples of mausoleum monuments. At the same time, both in Turkey and in Vietnam the scale was enlarged and thus additional vertical dynamics were obtained. The main differences with the Turkish mausoleum included the stairway approach and the embossed decoration, as well as the overall peristaltic solution. The image of the Ho Chi Minh Mausoleum was very similar to the Bulgarian model, changing a bit the pattern and texture of the walls and its pedestal is a stepped silhouette. We assume, that the creators of the Vietnamese building have successfully combined elements the pyramid structure of the Lenin Mausoleum beneath and the temple facade of the Mausoleum in Sofia, left above.

⁹The Bulgarian architect Georgi Ovcharov (1889-1953) was educated in the Technical University of Munich.



Image 4. Up – Georgi Dimitrov Mausoleum in Sofia, Wikimedia Commons, by Angela Monika Arnold, Berlin, 1969. Left - Anitkabir, Ataturk's Mausoleum, Wikimedia Commons, by William Neuheisel, 2011. Right - Ho Chi Minh Mausoleum, Hanoi, Wikimedia Commons, by Lars Curfs, 2012.

The last two examples in this article are two Bulgarian monuments, built approximately at the same time. Among many others, they were chosen for their specific links to previously not mentioned structures. The monument of Buzludzha is the popular name of the largest memorial of the socialist totalitarian regime in Bulgaria (The official name of the structure is House-Memorial of Bulgarian Communist Party). It was erected in 1981 on mount Hadji Dimitar, in the Stara Planina, to honour of the Founding Congress of the communist party in Bulgaria (which had been held at the same place in 1891). It was designed by architect Georgi Stoilov (Image 5).



Image 5. The Monument of Buzludzha, Bulgaria, Wikimedia Commons, by Mark Ahsmann.

Its appearance can be associated with many known architectural structures and other forms: various borrowings from the ancient rotunda to a popular image of a “flying saucer” could be found. But it is also possible to link this building again with the architecture of Russian constructivism and, in particular, with the projects of Ivan Leonidov (1902–1959), whose plastic impact and futuristic concepts became very popular in the second half of the 20th century. In fact, the works of Ivan Leonidov were repeatedly replicated and progressed in the architectural practice all over the world (for example, in the buildings of Pierre Luigi Nervi or Oscar Niemeyer).

The lighting effects in the exterior of Buzludzha monument (which functioned in the near past), could be a reference to the same ancient means of expression, adopted also in the Cathedral of Light. Additionally, the central dome space of the Bulgarian memorial hall used a popular cult archetype from the architecture (of Ancient Rome, Byzantium, and Catholic Europe). The impact was created with the perfectly found architectural form, as well as the strong centric image and spatial pattern. (And we mean also even the archetypal recreation of the world – The Cosmos- in the shape of a circle).

The other – smaller monument is The Pantheon (ossuary) of the Immortal Children of Mother Bulgaria, a monument of the fallen for the victory in the Serbian-Bulgarian War of 1885 in the battle near the village of Gurgulyat¹⁰, Western Bulgaria. The facility was also designed by Georgi Stoilov. It is a central-axis temple-mausoleum, with an equilateral cross-altar with the figure of Mother Bulgaria in the center. A red reinforced concrete was used for the building, and the main statue was made of high quality stone – a quartzite from Russia (similar to the used in the Lenin mausoleum, the Monument to the Battle of Borodino, the tomb of Napoleon and the Arc de Triomphe in Paris). A lot of similarities in the buildings’ silhouette, type and monumental spirit could be found between this structure and temples of Ancient Mesopotamia – like the Ziggurat of Ur. The Bulgarian monument is more compact and laconic, and of course the sense of its scale is different. There the sacred impact is activated through the inner space, where the plastic and graphic elements and signs, and the contours of the wall-bound area were successfully connected in a solemn ensemble.

3. Conclusions

Since ancient times, architecture has been an important tool for religious influences on a society and on individuals. It materializes the ritual specificity of individual religions (processes, actions, zones and practices).

Our analysis revealed the richness and diversity of the “sacred” architectural spaces in the modern materializations of this concept. Many possible lines in our text yet stayed uninvestigated, like:

- the quest of “divine” in the newly invented types of buildings – sport halls, industrial and transportation edifices;
- transformations of cult in palaces, presentative buildings of power and triumphal monuments;
- places and roles of the used styles, etc.

However, the presented material made us able to conclude several theses. In time, the ensemble religious facilities and spaces of various shapes and sizes became standards, due to their canonical features and sacred origin. Thus, today, the architecture itself uses religious spatial archetypes (but outside religious buildings) for its updated, sacramental, impact.

In a narrow sense, under “totalitarian architecture” we here understand the key objects built by the regimes of Stalin, Hitler and Mussolini, and more generally, the phenomenon is connected with the presence of a strong centralized state power – empire, kingdom, etc. This power usually needs to create representative buildings and monuments, magnify the presence in peoples’ life, and declare and support cult of the leaders. In this sense, the long existing cult architectural models prove to be perfect. So, following all the examples here, we see that the temple structures of the Pyramid and the Ziggurat type; The Pergamon Altar and the Propylaea; the Rotunda and Central domed space were particularly valued and used. Their silhouettes and plan borrowings were often applied in projects which were directly linked to power functions. But they were also visible in the new public facilities in the 19th and the 20th centuries: exhibition structures, railway stations, national museums, archives, galleries and palaces; sports structures and stadiums, airports and many more.

¹⁰Pictures of the monument are available here: Historical Memory and National Identity, Pantheon of the Immortals http://portal.ihist.bas.bg/en_UK/objects/185-pantheon-of-the-immortals.html (visit date 27.05.2017).

In addition, all architecture of totalitarian regimes has its own functional, stylistic and artistic features, based on the current technological development, its cultural context and the hard pursuit of followers. Thus, key samples at the end of the 20th century were even honouring their own ideological “art history” – the key images of the first decades of the century. Thus, the early constructivist and neo-classical solutions are now also used as a basis for architectural intervention and reflection, and there were a lot of overlays, repetitions and enrichments of their models. This is a sort of secondary “sacralisation” of the “heroic beginning” of the regimes. We now can high light two symbolic directions of the development of the architecture of totalitarian regimes of 20th century: 1) creating links to the ancient cult structures; 2) “Remaking” the first models of the totalitarian regimes.

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Article Summary

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Религиозное начало в архитектуре европейских тоталитарных режимов двадцатого века

Аннотация:

Известно, что религия еще в древности активно использует архитектуру как инструмент для воздействия в рациональном и эмоциональном плане. Подобные способы (масштаб, материал, композиция, характерный визуальный образ, место расположения и пространственная “рама”) используются и в зданиях, созданных для нужд светской власти. Эти две функциональные линии в историческом развитии архитектуры устойчивы во времени и развиваются параллельно и/или взаимодействуя одна с другой в зависимости от контекста эпохи и места. В двадцатом веке наблюдаем ускоренное редуцирование места и значения религии в жизни общества. С укреплением национальных государств и новых концептов и практик власти, некоторые функции религии ими заимствуются. Поэтому, мы считаем, что в общественной архитектуре тоталитарных режимов воспринимаются и переосмысливаются традиции культовых зданий, связанных с воздействием на общественном и личностном сознании. В статье анализируются ключевые общественные архитектурные объекты европейских тоталитарных режимов двадцатого века.

Раскрывается связь архитектуры с политической властью и религией. Подход авторов – интердисциплинарный, основанный на методологическом инструментарии истории и теории архитектуры, искусства, этнологии.

Ключевые слова: религия, культ, архитектура тоталитарных режимов, идеология, двадцатый век.

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