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Architecture of Totalitarian Social Systems

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Abstract
In accordance with the author's theory of Architecturally Defined Space (ADS), according to which architecture consists of four basic elements – Environment (natural and social environment), Man, Boundaries and Perspectives – the title of this work "Architecture of Totalitarian Social Systems" suggests architecture in the 'definition' of which the social environment plays a key role, and more specifically – totalitarian social systems. In his book "Architecture in Extreme Climate Conditions" (2021), the Author searched for the relationship between the 'appearance of architecture' (the boundaries of ADS) and the extreme natural environment, and in this work for the relationship between the 'appearance of architecture' (the boundaries of ADS) and the 'extreme social environment' – a totalitarian society. The Author was born, raised and educated (including obtaining his doctoral dissertation, 1988) in the former SFRY, i.e. under the conditions of the communist social system (the so-called 'Yugoslav system of workers' self-management'), which was presented within the SFRY as the 'highest level of social development'. From such a perspective, fascism in Italy (led by Benito Mussolini) and Nazism in Germany (led by Adolf Hitler) were assessed 'as a dark age of civilization', marked by many enormous crimes against other peoples (the Holocaust against the Jews, in the first place). During the architecture studies at the Faculty of Architecture in Sarajevo (1976-1980), architecture from the era of fascism in Italy and Nazism in Germany was 'bypassed', with only a passing mention of the architect Albert Speer 'as Adolf Hitler's architect'. On the other hand, great attention was devoted to 'Russian constructivism' (El Lissitzky, Konstantin Mielnikow, Władimir Tatlin, Alexander Vesnin, Ivan Leonidov...) and 'Russian avant-garde architecture'. Soon avant-garde artists were harassed and even imprisoned, since 1934 the only recognized art expression was 'socialist realism', which was viewed with a similar dioptre as the architecture of Italian fascism and German Nazism. As far as the architecture of socialist North Korea is concerned, it was a completely unknown area, until the visit of Josip Broz Tito, President of the SFRY, to North Korea (August 21, 1977). The then leader of North Korea, Kim Il Sung, gave Tito an impressive welcome and landing at the „Rungrado Stadium on May 1" in Pyongyang, which was, in many ways, more spectacular than the landings that took place at the „JPA Stadium in Belgrade" on the occasion of his birthday on May 25. It was then that the Author of this paper first 'saw' something of the architecture of North Korea. After the advent of the Internet made available information 'that was bypassed in some societies', and after testing the theory of Architecturally Defined Space (ADS) through a large number of published books, the Author decided to 'test' this theory also for the case of 'extreme social environment': fascism in Italy, Nazism in Germany, Stalinism in the Soviet Union (USSR) and socialism in North Korea (Democratic People's Republic of Korea).

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Keywords: Totalitarian Social Systems, Architecture

1. Introduction

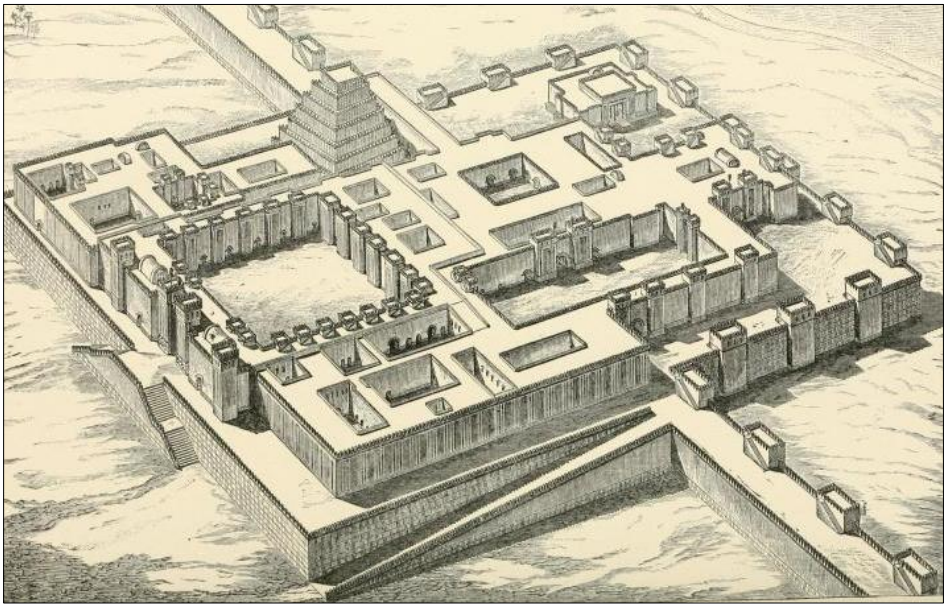
'Totalitarian architecture' is a term used to denote the officially sanctioned architecture of dictatorships, overly centralized governments, or political groups intolerant of opposition, especially those of Fascist Italy, Nazi Germany, the Stalinist Soviet Union, North Korea, for example. As an international style, it often relied on simplified neo-classicism and sculptures based on classicism for massive, oversized state monuments. However, 'monumental architecture' can be traced back to the first great civilizations and to the present day. If the commissioners of such architecture (states, emperors, sultans, kings, authoritarian

'leaders' or individuals) were stronger and wealthier, their architecture was also more monumental and of larger physical dimensions. It is absolutist architecture that will draw its ideas from the monumental architecture of previous great civilizations. The Ziggurat (or Great Ziggurat) of Ur, meaning 'temple whose foundations create an aura', is a Neo-Sumerian ziggurat on the site of the city of Ur near Nasiriyah, in present-day Dhi Qar Province, Iraq (Figure 1). The structure was built during the Early Bronze Age (21st century BC), but had fallen into ruins by the 6th century BC during the Neo-Babylonian period, when it was rebuilt by King Nabonidus (Nabonidus, c. 620/615-c. 522 BC). Its remains were excavated in the 1920s and 1930s by Sir Charles Leonard Woolley (1880-1960). During the 1980s, they were completed by a partial reconstruction of the facade and a monumental staircase. The Ziggurat of Ur (Figure 1) is the best preserved of those known from Mesopotamia, with the exception of the ziggurat of Dur Untash (Chogha Zanbil). It is one of three well-preserved structures of the Neo-Sumerian city of Ur, along with the Royal Mausoleum and Palace of Ur-Nammu (E-hursag).

Source: https://www.britannica.com/topic/ziggurat-at-Ur, Accessed: May 25, 2025.

Fig 1: Ziggurat (or Great Ziggurat) in Ur, Iraq, 21st century BC

Sargon of Akkad (reigned 2334–2279 BC), also known as Sargon the Great, was the first ruler of the Akkadian Empire (c. 2334–2154 BC), known for his conquests of the Sumerian city-states in the 24th–23rd centuries BC. He is sometimes identified as the first person in recorded history to rule the empire. Dur Sharrukin (Sargon's Fortress) was built at the behest of Sargon II of Assyria (reigned 722–705 BC). It was intended as a monument to his reign, but was abandoned after his death (Figure 2).



Source:https://christianpublishinghouse.co/2024/02/01/sargon-the assyrian-king/, Accessed: May 25, 2025.

Fig 2: Dur Sharrukin (Sargon's Fortress), 721-705 BC

When Saddam Hussein (1937-2006) came to power in Iraq in 1979, he conceived a grandiose plan to rebuild the ancient city of Babylon. Hussein said that the great Babylonian palaces and the legendary Hanging Gardens (one of the Seven Wonders of the Ancient World) would rise from the dust. Like the mighty King Nebuchadnezzar II (c. 642-562 BC) who conquered Jerusalem 2,500 years earlier, Saddam Hussein intended to rule the world's largest empire. His ambition found expression in an often pretentious architecture that inspired awe and intimidation. Archaeologists were horrified that Saddam Hussein rebuilt on ancient artifacts, disregarding history. Shaped like a ziggurat (stepped pyramid), Saddam's Babylonian palace is a monstrous hilltop fortress surrounded by miniature palm trees and rose gardens. The four-story palace covers an area the size of five football fields. Locals told the media that a thousand people had been evacuated to make way for this symbol of Saddam Hussein's power. The palace that Saddam built was not only large, it was ostentatious. Containing several hundred thousand square feet of marble, it was an impressive confection of angular towers, arched doorways, vaulted ceilings, and grand staircases. Critics charged that Saddam Hussein's lavish new palace expressed excessive excess in a country where many had died in poverty. The role of Saddam Hussein's Babylonian palace was more symbolic than functional. When American troops entered Babylon in April 2003, they found little evidence that the palace had been used. After all, Maqar-el-Tharthar on Lake Tharthar, where Saddam entertained his loyalists, was a much larger site. Saddam's fall from power brought vandals and looters. Tinted windows were smashed, furniture was removed, and architectural details - from faucets to light switches - were removed. During the war, Western troops pitched tents in vast empty rooms in Saddam Hussein's Babylonian palace. Most of the soldiers had never seen such scenes and were reluctant to photograph their experiences (Figure 3).

Source: https://www.thoughtco.com/architectural-treasures-of-the-middle-east-3992477, Accessed: May 25, 2025.

Fig 3: Saddam's Babylonian Palace (1983)

The Giza Pyramid Complex (also called the Giza Necropolis) in Egypt is home to the Great Pyramid, the Pyramid of Kephros, and the Pyramid of Menkaure, along with their associated pyramid complexes and the Great Sphinx (Figure 4). All were built during the Fourth Dynasty of the Old Kingdom of ancient Egypt, between about 2600-about 2500 years BC. The site also includes several temples, cemeteries and the remains of a working village. The site is located on the edge of the Western Desert, about 9 km west of the Nile River in the city of Giza, and about 13 km southwest of downtown Cairo. It forms the northernmost part of the 16,000-hectare Memphis Pyramid Fields and its Necropolis, a UNESCO World Heritage Site [1] inscribed in 1979. The Pyramid Fields include the Abusir, Saqqara, and Dahshur pyramid complexes, all of which were built near the ancient Egyptian capital of Memphis. Further Old Kingdom pyramid fields were located at Abu Rawash, Zawyet El Aryan and Meidum. The Great Pyramid and the Pyramid of Khafre are the largest pyramids built in ancient Egypt, and have historically been common emblems of ancient Egypt in the Western imagination. They were popularized in the Hellenistic era, when Antipater of Sidon included the Great Pyramid among the seven wonders of the world. It is by far the oldest of the ancient wonders and the only one still in existence. The three primary pyramids on the Giza plateau were built by the rulers Khufu, Khafre and Menkaura over a period of three generations. Pharaoh Khufu was the first Egyptian king to build the Pyramid of Giza, a project that began around 2550 BC. His Great Pyramid is the largest at Giza and originally rose about 147 meters above the plateau - now slightly shorter with a smooth stone casing long gone. Its estimated 2.3 million stone blocks, each weighing an average of 2.5 to 15 tons. Khufu's son, Khafre, built the second pyramid at Giza, around 2520 BC. Its necropolis, or cemetery, stands out in the landscape because it also contains the Sphinx, a mysterious limestone monument with the body of a lion and the head of a pharaoh. The Sphinx, which spent thousands of years buried in the sand with only its head visible before the 1800s, may have been a sentinel of the pharaoh's tomb complex, although there is no definitive evidence that he built it. The third pyramid at Giza is considerably smaller than the first two - less than half their height at about 66.4 m. Built by Khafre's son Menkaure around 2490 BC, the complex pyramid complex includes two separate temples connected by a long causeway and three individual queen pyramids. Menkaure's chambers include niche decorations unique to Giza and a vaulted ceiling in his burial chamber itself.

Source: https://www.discovermagazine.com/the-sciences/giza-pyramids, Accessed: May 25, 2025.

Fig 4: Pyramid complex in Gaza, Egypt

„Luxor Las Vegas" is a casino hotel at the southern end of the Las Vegas Strip in Paradise, Nevada. The resort is owned by Vici Properties and operated by MGM Resorts International. The Luxor has an ancient Egyptian theme and includes 6,058.6 m^2 of casino space and 4,407 hotel rooms. The resort's pyramid is 30 stories high and contains the world's

largest atrium by volume, measuring 0.82 million m^3. The pyramid's top features a light beam that shines into the night sky and is the most powerful man-made light in the world. The Luxor was developed by Circus Circus Enterprises at a cost of $375 million. Construction began on April 21, 1992, and the resort opened on October 15, 1993 with 2,526 rooms. A $300 million renovation and expansion project took place from 1996 to 1997. The project included the addition of two 22-story hotel towers, as well as Nevada's first 3D IMAX theater. The Egyptian theme was also reduced, including the removal of the enclosed Nile River ride. MGM acquired the Luxor in 2005. The company launched a $300 million renovation two years later, further reducing the Egyptian theme by adding new restaurants and clubs. An esports arena was added in 2018, the first to open on the Strip. The Luxor has hosted a variety of entertainers, including comedian Carrot Top, Blue Man Group, and magician Criss Angel (Figure 5).

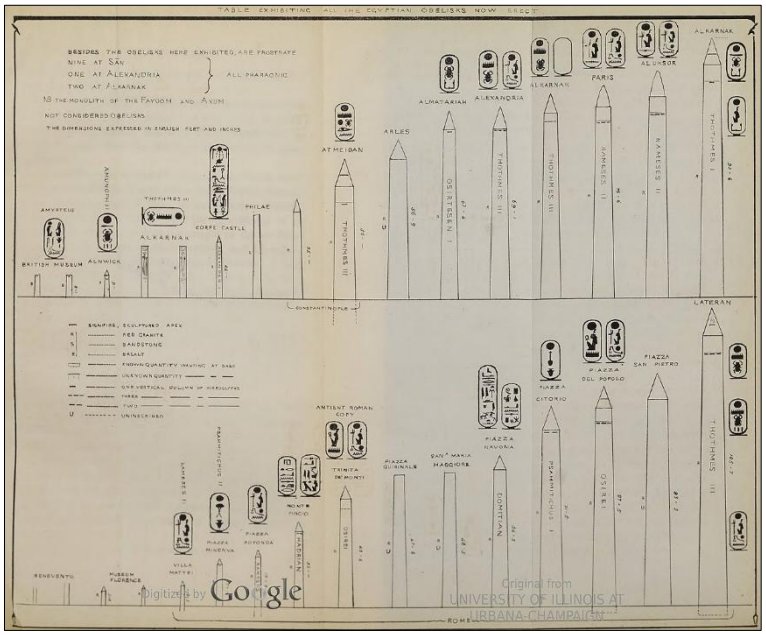
Source: https://sah-archipedia.org/buildings/NV-01-SO25, Accessed: May 25, 2025.

Fig 5: Luxor Las Vegas,“ Las Vegas, Nevada, USA, 1993 (Architect: Veldon Simpson)

The obelisk of Queen Hatshepsut in the Great Temple of Karnak is the largest in Egypt. There are about 30 large obelisks from ancient Egypt with hieroglyphic writing still in existence. Some of them have been reconstructed from fragments and are not fully completed. The obelisk in the Karnak Temple in Egypt is 29.6 meters high and weighs about 320 tons, and was erected by Queen Hatshepsut in honor of the god Amun (Figure 6). Today, a large number of original ancient Egyptian obelisks are found around the world, having been moved at various times from their original locations in Egypt (Figure 7): Lateran Obelisk (Rome), Vatican Obelisk (Vatican), Paris Obelisk (Paris), Flaminio Obelisk (Rome), Montecitorio Obelisk (Rome), Cleopatra's Needles (London), New York Obelisks (New York City), Al-Masalla Obelisk (Cairo), Theodosius Obelisk (Istanbul), Tahrir Obelisk (Cairo), Cairo Airport Obelisk (Cairo), Pantheon Obelisk (Rome), Gezira Obelisk (Cairo), Abgig Obelisk (Faiyum, Egypt), Philae Obelisk (Dorset, UK), Boboli Obelisk (Florence), Elephantine Obelisk (Rome), Abu Simbel Obelisk (Aswan), Urbino Obelisk (Urbino, Italy), Poznań Obelisk (Poznań, Poland), Matteiano Obelisk (Rome), Durham Obelisk (Durham, UK), Dogali Obelisk (Rome), Abishemu Obelisk (Beirut, Lebanon), Obelisk of Nectaneb II (London).

Source: https://www.flickr.com/photos/eliasroviello/43806273890, Accessed: May 25, 2025.

Fig 6: Obelisk of Queen Hatshepsut in the Great Temple of Karnak, Egypt (1457 BC)



Source:https://en.wikipedia.org/wiki/List_of_Egyptian_obelisks#/media/File:Bonomi's_Table_of_Obelisks.jpg, Accessed: May 25, 2025.

Fig 7: Bonomi's table of obelisks (1843)

Because of its immense symbolism, the ancient Egyptian obelisk has inspired modern obelisks. A good example is the Juche Tower (Tower of the Juche Idea) completed in 1982 in Pyongyang, North Korea (Figure 8).

Source: https://dprk360.com/inside-north-korea/juche-tower/1047/,Accessed: May 25, 2025.

Fig 8: Juche Tower (Tower of the Juche Idea), Pyongyang (1982)

Persepolis was the ceremonial capital of the Achaemenid Empire [2] (c. 550-330 BC). It is located in the plains of Marvdasht, surrounded by the southern Zagros mountains, in the Fars province of Iran. It is one of Iran's key cultural heritages. In 1979, UNESCO declared the ruins of Persepolis a world heritage site [3]. The earliest remains of Persepolis date back to 515 BC. The city, which was the main center of the empire, housed a complex of palaces and citadels designed to serve as a focal point for governance and ceremonial activities. It represents an example of the Achaemenid style of architecture. The complex was occupied by the army of Alexander the Great in 330 BC, and soon after its wooden parts were completely destroyed by fire, probably on purpose. Persepolis is derived from the Greek Περσέπολις, Persepolis, a compound of Pérsēs (Πέρσης) and pólis (πόλις, together meaning 'Persian city' or 'city of the Persians'). The ancient Persians knew the city as Pārsa, which is also the word for the region of Persia. The construction of Persepolis by Darius I (c. 550–486 BC) took place in parallel with the construction of the palace at Susa. According to Gene R. Garthwaite, the palace at Susa served as Darius's model for Persepolis. Darius I ordered the construction of the Apadana and the Council Hall (Trypylon or 'Triple Gate'), as well as the main imperial treasury and its surroundings. These were completed during the reign of his son, Xerxes I (c. 518–465 BC). Further construction of buildings on the terrace continued until the fall of the Achaemenid Empire. According to the Encyclopædia Britannica, the Greek historian Ctesias mentioned that the tomb of Darius I was on a cliff that could be reached by a rope device. Around 519

BC, construction of a wide staircase began. Gray limestone was the main building material used in Persepolis. The uneven plan of the terrace, including the foundations, gave the appearance of a castle, with its corner walls allowing its defenders to fire at any part of the outer façade. The first building built on the terrace was the massive Apadana Hall, begun by Darius in 518 BC and completed by his son Xerxes in 515 BC. This great hall was the largest building on the terrace, measuring 109 x 109 meters. The Apadana was accessed by the lavishly decorated Persepolis Staircase on the west side. The staircase was surrounded by sculptures of elaborate processions of guards, courtiers, and dignitaries bearing gifts from across the empire. The Apadana itself was a vast hypostyle hall with 72 columns, 13 of which still stand today. The columns were decorated with elaborate carvings of bulls and flowers. The roof is believed to have been about 24 meters high. In addition to the Apadana, Darius also built a large palace for himself and his family on a terrace, a complex known as the Imperial Treasury and Residence. He lived to see the completed parts of the palace, including the Tripylon (triple gate) that served as the entrance. Adjacent to the Apadana was an open-air hall, completed by Xerxes, that served as the throne hall and main reception hall. This 8-columned building, known as the Throne Hall or the Hall of 100 Columns, contained the Persian king's famous Peacock Throne and his council chambers. The stone staircases and gateways were decorated with striking relief carvings in homage to the king and the empire. The reliefs depicted guards, courtiers, tributaries, and gifts representing all parts of the kingdom from India to Nubia to Anatolia. This demonstrated the scope and diversity of the domains under Achaemenid rule. Persepolis had massive hypostyle halls supported by huge stone columns, impressive staircases surrounded by sculptures, lofty gates and porticos, and tall towers. The scale, symmetry, and detailed relief work of the palaces and buildings highlighted Persian architecture at its finest. Built to embody the grandeur, power, and diversity of the Achaemenid Persian Empire, Persepolis represents the pinnacle of ancient civilization. The size and intricate detail of its palaces, halls, staircases, and passages are a testament to the power and wealth of the empire. Although devastated by Alexander the Great (356-323 BC) and time, the discovered ruins of Persepolis offer a fascinating glimpse into the ceremonial heart of the greatest empire of the ancient world. The site remains an awe-inspiring monument to the incredible achievements of the Persian Achaemenids (Figure 9).

Source: https://amazingiran.media/persepolis/, Accessed: May 25, 2025.
Source: https://persianlanguageonline.com/wpcontent/uploads/2023/08/Persepolis_Reconstruction_Apadana_Chipiez.jpg Accessed: May 25, 2025.

Fig 9: Persepolis

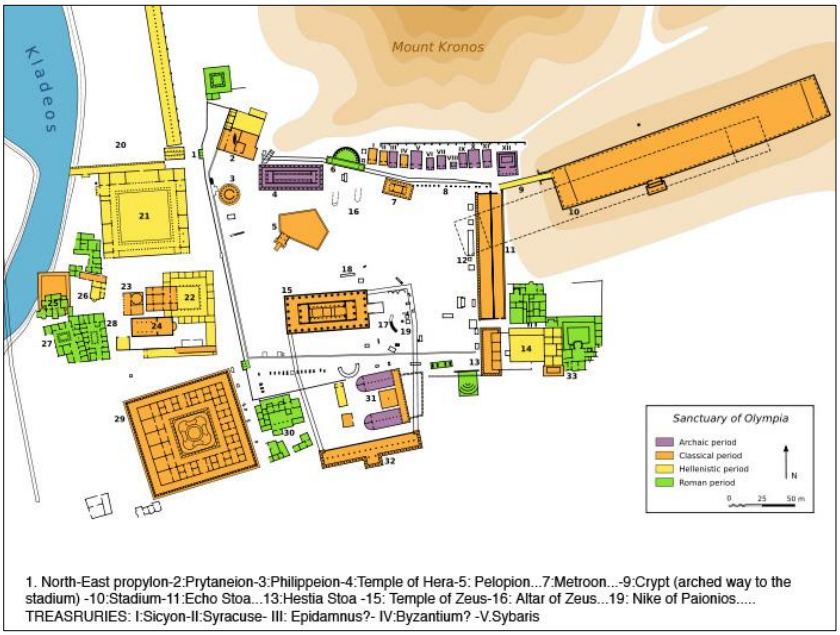
Iranian architecture is a testament to the enduring power of design. Its influence on historic and modern structures around the world cannot be underestimated. The beauty of Iranian architecture lies not only in its intricate details, but also in its ability to blend tradition with innovation, creating spaces that captivate the eye and soothe the soul. The Golestan Palace complex in Tehran consists of various buildings, halls, and gardens with unique architectural features. For example, its Mirror Hall boasts intricate mirrors adorning the walls and ceiling, while the Marble Throne Hall displays exquisite

marble carvings and tiles. Furthermore, there are beautiful gardens with fountains, reflecting pools, and decorative tiles, adding further beauty and grandeur to its architectural splendor. These examples are widely considered to be the finest examples of Islamic architecture. They are also popular attractions among visitors from all over the world. Islamic architecture in Iran is known for its intricate details, geometric patterns, and exquisite tiles. These examples illustrate the rich heritage and artistic skills of Persian craftsmen in creating stunning architectural masterpieces during the Islamic period of Iranian history (Figure 10). Golestan Palace in Tehran is a UNESCO World Heritage Site [4].

Source:https://en.wikipedia.org/wiki/Golestan_Palace#/media/File:%DA%A9%D8%A7%D8%AE_%DA%AF%D9%84%D8%B3%D8%AA%D8%A7%D9%86_6.jpg, Accessed: May 25, 2025.
Source: https://www.flickr.com/photos/ninara/16343181334, Accessed: May 25, 2025.

Fig 10: Golestan Palace, Tehran (1422)

The Temple of Zeus at Olympia was an ancient Greek temple in Olympia, Greece, dedicated to the god Zeus. The temple, built in the second quarter of the 5th century BC, was the very model of the fully developed classical Greek temple of the Doric order. The Temple of Zeus was built on an already ancient religious site at Olympia. The Altis, an enclosure with a sacred grove, open altars, and the tumulus of Pelops, was first formed during the tenth and ninth centuries BC. The temple was built between about 472 and 456 BC. The Greek traveler and geographer Pausanias (Greek: Παυσανίας: c. 110–c. 180) visited the site in the 2nd century AD and states that the height of the temple to the pediment was 207 m, the width 29.0 m, and the length 70.1 m). It was approached by a ramp on the east side. Since the main structure was of local porous stone, which was unattractive and of poor quality, it was covered with a thin layer of stucco to give it the appearance of marble to match the sculptural decoration. It was covered with tiles of Pentelic marble, cut thin enough to be translucent, so that on a summer day a light comparable to that of a conventional 20-watt light bulb would shine through each of the 1,000 tiles. 102 water spouts or gargoyles in the shape of lion heads protruded from the edge of the roof, 39 of which survive. Discrepancies in the style of the spouts provide evidence that the roof was repaired during the Roman period (Figure 11).



Source:http://employees.oneonta.edu/farberas/arth/Images/ARTH209images/Sculpture/classical/Olympia/olympia_plan2a.jpg
Accessed: May 25, 2025.
Source:http://employees.oneonta.edu/farberas/arth/Images/109images/greek_archaic_classical/architecture/paestum_heraii.jpg
Accessed: May 25, 2025.

Fig 11: The Temple of Zeus in Olympia, around 472 and 456 BC (Architect: Libon)

The Colosseum is the most prominent example of ancient Roman architecture, but also the Roman Forum, Domus Aurea, Pantheon, Trajan's Column, Trajan's Market, the Catacombs, Circus Maximus, Baths of Caracalla, Castel Sant'Angelo, Mausoleum of Augustus, Ara Pacis, Arch of Constantine ... It is an elliptical amphitheater in the center of the city of Rome, east of the Roman Forum (Figure 12). It is the largest ancient amphitheater ever built and is still the largest extant amphitheater in the world. Construction began under Emperor Vespasian (Vespasianus, 9-79) in 72 AD and was completed in 80 AD under his successor Titus Caesar Vespasianus (39-81). Further modifications were made during the reign of Domitian (Latin: Domitianus, 51-96). The three emperors who patronized the work are known as the Flavian dynasty, and the amphitheater was called the Flavian Amphitheater (Latin: Amphitheatrum Flavium) by later classicists and archaeologists because of its association with their family name (Flavius).

Source:https://www.vecteezy.com/photo/23937303-aerial-footage-of-coliseum-colosseum-rome-italy-illustration-generative-ai
Accessed: May 25, 2025.

Fig 12: Colosseum in Rome (80)

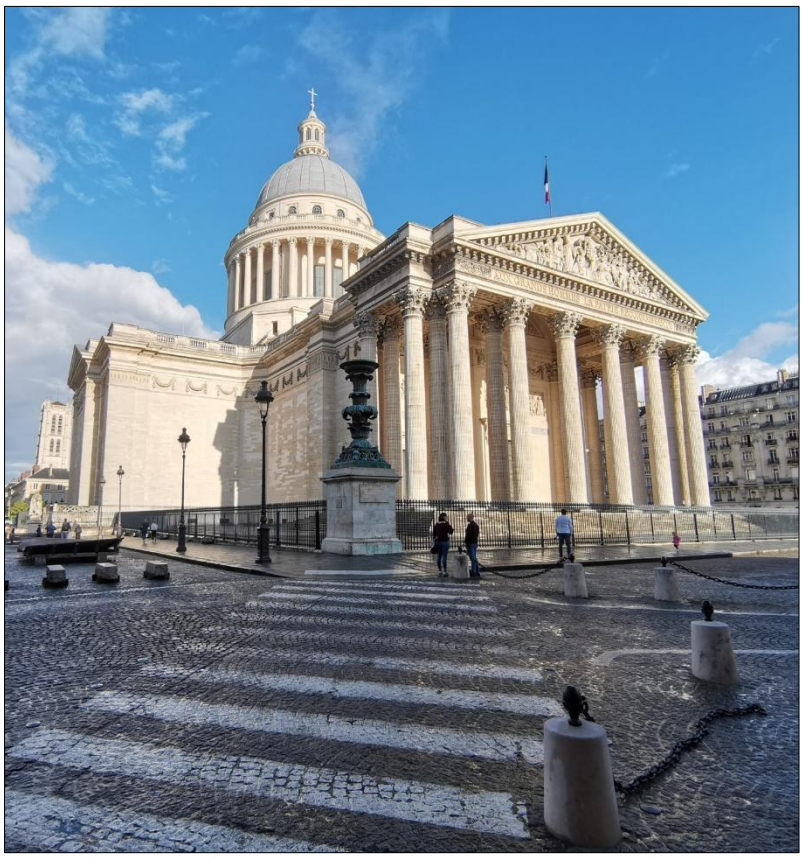
The Pantheon (from Greek Πάνθειον/Pantheion = „temple of all the gods“) is a former Roman temple and, since 609, a Catholic church (Basilica of Santa Maria ad Martyres or Basilica of Saint Mary and the Martyrs) in Rome, Italy. It was built on the site of an earlier temple commissioned by Marcus Vipsanius Agrippa (c. 63–12 BC) during the reign of Gaius Julius Caesar Augustus (63 BC–14 AD); then, after the original burned down, the current building was ordered by Emperor Hadrian (Latin: Publius Aelius Hadrianus, 76–138) and probably consecrated around 126. The date of construction is uncertain, as Hadrian chose not to inscribe a new temple, but to retain the inscription of Agrippina from the older temple. The building is circular in plan, except for a portico with large granite Corinthian columns (eight in the first row and two groups of four behind) under the pediment. A rectangular vestibule connects the portico to the rotunda, which is under a coffered concrete dome, with a central opening (oculus) to the sky. Almost two thousand years after it was built, the Pantheon's dome is still the world's largest unreinforced concrete dome. The height to the oculus and the diameter of the inner circle are the same, 43 meters. The original Pantheon was designed by Marcus Vipsanius Agrippa (c. 63–12 BC), and the reconstruction undertaken by Emperor Hadrian was supervised by Apollodorus of Damascus. The Pantheon's iconic dome, large portico, and harmonious design make its architecture world-famous (Figure 13).

Source: https://stock.adobe.com/search?k=%22pantheon+rome%22&asset_id=473690584,
Accessed: May 25, 2025.

Fig 13: Pantheon in Rome, 125 (Architect: Marcus Agrippa)

The geometry of the dome and the oculus of sunlight moving through the inner walls have inspired authors, filmmakers and architects. Thomas Jefferson (1743-1826) was a promoter of Pantheon architecture, incorporating it into his home at Monticello in Charlottesville, Virginia, the Rotunda at the University of Virginia, and the Virginia State Capitol in Richmond. The architectural firm of McKim, Mead and White was known for its neoclassical buildings throughout the US. Their domed library inspired by the Rotunda at Columbia University - the Low Memorial Library built in 1895 - inspired another architect to build the Great Dome at MIT in 1916. Manchester Central Library in England from

1937 is another good example of this neoclassical architecture being used as a library. In Paris, France, the 18th-century Panthéon was originally a church, but today it is best known as the final resting place of many famous Frenchmen—Voltaire, Rousseau, Braille, and the Curies, to name a few (Figure 14). The dome and portico design first seen in the Pantheon can be found around the world, and it all began in Rome.



Source: https://live-for-art.com/works/architecture/the-paris-pantheon-for-what-purpose-was-it-built-and-why-does-it-look-like-this/
Accessed: May 25, 2025.

Fig 14: Panthéon (Sainte-Geneviève Church), Paris, 1757 (Architect: Jacques-Germain Soufflot)

The Basilica of Maxentius and Constantine (Italian: Basilica di Massenzio), sometimes known as the Basilica Nova - meaning 'new basilica' - or the Basilica of Maxentius, is an ancient building in the Roman Forum in Rome. It was the largest building in the Forum and the last Roman basilica built in the city. The building was painted white before it was destroyed. The basilica stood on a concrete rectangular platform measuring 100 x 65 meters. The central nave was 80 meters long, 25 meters wide, and 35 meters high, with side aisles 16 meters wide and 24.5 meters high. Eight massive marble columns, 14.5 meters high and 5.4 meters in circumference, stood at the corners of the nave. All were destroyed except one, which Pope Paulus V (1550–1621) transferred to Santa Maria Maggiore in 1613, where it still stands (Figure 15).

Source: https://madainproject.com/basilica_of_maxentius, Accessed: May 25, 2025.

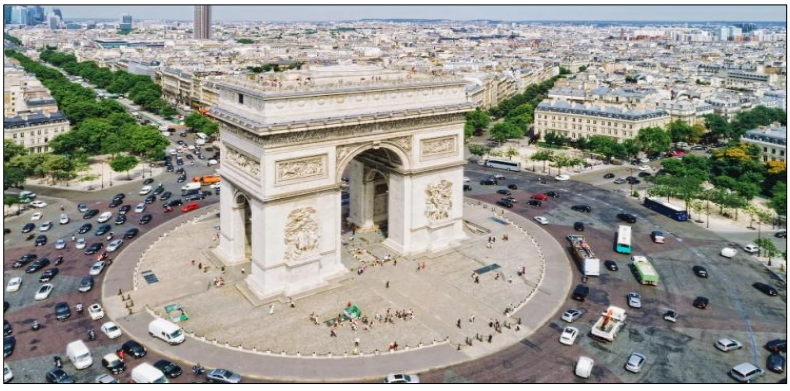
Fig 15: The Basilica of Maxentius and Constantine (Basilica di Maxenzio) in Rome (312)

Although it was in ruins, the basilica had a lasting influence on later architecture. It was studied by architects such as Donato Bramante (1444-1514), Raffaello Sanzio da Urbino (1483-1520), Antonio da Sangallo the Younger (1484-1546) and Michelangelo di Lodovico Buonarroti Simoni (1475-1564), and it also influenced the design of St. Peter's Basilica in Rome. Three triumphal arches (triumphal arches) were built in ancient Rome: the first, 196 BC, by Lucius Stertinius; the second, 190 BC, Scipio Africanus the Elder (Publius Cornelius Scipio Africanus 236/235-about 183 BC) on the Capitol Hill; and the third, 121 BC, the first in the area of the Forum, Quintus Fabius Maximus Allobrogicus. All carried statues, but little is known about their architectural form, and there are no remains. Most triumphal arches were built during the Imperial period (27 BC to 476 AD). By the early 4th century AD, for example, there were 36 such monuments in Rome. The imperial-style structure was sometimes extended to three arches, with the central arch reaching a greater height than the two side arches. The imperial triumphal arch was articulated by a façade of marble columns; decorative cornices were added to the columns and entablatures, and the arch and sides were decorated with relief sculpture depicting the emperor's victories and achievements. Three triumphal arches survive in Rome: the Arch of Titus (81 AD), with a relief sculpture of his triumph over Jerusalem; the Arch of Septimius Severus (203–205), commemorating his victory over the Parthians; and the Arch of Constantine (AD 312), a composite product, decorated with reused material from the eras of Domitian, Trajan and Hadrian. Outside Rome, notable ancient examples include the Arches of Augustus at Susa, Aosta, Rimini and Pola; Arches of Trajan in Ancona and Benevento; triumphal arch of Marcus Aurelius in Tripoli; and that of Septimius Severus at Leptis Magna, in North Africa. The Arch of Constantine (Italian: Arco di Costantino) is a triumphal arch in Rome dedicated to Emperor Constantine the Great. The triumphal arch was commissioned by the Roman Senate to commemorate Constantine's victory over Maxentius at the Battle of the Milvian Bridge in 312. Located between the Colosseum and the Palatine, the arch spans the Via Triumphalis, the route taken by victorious military leaders when they entered the city in triumphal procession. Dedicated in 315, it is the largest Roman triumphal arch, with overall dimensions of 21 m high, 25.9 m wide and 7.4 m deep. It has three bays, the central one 11.5 m high and 6.5 m wide, and the side ones 7.4 m by 3.4 m each. The arch is constructed of brick-faced concrete covered with marble. The three-bay design with separate columns was first used for the Arch of Septimius Severus in the Roman Forum (which stands at the end of the triumphal route) and was repeated in several other arches that are now lost. Although dedicated to Constantine, much of the sculptural decoration consists of reliefs and statues removed from earlier triumphal monuments dedicated to Trajan (reigned 98-117), Hadrian (reigned 117-138), and Marcus Aurelius (reigned 161-180), with the portrait heads replaced with his own (Figure 16).

Source: https://www.britannica.com/topic/triumphal-arch, Accessed: May 25, 2025.

Fig 16: Arch of Constantine in Rome (312)

There are at least 15 famous triumphal arches in the world, and each of them more or less resembles the famous Arc de Triomphe in Paris (Figure 17).



Source: https://www.britannica.com/topic/Arc-de-Triomphe, Accessed: May 25, 2025.

Fig 17: Arc de Triomphe in Paris, 1836 (Architects: Jean Chalgrin and Louis-Étienne Héricart de Thury)

Trajan's Column (Latin: Columna Traiani) is a Roman triumphal column in Rome, Italy, celebrating the victory of the Roman emperor Trajan in the Dacian Wars. It was probably built under the supervision of the architect Apollodorus of Damascus at the behest of the Roman Senate. It is located in Trajan's Forum, north of the Roman Forum. Completed in 113 AD, the free-standing column is best known for its spiral relief depicting the wars between the Romans and the Dacians (101–102 and 105–106). Its design has inspired numerous victory columns, both ancient and modern. The structure is about 30 meters high, 35 meters including the large pedestal. The shaft is made of a series of 20 colossal barrels of Carrara marble, each weighing about 32 tons, 3.7 meters in diameter. A 190-meter frieze winds around the shaft 23 times. Inside the shaft, a spiral staircase of 185 steps provides access to the observation deck at the top. The main block of Trajan's Column weighs 53.3 tons and had to be lifted to a height of about 34 meters. Ancient coins show preliminary plans to place a statue of a bird, probably an eagle, on the top of the column. After construction, a statue of Trajan was installed; this disappeared in the Middle Ages. On 4 December 1587, Pope Sixtus V (1521–1590) crowned the top with a bronze figure of Saint Peter the Apostle, which remains to this day. Trajan's Column was originally surrounded by two parts of Ulpian's library, the Greek Chamber and the Latin Chamber, which faced each other and had walls lined with niches and wooden bookshelves for scrolls. The Latin Chamber probably contained Trajan's commentary on the Roman-Dacian Wars, the Dacian Commentary, which most scholars agree was intended to be echoed in the spiral, carved narrative design of Trajan's Column (Figure 18).

Source: https://www.wantedinrome.com/news/trajans-column-comes-to-life-in-rome.html, Accessed: May 25, 2025.

Fig 18: Trajan's Column in Rome, 113 (Architect: Apollodorus of Damascus)

Trajan's column in Rome was apparently inspired by the design of ancient Egyptian obelisks that symbolize 'the vertical as a sign of an important place'. Today, there are seventeen original ancient Egyptian obelisks around the world. While the honor of the tallest obelisk in the world belongs to the Washington Monument (169 meters high), today the most famous in the world is the Vatican obelisk in the center of Rome's St. Peter's Square. One of the most fascinating 'modern obelisks' is the Juche Tower (Tower of Juche Ideas) in Pyongyang, North Korea, completed in 1982. Hagia Sophia (Latin: Sancta Sapientia = 'Holy Wisdom', Greek: Ἁγία Σοφία), officially the Great Mosque of Hagia Sophia (Turkish: Ayasofya-i Kebir Cami-i Şerifi), is a mosque and former church that serves as a major cultural and historical site in Istanbul. The last of three successive church buildings built on the site by the Eastern Roman Empire, it was completed in 537. The site was a Chalcedonian church from 360 to 1054, an Orthodox church after the Great Schism in 1054, and a Catholic church after the Fourth Crusade. It was restored in 1261 and remained Orthodox until the Fall of Constantinople in 1453. It served as a mosque until 1935, when it became a museum. In 2020, it became a mosque again. The current structure was built by the Byzantine Emperor Justinian I (482–565) as a Christian cathedral in Constantinople for the Byzantine Empire between 532 and 537, and was designed by the Greek geometers Isidore of Miletus and Anthemius of Tralles. It was formally called the Church of God's Holy Wisdom and upon completion became the world's largest fully suspended dome. It is considered the pinnacle of Byzantine architecture and is said to have changed the history of architecture. The current Justinian building was the third church of the same name to stand on the site, the previous one having been destroyed in the Nika riots. As the episcopal seat of the Ecumenical Patriarch of Constantinople, it remained the largest cathedral in the world for almost a thousand years, until Seville Cathedral was completed in 1520. Beginning with later Byzantine architecture, Hagia Sophia became the paradigmatic form of the Orthodox church, and its architectural style was imitated by Ottoman mosques a thousand years later. The Hagia Sophia has been described as occupying a unique position in Christendom and as an architectural and cultural icon of Byzantine and Eastern Orthodox civilization (Figure 19).

Source: https://www.history.com/topics/middle-ages/hagia-sophia, Accessed: May 25, 2025.

Fig 19: Hagia Sophia in Istanbul, 537 (Architects: Isidore of Miletus and Anthemius of Tralles)

The Papal Basilica of Saint Peter in the Vatican (Italian: Basilica Papale di San Pietro in Vaticano), or simply Saint Peter's Basilica (Latin: Basilica Sancti Petri), is an Italian High Renaissance church located in the Vatican City, an independent microstate enclave within the city of Rome, Italy. It was originally planned in the 15th century by Pope Nicholas V (1397–1455) and then by Pope Julius II (1443–1513) to replace the older St. Peter's Basilica, built in the 4th century by the Roman Emperor Constantine I, known as Constantine the Great (c. 272–337). Construction of the present basilica began on 18 April 1506 and was completed on 18 November 1626. Designed primarily by Donato Bramante, Michelangelo and Carlo Maderno (1556–1629), with the piazza and furnishings by Gian Lorenzo Bernini (1598–1680), St. Peter's is one of the most famous works of Italian Renaissance architecture and the largest church in the world by internal measurements. Although it is neither the mother church of the Catholic Church nor the cathedral of the Diocese of Rome (these equivalent titles are held by the Archbasilica of St. John Lateran in Rome), St. Peter's is considered one of the holiest Catholic shrines. It has been described as having a unique position in Christendom, and as the largest of all the churches of Christendom (Figure 20).

Source:https://www.freepik.com/premium-ai-image/aerial-view-papal-basilica-saint-peter-ai-generated_84855369.htm, Accessed: May 25, 2025.

Fig 20: The Papal Basilica of Saint Peter in the Vatican, 1626 (Architects: Bernardo Rossellino, Giuliano da Sangallo, Bramante, Raffaello Sanzio, Giovanni Giocondo, Antonio da Sangallo il Giovane, Baldassarre Peruzzi, Michelangelo Buonarroti, Domenico Fontana, Giacomo Della Porta, Jacopo Barozzi da Vignola, Pirro Ligorio, Carlo Maderno, Gian Lorenzo Bernini and Francesco Borromini)

Notre-Dame de Paris (Our Lady of Paris), simply called Notre-Dame, is a medieval Roman Catholic cathedral on the Île de la Cité (an island in the Seine River), in the 4th arrondissement of Paris. The cathedral, dedicated to the Virgin Mary, is considered one of the finest examples of French Gothic architecture. Several attributes distinguish it from the earlier Romanesque style, notably its pioneering use of the ribbed vault and flat buttress, its enormous and colorful rose windows, and its naturalism and abundance of sculptural decoration. Notre-Dame is also notable for its three organs (one historic) and its enormous church bells (Figure 21).

Source: https://www.britannica.com/topic/Notre-Dame-de-Paris, Accessed: May 27, 2025.
Source: https://www.archdaily.com/917531/4-visions-for-notre-dame-cathedral, Accessed: May 27, 2025.

Fig 21: Notre-Dame de Paris, 1345 (Architects: Jean de Chelles, Raymond du Temple and others). Left: before the fire in 2019. Right: after its renovation (2024)

Cologne Cathedral (German: Kölner Dom) is the seat of the Archbishop of Cologne and the administration of the Archdiocese of Cologne. It is a famous monument of German Catholicism and Gothic architecture and was declared a World Heritage Site in 1996. It is the most visited landmark in Germany, attracting an average of 6 million people per year. At 157 m, the cathedral is the tallest twin-spired church in the world, the second tallest church in Europe after Ulm Minster, and the third tallest church of any type in the world. Construction of Cologne Cathedral began in 1248, but was halted in the 1560s and left unfinished. Attempts to complete the construction began around 1814, but the project was not properly financed until the 1840s. The building was completed according to the original medieval plan in 1880. The towers give the cathedral the largest facade of any church in the world. Medieval builders in Cologne planned a magnificent structure to house the reliquary of the Three Kings and befitting its role as a place of worship for the Holy Roman Emperor. Despite remaining unfinished throughout the medieval period, Cologne Cathedral eventually emerged as a masterpiece of exceptional intrinsic value and a powerful testimony to the strength and steadfastness of Christian faith in medieval and early modern Europe (Figure 22). In Cologne, only a telecommunications tower is taller than the cathedral.

Source: https://www.wikidata.org/wiki/Q4176, Accessed: May 25, 2025.

Fig 22: Cologne Cathedral, Germany, 1248-1560, 1842-1880 (Master architects: Master Gerhard, Ernst Friedrich Zwirner and others)

The Palace of Versailles (French: château de Versailles) is a former royal residence commissioned by King Louis XIV (1638–1715) located in Versailles, about 19 kilometres (12 mi) west of Paris, France. King Louis XIII (1601–1643) built a simple hunting lodge on the site of the Palace of Versailles in 1623. His death was succeeded by Louis XIV (1638–1715), who expanded the château into the beginnings of a palace that underwent several changes and phases from 1661 to 1715. It was a favorite residence for both kings, and in 1682 Louis XIV moved the seat of his court and government to Versailles, making the palace the de facto capital of France. This state of affairs was continued by the kings Louis XV (1710–1774) and Louis XVI (1754–1793), who primarily carried out internal alterations to the palace, but in 1789 the royal family and the capital of France returned to Paris. For the rest of the French Revolution, the Palace of Versailles was largely abandoned and emptied of its contents, and the population of the surrounding city declined sharply. Napoleon, after his coronation as emperor, used the Grand Trianon as a summer residence from 1810 to 1814, but did not use the main palace. After the Bourbon Restoration, when the king was restored to the throne, he resided in Paris, and it was not until the 1830s that significant repairs were made to the palace. The Museum of French History was set up inside, replacing the court apartments in the south wing. In 1979, UNESCO declared the palace and park a World Heritage Site for their importance as a center of power, art, and science in France during the 17th and 18th centuries [5] (Figure 23).

Source: https://structurae.net/en/media/371320-aerial-view-of-the-palace-of-versailles-france, Accessed: May 25, 2025.

Fig 23: Palace of Versailles, 1661 (Architects: Louis Le Vau, André Le Nôtre, Jules Hardouin-Mansart and others)

The Taj Mahal, Agra, Uttar Pradesh (India) is a mausoleum built over a period of 22 years in the 17th century by the Mughal emperor Shah Jahan (1592–1666) for his beloved wife Mumtaz (Figure 24). The Taj Mahal displays a combination of Hindu and Indo-Islamic architecture. A vast white marble terrace rests on top of the famous white marble dome, flanked by four tapered minarets. Inside the dome is a jewel-encrusted cenotaph of the deceased queen.

Source: https://theconversation.com/the-taj-mahal-is-wasting-away-and-it-may-soon-hit-the-point-of-no-return-100376
Accessed: May 25, 2025.

Fig 24: The Taj Mahal, Agra, Uttar Pradesh, India, (1631-1653). (Architect: Ustad Ahmad Lahori)

The most tangible evidence of Indian influence on Chinese architecture is the pagoda building. Derived from the stupa building, Chinese architects made the pagoda structure much grander and added many more stories, often as many as twelve. However, the towers were for show only, and the different stories were not intended for actual use, hence the reduced size for each successive floor and the lack of any access to them. The often added balustrades on each floor were only part of the illusion that each floor was accessible. Pagodas were built of wood around a central wooden pillar, and only later were stone and brick used, although wood returned when it was realized that greater height was possible with these materials. The pagodas were probably covered with lime plaster to imitate the stone structures they copied from India. The pagoda also provided the idea for monumental towers to mark graves. These are typically square, multi-story buildings often with windows on each level, again to create the illusion of accessibility, and serve

no particular function other than to impress the observer from a distance. A good example is the 8th-century CE Tomb Pagoda of Xuanzang in Henan Province. Tianning Temple is a Buddhist temple complex located in Xicheng District, Beijing, northern China. The temple contains the 12th-century Tianning Temple Pagoda. The octagonal pagoda is from the Liao Dynasty, built from about 1100 to 1119, shortly before the Liao Dynasty was conquered by the Jin Dynasty. This thirteen-story, 57.8 m high Chinese pagoda with an octagonal base is made of brick and stone, but imitates the design of wooden pagodas of the period with decorative dougong (supports). It rests on a large square platform, with the lower part of the pagoda taking the form of a Sumeru pedestal (Figure 25).

Source: https://www.worldhistory.org/uploads/images/7373.jpg?v=1642062605, Accessed: May 25, 2025.

Fig 25: Pagoda (Tianning Temple), Beijing (1119)

The pagoda architecture has inspired architectural designs to this day. A good example is the Taipei 101 skyscraper in Taipei, Taiwan. Taipei 101, formerly known as the Taipei World Financial Center, is owned by the Taipei Financial Center Corporation. The building has been officially classified as the tallest in the world (with a total height of 508 m) since its opening on December 31, 2004 (in time for the New Year's Eve celebration). However, in 2010, the Burj Khalifa (with a total height of 829.8 m) surpassed Taipei 101. Upon completion, it became the first skyscraper in the world to exceed half a kilometer in height. As of 2023, Taipei 101 is the tallest building in Taiwan and the eleventh tallest building in the world (Figure 26).

Source: https://proporzionedivina.wordpress.com/wp-content/uploads/2003/12/zimage3.jpeg, Accessed: May 25, 2025.
Source: https://en.wikipedia.org/wiki/Taipei_101#/media/File:Tower_of_Taipei_101(cropped).jpg, Accessed: May 25, 2025.

Fig 26: Taipei 101 skyscraper in Taipei, Taiwan (2004)

Yakushi-ji is one of the most famous imperial and ancient Buddhist temples in Japan, and was once one of the Seven Great Temples of Nanta, located in Nara. The temple is the seat of the Hosso school of Japanese Buddhism. Yakushi-ji is one of the sites collectively inscribed on the UNESCO World Heritage List as the Historic Monuments of Ancient Nara [6]. The temple's main object of worship, Yakushi Nyorai, also known as the 'Doctor Buddha', is one of the first Buddhist deities to arrive in Japan from China in 680 AD and from which the temple takes its name (Figure 27).

Source: https://www.britannica.com/topic/Yakushi-ji, Accessed: May 25, 2025.

Fig 27: Yakushi-ji Temple, Nara, Japan (730)

Borobudur is a 9th-century Mahayana Buddhist temple in the Magelang region, near the city of Magelang and the town of Muntilan, in Central Java, Indonesia. Built of gray andesite-like stone, the temple consists of nine stacked platforms, six square and three circular, topped by a central dome. It is decorated with 2,672 relief panels and originally housed 504 Buddha statues. The central dome is surrounded by 72 Buddha statues, each seated within a perforated stupa. The monument leads pilgrims through an extensive system of staircases and corridors with 1,460 narrative relief panels on the walls and balustrades. Borobudur has one of the most extensive collections of Buddhist reliefs in the world. Built during the reign of the Sailendra dynasty, the temple's design follows Javanese Buddhist architecture, which combines the indigenous Indonesian tradition of ancestor worship with the Buddhist concept of achieving nirvāṇa. The monument is a Buddhist shrine and a place of pilgrimage. Evidence suggests that Borobudur was built in the 8th century and later abandoned after the fall of the Hindu kingdoms in Java in the 14th century and the conversion of the Javanese to Islam. World awareness of its existence was sparked in 1814 by Sir Thomas Stamford Raffles, the then British governor of Java, who was informed of its location by native Indonesians. Borobudur has since been preserved through several restorations. The largest restoration project was completed in 1983 by the Indonesian government and UNESCO, after which the monument was inscribed on the UNESCO World Heritage List [7]. Borobudur is the largest Buddhist temple in the world and ranks alongside Bagan in Myanmar and Angkor Wat in Cambodia as one of the greatest archaeological sites in Southeast Asia. Borobudur remains a popular pilgrimage site, and Buddhists in Indonesia celebrate Vesak Day at the monument. Among Indonesia's tourist attractions, Borobudur is the most visited monument (Figure 28).

Source: https://www.indonesia.travel/gb/en/destinations/java/magelang-regency/borobudur.html, Accessed: May 25, 2025.

Fig 28: Borobudur Temple, Magelang Regency, Central Java, Indonesia, 825 (Architect: Gunadharma)

Angkor Wat (City/Capital of Temples) is a Hindu-Buddhist temple complex in Cambodia. Located on a site measuring 162.6 hectares within the ancient Khmer capital of Angkor, it is considered by the Guinness Book of World Records to be the largest religious structure in the world (Figure 29). Originally built as a Hindu temple dedicated to the god Vishnu, it was gradually converted into a Buddhist temple by the end of the century. Angkor Wat was built by order of the Khmer king Suryavarman II (1094–1150) in the early 12th century at Yaśodharapura (modern Angkor), the capital of the Khmer Empire, as his state temple and eventual mausoleum. Angkor Wat combines two basic plans of Khmer temple architecture: the temple-mountain and the later gallery temple. It is designed to represent Mount Meru, the home of the devas in Hindu mythology, and is surrounded by a moat over 5 km long. Within the 3.6 km long outer wall are three rectangular galleries, each raised above the next. At the center of the temple stands a quincunx of towers. Unlike most Angkor temples, Angkor Wat faces west, and scholars are divided on the significance of this. The temple complex was no longer in use until it was restored in the 20th century with various international agencies involved in the project. The temple is admired for its grandeur and harmony of architecture, and the extensive bas-reliefs and devas that adorn its walls. The Angkor area was declared a UNESCO World Heritage Site in 1992 [8]. It is considered one of the finest examples of Khmer architecture and a symbol of Cambodia, depicted as part of the Cambodian national flag. During the 1920s and 1930s, many skyscrapers were designed in the Art Deco style. This architectural approach typically combined what Carol Willis calls the aesthetic of simple, sculptural mass with the use of rich color and ornamentation on building surfaces.

The aim was to draw attention to the increasingly complex three-dimensional form of skyscrapers, in contrast to earlier styles that could be criticized, as historian Larry Ford suggests, as merely „short buildings with extra floors added to them“ [9]. Windows were reduced in favor of creating a strong sense of form and mass, and the surrounding walls were treated as a textured fabric, dressing the building below.

Source: https://www.livescience.com/23841-angkor-wat.html, Accessed: May 25, 2025.

Fig 29: Angkor Wat, Siem Reap, Cambodia (1150)

Skyscrapers of this period typically lost their decorative horizontal divisions, breaking up with physical changes in their form as one looked up at the building, the whole forming a striking silhouette.

The Woolworth Building is a 778 ft (241 m) residential building and early skyscraper at 233 Broadway in the Tribeca neighborhood of Lower Manhattan, New York City. Designed by Cass Gilbert (1859–1934), it was the tallest building in the world from 1913 to 1930, and as of 2024 remains one of the 100 tallest buildings in the United States. Cass Gilbert designed the Woolworth Building in the Gothic Revival style. The building resembles European Gothic cathedrals. The architect ultimately used 15th- and 16th-century Gothic ornamentation on the Woolworth Building, along with a complementary color scheme. Although the building's steel frame was unusual for Gothic Revival structures, its facade emphasizes vertical design elements, similar to other Gothic Revival buildings (Figure 30, left).

The Tribune Tower is a 467-foot (141 m) high, 36-story Gothic Revival skyscraper located at 435 North Michigan Avenue in Chicago, Illinois, United States. An international competition to design the tower in the early 1920s became a landmark in 20th-century architecture. It was built for Chicago Tribune owner Robert R. McCormick. As of 2018, it has been converted into luxury residences, and in 2023 it won the Driehaus Award for Architectural Preservation and Adaptive Reuse from Landmarks Illinois. The tower was home to Tribune and affiliates Tribune Media, Tribune Broadcasting and Tribune Publishing. WGN Radio (720 kHz) broadcast from the building until June 18, 2018. CNN's Chicago newsroom was also housed in the building. It is listed as a Chicago Landmark and is owned by the Michigan–Wacker Historic District. The Tribune Tower was one of the most famous buildings of the 1920s (Figure 30, right).

Source: https://www.metro-manhattan.com/buildings/233-broadway-woolworth-building/, Accessed: May 25, 2025.
Source:https://en.wikipedia.org/wiki/Tribune_Tower#/media/File:Tribune_Tower,_Chicago,_Illinois_(9181667444)_(cropped).jpg, Accessed: May 25, 2025.

Fig 30: Left: The Woolworth Building, City Hall Park, New York City, 1913 (Architect: Cass Gilbert). Right: Tribune Tower in Chicago, USA, 1925 (Architects: Howells & Hood - John Mead Howells and Raymond Hood)

The Chrysler Building is an Art Deco skyscraper on the East Side of Manhattan, New York City, at the intersection of 42nd Street and Lexington Avenue in Midtown Manhattan. At 1,096 feet (319 m), it is the tallest brick building in the world with a steel frame and was the tallest building in the world for 11 months after its completion in 1930. As of 2019, the Chrysler is the 12th tallest building in the city. The building was designed by architect William Van Alen (1883–1954). The building has 77 floors with 1,112,000 m^2 of usable floor space (Figure 31, left).

40 Wall Street (formerly the Bank of Manhattan Trust Building and the Manhattan Company Building), also known as the Trump Building, is a 921-foot (283 m) neo-Gothic skyscraper on Wall Street between Nassau and William Streets in the Financial District of Manhattan. in New York City. Built in 1929-1930 as the headquarters of the Manhattan Company, the building was designed by Harold Craig Severance (1879-1941) with Yasuo Matsui (1877-1962) and Shreve & Lamb (Figure 31, right).

Source: https://en.wikipedia.org/wiki/Chrysler_Building#/media/File:Chrysler_Building_Nov_2021.jpg, Accessed: May 25, 2025.
Source: https://www.40wallstreet.com/, Accessed: May 25, 2025.

Fig 31: Left: Chrysler Building in New York City, 1930 (Architect: William Van Alen). Right: 40 Wall Street, New York City, 1930 (Architects: Harold Craig Severance (principal architect), Yasuo Matsui (associate architect), Shreve & Lamb, consulting architects)

The Empire State Building is a 102-story Art Deco skyscraper in the Midtown South neighborhood of Manhattan, New York City. The building was designed by Shreve, Lamb & Harmon and built from 1930 to 1931. Its name is derived from the 'Empire State', the nickname for the state of New York. The building has a roof height of 1,250 feet (380 m) and is 1,410 feet (443.2 m) tall, including the antenna. The Empire State Building was the tallest building in the world until the first World Trade Center tower was completed in 1970. After the September 11, 2001 attacks (when the World Trade Center towers were destroyed), the Empire State Building was the tallest building in New York City until it was surpassed by One World Trade Center in 2012. As of 2022, the building is the seventh-tallest building in New York City, the ninth-tallest completed skyscraper in the United States, and the 54th-tallest in the world. The Empire State Building was designed by Shreve, Lamb, and Harmon in the Art Deco style. It was the first building in the world to be taller than 100 stories. The first to 85th floors contain 200,500 m^2 of commercial and office space, while the 86th floor houses an observatory. The remaining 16 floors are part of the tower, which is topped by an observatory on the 102nd floor; the tower has no intermediate levels and is used mainly for mechanical purposes. The 102nd floor is topped by a 61.9 m high spire, most of which is covered by broadcasting antennas and topped by a lightning rod (Figure 32, left).

The Kavanagh Building is a residential skyscraper in Retiro, Buenos Aires. It was designed in 1934 by architects Gregorio Sánchez, Ernesto Lagos, and Luis María de la Torre. It is considered a pinnacle of modernist architecture. At the time of its inauguration in 1936, Kavanagh was the tallest building in Latin America (about 120 meters high), surpassing the Palacio Salvo built in Montevideo, Uruguay in 1928, as well as the tallest building in the world with a reinforced concrete structure (Figure 32, right).

Source:https://www.pinterest.com/pin/2322237295866170/visual-search/?x=16&y=16&w=463&h=711&cropSource=6&surfaceType=flashlight, Accessed: May 29, 2025.
Source: https://www.reddit.com/r/skyscrapers/comments/1c8qdg3/the_kavanagh_building_in_buenos_aires_argentina/#lightbox Accessed: May 29, 2025.

Fig 32: Left: The Empire State Building, New York City, 1931 (Architects: Shreve, Lamb & Harmon). Right: The Kavanagh Building, Buenos Aires, 1936 (Architects: Gregorio Sánchez, Ernesto Lagos, and Luis Maríe de la Torre)

2. Stalin and Soviet socialism

Stalinism is a totalitarian[10] means of government and a Marxist-Leninist policy implemented in the Soviet Union (USSR) from 1927 to 1953 by the dictator Joseph Stalin. Stalin had previously made a career as a gangster and robber [11], working to finance revolutionary activities, before finally becoming the General Secretary of the Soviet Union. Stalinism included the creation of a one-man totalitarian police state, rapid industrialization, the theory of socialism in one country (until 1939), forced collectivization of agriculture, intensification of class conflicts, a cult of personality, and the subordination of the interests of foreign communist parties to the interests of the Communist Party of the Soviet Union, which Stalinism considered the leading vanguard party of the communist revolution at the time. After Stalin's death and Khrushchev's dissolution, the period of de-Stalinization began in the 1950s and 1960s, which caused the weakening of the influence of Stalin's ideology in the USSR. Stalin's regime violently purged society of what it saw as a threat to itself and its brand of communism (the so-called 'enemies of the people'), which included political dissidents, non-Soviet nationalists, the bourgeoisie, better-off peasants ('kulaks'), and those of the working class who showed 'counter-revolutionary' sympathies. This resulted in massive repression of such people and their families, including mass arrests, show trials, executions and imprisonment in forced labor camps known as gulags. The most infamous examples were the Great Purge and the dekulakization campaign. Stalinism was also characterized by militant atheism, mass anti-religious persecutions [12] and ethnic cleansing through forced deportations [13]. Some historians, such as Robert Service, have blamed Stalinist policies, particularly collectivization, for causing famines such as the Holodomor. Other historians and scholars disagree about the role of Stalinism. Officially designed to accelerate development towards communism, the need for industrialization in the Soviet Union was emphasized because the Soviet Union had previously lagged economically compared to Western countries and also because socialist society needed industry to meet the challenges posed by internal and external enemies of communism. Rapid industrialization was accompanied by mass collectivization of agriculture and rapid urbanization, which transformed many small villages into industrial cities. To accelerate the development of industrialization, Stalin imported materials, ideas, expertise, and workers from Western Europe and the United States, pragmatically establishing joint venture agreements with large American private enterprises such as the state-controlled Ford Motor

Company, which helped develop the industrial foundations of the Soviet economy from the late 1920s to the 1930s. After American private companies completed their tasks, Soviet state-owned enterprises took over. Stalinism is used to describe the period during which Joseph Stalin (1878–1953) was the leader of the Soviet Union while serving as General Secretary of the Central Committee of the Communist Party of the Soviet Union from 1922 until his death on March 5, 1953. Some historians see Stalinism as a reflection of the ideologies of Leninism and Marxism, but others argue that it was divorced from the socialist ideals from which it emerged. After the political struggle that culminated in the defeat of the Bukharinists (Party's right-wing tendency), Stalinism was able to freely shape policies without opposition, ushering in an era of harsh totalitarianism that worked toward rapid industrialization regardless of the human cost [14]. From 1917 to 1924, although they often appeared united, Stalin, Vladimir Lenin, and Leon Trotsky had marked ideological differences. In his dispute with Trotsky, Stalin de-emphasized the role of workers in advanced capitalist countries (eg he considered the US working class a 'bourgeoisised' labor aristocracy). All the other Bolshevik leaders of the October Revolution of 1917 saw their revolution as more or less just beginning, with Russia as a stepping stone on the way to world revolution. Stalin introduced the idea of socialism in one country by the fall of 1924, a theory that stands in stark contrast to Trotsky's permanent revolution and all earlier socialist theses. The revolution did not spread beyond Russia as Lenin assumed it would soon happen. The revolution failed even in other former territories of the Russian Empire - such as Poland, Finland, Lithuania, Latvia and Estonia. On the contrary, these countries returned to capitalist bourgeois rule. Nevertheless, by the fall of 1924, Stalin's notion of socialism in Soviet Russia was initially regarded as blasphemy by other members of the Politburo, including Grigory Yevseyevich Zinoviev (1883–1936) and Lev Borisovich Kamenev (1883–1936) on the intellectual left. Alexei Ivanovich Rykov (1881-1938), Nikolai Ivanovich Bukharin (1888-1938) and Mikhail Pavlovich Tomsky (1880-1936) to the pragmatic right; and the powerful Lev Davidovich Bronstein, better known as Leon Trotsky (1879-1940), who belonged to no party but his own. No one would even consider Stalin's concept as a potential addition to communist ideology. Stalin's doctrine of socialism in one country could not be imposed until he came close to the autocratic ruler of the Soviet Union around 1929. Bukharin and the right-wing opposition expressed their support for the imposition of Stalin's ideas, as Trotsky was exiled and Zinoviev and Kamenev were expelled from the party [15]. In a 1936 interview with journalist Roy W. Howard (1883–1964), Stalin articulated his rejection of world revolution and said, „We never had such plans and intentions“ and „Exporting revolution is nonsense“ [16]. Under Stalin, repression was extended to the academic, natural sciences, and literary fields [17]. In particular, Einstein's theory of relativity was subject to public condemnation, many of his ideas being rejected on ideological grounds and condemned as 'bourgeois idealism' in the Stalin era [18]. The policy of ideological repression affected various disciplinary fields such as genetics, cybernetics, biology, linguistics, physics, sociology, psychology, pedology, mathematical logic, economics and statistics [19]. Pseudoscientific theories of Trofim Lisenko were favored over other scientific disciplines during the Stalin era [20]. Soviet scientists were forced to condemn any work that contradicted Lysenko. More than 3,000 biologists were imprisoned, fired, or executed for attempting to oppose Lysenkovism, and genetic research was effectively destroyed by Stalin's death in 1953. Due to the ideological influence of Lysenkovism, crop yields in the USSR declined [21]. Orthodoxy forced itself into the cultural sphere. Before Stalin's rule, literary, religious and national representatives had a certain level of autonomy in the 1920s, but these groups were later rigorously suppressed during the Stalinist era [22]. Socialist realism was imposed on artistic production, and other creative industries such as music, film and sports were subjected to extreme levels of political control [22]. Historical falsification of political events such as the October Revolution and the Peace of Brest-Litovsk became a distinctive element of Stalin's regime. A notable example is the 1938 publication, History of the Communist Party of the Soviet Union (Bolsheviks) [23], in which the history of the ruling party was significantly altered and revised, including the importance of leading figures during the Bolshevik Revolution. In retrospect, Lenin's primary associates such as Zinoviev, Trotsky, Radek and Bukharin were portrayed as 'wavering', 'opportunists' and 'foreign spies', while Stalin was portrayed as the main disciplinarian during the revolution. However, in reality, Stalin was considered a relatively unknown figure of secondary importance at the time of the events [24]. In his book, Stalin's School of Falsification, Leon Trotsky argued that the Stalinist faction routinely distorted political events, forged a theoretical basis for irreconcilable concepts such as the notion of 'socialism in one country', and misrepresented the views of their opponents through a series of hiring historians alongside economists to justify political maneuvering and protect their own set of material interests [25]. He cited a range of historical documents such as private letters, telegrams, party speeches, minutes of meetings and suppressed texts such as Lenin's will [25]. British historian Orlando Guy Figes (1959) argued that „the drive to silence Trotsky, and all criticism of the Politburo, was itself a key factor in Stalin's rise to power“ [26]. Cinematographic productions served to foster a personality cult around Stalin, with party-line supporters receiving Stalin Prizes [27]. Although film directors and their assistants were still subject to mass arrests during the Great Terror, film censorship contributed to the mythologisation of history, as seen in the films The First Cavalry Army (1941) and The Defence of the Tsarina (1942), which glorified Stalin as the central figure of the October Revolution. Conversely, the roles of other Soviet figures such as Lenin and Trotsky were downplayed or misrepresented. After the struggle for succession, in which Stalin defeated both the left and right opposition, the cult of Stalin materialised. From 1929 to 1953, there was a proliferation of architecture, statues, posters, flags and iconography depicting Stalin, in which he was increasingly identified with the state and seen as an emblem of Marxism. In July 1930, a state decree ordered 200 artists to prepare propaganda posters for the five-year plans and collectivization measures. Historian Anita Pisch has particularly focused on the various manifestations of the personality cult in which Stalin was associated with the cultural archetypes of 'Father', 'Savior' and 'Warrior', with the latter images gaining dominance during the Great Patriotic War and the Cold War [28]. Some scholars have argued that Stalin actively participated in the construction of a personality cult [29], with writers such as Isaac Deutscher (1907–1967) and Erik van Ree noting that

Stalin absorbed elements from the cult of the Tsar, Orthodox Christianity, and highlighting specific acts such as the embalming of Lenin. However, other scholars have relied on primary accounts by Stalin's associates such as Molotov to suggest that he took a more critical and ambivalent stance towards his personality cult. The personality cult served to legitimize Stalin's authority, establishing continuity with Lenin as his „discipline, student, and mentor“ in the eyes of his wider followers. His successor, Nikita Sergeyevich Khrushchev (1894–1971), would later denounce the personality cult around Stalin as contradictory to Leninist principles and party discourse [30]. Stalin blamed the kulaks for inciting reactionary violence against the people during the implementation of agricultural collectivization. In response, the state under Stalin's leadership launched a violent campaign against them. This type of campaign was later known as classicide, although several international legislative bodies passed resolutions declaring the campaign to be genocide. Some historians dispute that these social-class actions constitute genocide. The Stalinist era was largely regressive in social matters. Despite a brief period of decriminalization under Lenin, the Penal Code of 1934 criminalized homosexuality again. Abortion was banned again in 1936 after a controversial debate among citizens, and women's issues were largely ignored.

3. Mussolini and fascism

Benito Amilcare Andrea Mussolini (1883-1945) was an Italian dictator who founded and led the National Fascist Party (Partito Nazionale Fascista, PNF). He was the Prime Minister of Italy from the March on Rome (Marcia su Roma) in 1922 until his overthrow in 1943, as well as the Duce of Italian fascism from the establishment of the Italian Fasci Italiani di Combattimento in 1919 until his summary execution in 1945 by Italian partisans. As dictator of Italy and one of the main founders of fascism, Mussolini inspired and supported the international expansion of fascist movements during the period between the two world wars. Mussolini was originally a socialist politician and journalist in the magazine "Avanti!". In 1912, he became a member of the National Board of the Italian Socialist Party (Partito Socialista Italiano, PSI), but was expelled from the PSI for advocating military intervention in the First World War, opposing the party's stance on neutrality. In 1914, Mussolini founded the newspaper„ Il Popolo d'Italia“ („The People of Italy“), and served in the Royal Italian Army (Regio Esercito) during the war until he was wounded and discharged in 1917. Mussolini denounced the PSI, his views now focused on Italian nationalism rather than socialism, and later founded a fascist movement that began to oppose egalitarianism and class conflict, instead advocating a „revolutionary nationalism“ that transcended class boundaries. On 31 October 1922, following the March on Rome (28–30 October), Mussolini was appointed Prime Minister by King Victor Emmanuel III (1869–1947), becoming the youngest person to hold the office up to that time. After eliminating all political opposition through his secret police and banning labor strikes, Mussolini and his followers consolidated power with a series of laws that transformed the nation into a one-party dictatorship. Within five years, Mussolini established a dictatorial power by legal and illegal means and aimed to create a totalitarian state. In 1929, Mussolini signed the Lateran Treaty (Patti Lateranensi) with the Holy See on the establishment of the Vatican. After being expelled from the Italian Socialist Party for his support of Italian intervention, Mussolini made a radical transformation, ending his support for class conflict and joining in support of a revolutionary nationalism that transcended class lines. He founded the interventionist newspapers 'Il Popolo d'Italia and Fascio Rivoluzionario d'Azione Internazionalista' ('Revolutionary Fascis of International Action') in October 1914. His nationalist support for intervention allowed him to raise funds from Ansaldo (an arms manufacturing company) and other companies to create Il Popolo d'Italia to convince socialists and revolutionaries to support the war. Further funding for Mussolini's fascists during the war came from French sources, beginning in May 1915. It is believed that the main source of this funding from France was from French socialists who sent support to dissident socialists who wanted Italian intervention on the side of France. On December 5, 1914, Mussolini condemned orthodox socialism for failing to recognize that the war had made national identity and loyalty more important than class distinctions. He fully demonstrated his transformation in a speech that acknowledged the nation as an entity, a concept he had rejected before the war, saying: „The nation has not disappeared. We used to believe that the concept was completely flawless. Instead, we see the nation emerging as a pulsating reality before us! ... Class cannot destroy a nation. Class reveals itself as a collection of interests - but a nation is a history of feelings, traditions, language, culture and race. A class can become an integral part of a nation, but one cannot overshadow another. Class struggle is an empty formula, without effect and consequence wherever there is a people that has not integrated into its proper linguistic and racial framework - where the national problem has not been definitively solved. In such circumstances the class movement found itself threatened by an unfavorable historical climate“ [31]. Nationalists in the years after World War I thought of themselves as fighting against the liberal and dominant institutions created by cabinets - such as those of Giovanni Giolitti, including traditional education. Futurism, a revolutionary cultural movement that would serve as a catalyst for fascism, advocated a „school of physical courage and patriotism“ [32], as Filippo Tommaso Marinetti put it in 1919. Marinetti expressed his disdain for the „now prehistoric and troglodyte ancient Greece and Latin courses“ [32], advocating their replacement with exercises modeled on those of the Arditi soldiers. During these years, the first wings of the Fascist youth were founded: the Avanguardia Giovanile Fascista (Fascist Youth Vanguard) in 1919 and the Gruppi Universitari Fascisti (Fascist University Groups) in 1922. After the March on Rome that brought Mussolini to power, the Fascists began to consider ways to politicize Italian society, with an emphasis on education. Mussolini assigned former ardite and Undersecretary of Education Renato Ricci the task of „reorganizing the youth from a moral and physical point of view“. Ricci sought inspiration from Robert Baden-Powell, the founder of the Boy Scouts, meeting him in England, as well as from the Bauhaus artists in Germany. L'Opera nazionale Balilla (Opera Nazionale Balilla) was founded by Mussolini's decree of 3 April 1926, and Ricci led it for the next eleven years. It included children aged 8 to 18, grouped as Balilla and Avanguardisti. According to Mussolini: „Fascist education is moral, physical, social and military: it aims to create a complete and harmoniously developed man, fascist in our views“. Mussolini structured this process taking into account the emotional side of

childhood:„ Childhood and adolescence alike... cannot be nourished only by concerts, theories and abstract teaching. The truth we wish to teach them should appeal first of all to their imagination, to their hearts, and only then to their minds“ [32]. „Educational values set by action and example“ were to replace established approaches. Fascism opposed its version of idealism to the prevailing rationalism and used the Opera Nazionale Balilla to circumvent educational tradition by imposing collectivism and hierarchy, as well as Mussolini's own cult of personality. Another important component of fascist cultural policy was Catholicism. In 1929, a concordat was signed with the Vatican, ending decades of conflict between the Italian state and the papacy dating back to the 1870 takeover of the Papal States by the House of Savoy during the unification of Italy. The Lateran Treaty, which finally recognized the Italian state as a Catholic state and the independence of the Vatican City State as a state, was so highly regarded by the church hierarchy that Pope Pius XI declared Mussolini a „man of Providence“ [32]. The 1929 treaty included a legal provision whereby the Italian government would protect the honor and dignity of the pope by prosecuting offenders. Mussolini had his children baptized in 1923, and was rebaptized by a Catholic priest in 1927. After 1929, Mussolini's anti-communist doctrines convinced many Catholics to actively support him. In 1936, Mussolini occupied Ethiopia. Impero colonial italiano (Italian colonial empire) is the name for all territories that were governed by central Rome in the period (1889-1943). It is about three entities: the Kingdom of Italy, the Kingdom of Albania and the Ethiopian Empire. At the head of all these entities was King Vittorio Emanuele III (Victor Emanuele III, 1869-1947). Fascists wanted to create a New Roman Empire through the expansion of this empire. The Second Italian-Abyssinian War was fought (1935-1936), Italy conquered Ethiopia, which, along with the previously conquered Eritrea and Italian Somalia, became part of Italian East Africa. For Italy, this was a significant healing of frustrations since the defeat it suffered (Battle of Adwa, 1896) against Ethiopia in the First Italo-Abyssinian War (1895-1896) [33].

4. Hitler and Nazism

„Nazism, the totalitarian movement led by Adolf Hitler (1889-1945) as the leader of the Nazi Party in Germany. In its intense nationalism, mass appeal, and dictatorial rule, Nazism shared many elements with Italian Fascism. But Nazism was far more extreme in both its ideas and its practice. In almost every way it was an anti-intellectual and atheoretical movement, emphasizing the will of a charismatic dictator as the only source of inspiration for the people and the nation, as well as the vision of the destruction of all the enemies of the Aryan people as the one and only goal of Nazi policy. Nazism can be traced in part to the Prussian tradition developed under Frederick William I (1688-1740), Frederick the Great (1712-1768) and Otto von Bismarck (1815-1898). in spirit and discipline the Prussian army as a model of all individual and civic life. Added to this was the tradition of political romanticism, with its fierce hostility to rationalism and the principles underlying the French Revolution, its emphasis on instincts and the past, and its proclamation of the rights of the exceptional individual Friedrich Nietzsche (“Übermensch”/“Superman”) over all universal laws and rules. These two traditions were later reinforced by the 19th-century worship of science and the laws of nature, which seemed to operate independently of all concepts of good and evil. Further reinforcements came from 19th-century intellectuals such as Count de Gobineau (1816–1882), Richard Wagner (1813–1883), and Houston Stewart Chamberlain (1855–1927), all of whom greatly influenced early Nazism with their claims to the racial and cultural superiority of the 'Nordic' (Germanic) peoples over all other Europeans and all other races“ [34]. Hitler's intellectual outlook during his youth was influenced not only by these currents in the German tradition, but also by specific Austrian movements that professed different political sentiments, especially those of pan-Germanic expansionism and anti-Semitism. Hitler's ferocious nationalism, his contempt for Slavs, and his hatred of Jews can largely be explained by his bitter experiences as a failed artist living on the streets of Vienna, the capital of the multi-ethnic Austria-Hungary. This intellectual preparation would probably not have been sufficient for the rise of Nazism in Germany, but for the defeat of that country. in the First World War. Defeat and the resulting disillusionment, pauperization and frustration - especially among the lower middle class - paved the way for the success of Hitler's and the Nazis' propaganda. The Treaty of Versailles (1919), a formal settlement of World War I drawn up without German participation, alienated many Germans by imposing harsh monetary and territorial reparations. The considerable resentment expressed towards the peace agreement gave Hitler a starting point. Since German representatives (labeled by the Nazis as 'November criminals') agreed to cease hostilities and did not surrender unconditionally in the armistice of 11 November 1918, there was a widespread feeling - particularly in the military - that Germany's defeat had been orchestrated by diplomats at the Versailles meetings. From the beginning, Hitler's propaganda of revenge for this 'treasonous act', by which the German people had been 'stabbed in the back', and his call for rearmament had a strong appeal in military circles, which saw peace as only temporary in the German expansionist program. The devastating inflation of the German currency in 1923 wiped out the savings of many middle-class households and led to further alienation and discontent among the public. Hitler added to his pan-German aspirations an almost mystical fanaticism of faith in the mission of the German race and the fervor of a social-revolutionary gospel. This 'gospel' is most fully expressed in Hitler's personal testament, „Mein Kampf“ („My Struggle“, 1925–1927), in which he outlined both his practical goals and his theories on race and propaganda. By presenting himself as a bulwark against communism, Hitler exploited the fears aroused in Germany and the world by the Bolshevik revolution in Russia and the consolidation of communist power in the Soviet Union. He was thus able to secure the support of many conservative elements who misunderstood the totalitarian character of his movement. Hitler's most important single contribution to the theory and practice of Nazism was his profound understanding of mass psychology and mass propaganda. He stressed the fact that all propaganda must maintain its intellectual level at that of the least intelligent of those it is directed at, and that its truthfulness is much less important than its success. According to Hitler: „It is part of the genius of a great leader to make even widely separated opponents seem to belong to only one category, for among weak and undecided characters the recognition of various enemies too easily marks the beginning of doubts about one's own righteousness“ [34]. Hitler found this common denominator in the Jewish people, whom he identified both

with Bolshevism and with a kind of cosmic evil. Jews were to be discriminated against not on the basis of their religion, but on the basis of their 'race'. Nazism declared Jews - regardless of their educational and social achievements - to be forever fundamentally different from and enemies of Germans [34]. Nazism attempted to reconcile a conservative, nationalist ideology with a socially radical doctrine. In doing so, it became a profoundly revolutionary movement - albeit a largely negative one. Rejecting rationalism, liberalism, democracy, the rule of law, human rights, and all movements for international cooperation and peace, it emphasized instinct, the subordination of the individual to the state, and the necessity of blind and unwavering obedience to leaders appointed from above. It also emphasized the inequality of people and races and the right of the strong to rule the weak; sought to purge or suppress competing political, religious, and social institutions; promoted an ethic of toughness and ferocity; and partially destroyed class distinctions by drawing into the movement the misfits and failures from all social classes. Although socialism had traditionally been an internationalist creed, the radical wing of Nazism knew that there was a mass base for policies that were both anti-capitalist and nationalist. However, once Hitler had secured power, this radical line was eliminated. Working on these principles, Hitler led his party from its unfortunate beginnings in a Munich beer cellar to a dominant position in world politics 20 years later. The Nazi Party was founded in 1919 and was led by Hitler from 1920. Through a successful election campaign and intimidation, the party came to power in Germany in 1933 and ruled with totalitarian methods until 1945, when Hitler committed suicide and Germany was defeated and occupied by the Allies at the end of World War II. The history of Nazism after 1934 can be divided into two periods of approximately equal length. Between 1934 and 1939, the party established complete control over all phases of life in Germany. With many Germans tired of the party infighting, economic and political instability, and the unregulated freedom that had characterized the final years of the Weimar Republic (1919–1933), Hitler and his movement gained the support and even enthusiasm of the majority of the German population. The public in particular welcomed the strong, decisive, and apparently effective government provided by the Nazis. The endless ranks of German unemployed were rapidly shrinking as the unemployed were employed on vast public works projects and in rapidly expanding arms factories. Germans were swept up in this organized, intensely purposeful mass movement aimed at restoring their country to dignity, pride, and greatness, as well as to dominance on the European stage. Economic recovery from the effects of the Great Depression and the strong affirmation of German nationalism were key factors in Nazism's appeal to the German population. Furthermore, Hitler's continuous string of diplomatic successes and foreign conquests from 1934 until the early years of World War II secured the unquestioning support of most Germans, including many who had previously opposed him. Despite its economic and political success, Nazism maintained its power through coercion and mass manipulation. The Nazi regime spread a continuous outpouring of propaganda through all cultural and information media. Its rallies - especially its meticulously organized Nuremberg rallies - its insignia and uniformed personnel were designed to give an aura of omnipotence. The underside of its propaganda machine was its terror apparatus, with its omnipresent secret police and concentration camps. It fanned and focused German anti-Semitism to make Jews a symbol of all that was hated and feared. Through deceptive rhetoric, the party portrayed Jews as enemies of all classes of society. The main instrument of Nazi control was the unification, under the leadership of Heinrich Himmler (1900-1945) and his chief lieutenant Reinhard Heydrich (1904-1942), of the SS (the uniformed police force of the Nazi Party) and all other police and security organizations. Opposition to the regime was crushed either by open terror or, more often, by the all-pervading fear of possible repression. Opponents of the regime were labeled enemies of the state and the people, and an elaborate network of informers - often family members or close friends - dictated extreme caution in all expressions and activities. Justice was no longer recognized as objective, but was completely subordinated to the alleged needs and interests of the people. In addition to the now degraded methods of the normal judicial process, special detention camps were established. In these camps, the SS held supreme power and introduced a system of sadistic brutality unparalleled in modern times [34].

5. Kim Il Sung and Democratic People's Republic of Korea (North Korea)

Kim Il Sung (1912–1994) was a North Korean politician and the founder of North Korea, which he led as supreme leader from the country's founding in 1948 until his death in 1994. The country was then led by his son Kim Jong Il (1941–2011), both of whom were declared eternal leaders after their deaths. After Kim Jong Il's death, Kim Jong Un (born 1982 or 1983), the son of Kim Jong Il and grandson of Kim Il Sung, ascended to the throne of North Korea. Kim Il Sung served as Prime Minister from 1948 to 1972 and President from 1972 to 1994. He was the leader of the Workers' Party of Korea (WPK) from 1949 to 1994 (titled President from 1949 to 1966 and General Secretary after 1966). Coming to power after the end of Japanese rule over Korea in 1945 following Japan's surrender in World War II, he authorized the invasion of South Korea in 1950, prompting a United Nations-led intervention in South Korea's defense. Following a military stalemate in the Korean War, an armistice was signed in July 1953. He was the third-longest-serving non-royal head of state/government of the 20th century, serving for over 45 years. Under his leadership, North Korea was established as a totalitarian socialist personalist dictatorship with a centrally planned economy. It had very close political and economic relations with the Soviet Union. By the 1960s, North Korea had a slightly higher standard of living than the South, which was suffering from political chaos and economic crisis. The situation was reversed in the 1970s, when the recently stable South Korea became an economic powerhouse, fueled by Japanese and American investment, military aid, and internal economic development, while North Korea stagnated and then declined during the same period. Differences emerged between North Korea and the Soviet Union; chief among them was Kim Il Sung's Juche philosophy, which focused on Korean nationalism and self-reliance. Despite this, the country continued to receive funds, subsidies, and aid from the USSR and the Eastern Bloc until the collapse of the USSR in 1991. The resulting loss of economic aid negatively affected North Korea's economy, contributing to a widespread famine in 1994. During this period, North Korea also remained critical of the United States' defense presence in the region, which it viewed as imperialist, after seizing the

American ship USS Pueblo in 1968. This was part of an infiltration and subversion campaign to reunify the peninsula under North Korean rule. Kim outlived his allies Joseph Stalin and Mao Zedong by more than four and nearly two decades, respectively, and remained in power during the terms of six South Korean presidents and ten United States presidents. Known as the Great Leader (Suryong), he established a far-reaching personality cult that dominates domestic politics in North Korea. At the 6th WPK Congress in 1980, his eldest son Kim Jong Il was elected a member of the presidency and chosen as his successor, establishing the Kim dynasty. Kim Il-sung's most prominent contribution to political theory was his conceptualization of the Juche idea, originally described as a variant of Marxism–Leninism. In his writings, Kim engaged with Karl Marx's metaphor that religion is the opium of the people. He did so in the context of responding to his comrades who opposed working with religious groups (chonbulygo and chondoism, respectively) [35]. In the first case, Kim responds that one is 'wrong' if one believes that Marx's 'opium of the people' statement can be applied in all cases, explaining that if a religion „prays for divine punishment of Japan and blesses the Korean nation“ [35] then it is a 'patriotic religion' and its believers are patriots [35]. In the second, Kim states that Marx's metaphor „must not be interpreted radically and one-sidedly“ because Marx was warning against „the temptation of religious mirage, not against believers in general“ [35]. Since the communist movement in Korea fought the ‘national salvation’ struggle against Japan, Kim writes that anyone with a similar goal can join the struggle and that “even the religious… must be enrolled in our ranks without hesitation” [35]. Kimilsungism–Kimjongilism is the official ideology of North Korea and the WPK, and is the cornerstone of party work and government operations. Juche, part of the broader Kimilsungism–Kimjongilism along with Songun under Kim Jong Un, is considered by the official North Korean line to embody Kim Il Sung's wisdom, an expression of his leadership, and an idea that provides „a complete answer to every question raised in the struggle for people's liberation“ [36]. Juche was proclaimed in December 1955 in a speech entitled „On the Elimination of Dogmatism and Formalism and the Establishment of Juche in Ideological Work to emphasize a revolution centered on Korea. Its fundamental principles are economic self-sufficiency, military self-reliance, and an independent foreign policy“ [36]. The roots of Juche were drawn from a complex mix of factors, including Kim Il Sung's popularity, conflict with pro-Soviet and pro-Chinese dissidents, and Korea's centuries-long struggle for independence [36]. Juche was introduced into the constitution in 1972. Juche was initially promoted as a 'creative application' of Marxism–Leninism, but by the mid-1970s state propaganda described it as „the only scientific thought... and the most effective revolutionary theoretical structure leading to the future of communist society“ [36]. Juche had eventually completely replaced Marxism–Leninism by the 1980s, and in 1992, reference to the latter was dropped from the constitution [36]. The 2009 constitution dropped references to communism and elevated Songun's military policy while explicitly affirming Kim Jong Il's position. However, the constitution retains references to socialism. The WPK reaffirmed its commitment to communism in 2021. Juche's concepts of self-reliance have evolved with time and circumstances, but they still provide the foundation for the Spartan rigor, sacrifice, and discipline demanded by the party. Scholar Brian Reynolds Myers (born 1963) views North Korea's actual ideology as Korean ethnic nationalism similar to statism in Shōwa Japan and European fascism [37].

6. Architecture of Soviet socialism

The Union of Soviet Socialist Republics (USSR), known as the Soviet Union, was a transcontinental state that spanned most of Eurasia from 1922 to 1991. It was the largest country in the world by area (22,402,200 km^2 – 437 times the size of Bosnia and Herzegovina, for example), spanning eleven time zones and sharing land borders with twelve countries. The successor state to the Russian Empire, the country was nominally organized as a federal union of fifteen national republics, of which the largest and most populous was the Russian SFSR. In practice, both its government and its economy were highly centralized until its final years. It was the third-most populous country in the world (28,673,0819 in 1989 – 84 times more than Bosnia and Herzegovina, for example) and the most populous country in Europe. As a one-party state ruled by the Communist Party of the Soviet Union, it was a leading communist state. Its capital and largest city was Moscow. Other highly urbanized centers were Leningrad (today Saint Petersburg), Kiev, Tashkent and Baku. The data presented generate respect for this state, in all segments of its 'being', including architecture as its framework in which it was expressed. For well-known historical reasons (Inforbiroa Resolution, 1948), the architectural schools of the former SFRY avoided studying Soviet ('Stalinist') architecture, similar to the avoidance of architecture from the time of fascism in Italy and Nazism in Germany. As for 'Stalinist architecture', the only subject of interest was the so-called 'Russian-Soviet constructivism' and 'Russian-Soviet avant-garde'. It should be noted that the period of Soviet architecture during the Stalin era (1922 to 1953), which is discussed in this book, coincides with the period of 'modernity' in (mostly) Western Europe (and America). Therefore, it is necessary to notice parallels between 'modern' and Soviet (Stalinist) architecture. Namely, there were strong influences of architecture from the West on Soviet architecture, and vice versa (Many architects from the West participated in public architectural competitions announced by the Soviet Union). It is easy to notice a number of common features, but also the specifics of these two poles. On the other hand, the Soviet Union was a huge state (the largest in the world) with vast natural resources and a relatively large human population. What is crucial (what this book deals with) is the fact that the Soviet Union proclaimed communism (Marxism-Leninism-Stalinism) as the leading ideology of society, in contrast to the liberal capitalism of the West. These were two irreconcilable 'poles' of worldviews and overall relations in society, and the image of the world and man's place in it depended on which pole the world was viewed from. In the Soviet Union and the Warsaw Pact countries, 'state projects' supervised by the state (and its leader at the extreme), were dominant, while in the West, private (liberal) entrepreneurial initiative prevailed. Architecture, as a framework of life and an image of society, faithfully reflected these two polarized social systems. However, by 'objectively examining' the architecture of these two poles, it is possible to observe many similarities [38,39,40,41]. It is extremely important to emphasize that Western European architects have been engaged in Russia (the Soviet Union) since the 15th century, up to the present day. They were the transmitters of ideas from the West to Russia (the

Soviet Union) and in this way 'unified' architecture in Europe and Russia. Of course, something similar happened on the global world stage. A common belief in the function of architecture was one of the reasons for the mass migration of architects to the Soviet Union during the 1930s. In considering which architects to invite, the Soviet authorities excluded architects who continued to work in the classical tradition, designing 'unique' buildings for prestigious programs, even though these architects represented the majority of the profession at the time. Instead, they sought architects whose designs were suitable for mass production and mass housing, who seemed to understand the needs and goals of the Five-Year Plan, and who advocated designing architecture not for the 'fortunate few' but for the masses. In short, they sought architects of the modern movement, and the personal histories of the invited architects and descriptions of their work confirm that the Soviet authorities fulfilled their intention. These architects were looking for work, but they also went to the USSR because they felt that their style of architecture met a need; many felt that they were following a mission, to contribute to the success of what Ernst May called „the greatest national experiment of all time“. The first German architect known to have worked in the Soviet Union was Oswald Schneideratus, who emigrated in 1924. His reasons seem to have been purely political; he had been a militant communist in Berlin, and in 1921 he had headed the party's military organization. His departure for the Soviet Union was a party decision, made to avoid arrest, although he was also a qualified architect. In the USSR he became an active professional known for various important projects, including some in the Volga German Autonomous Soviet Socialist Republic, and he is the only foreign architect mentioned in the 1962 edition of History of Soviet Architecture. Schneideratus died in Moscow in 1937. Werner Schneideratus (1908-2001), Oswald's son, shared his father's opinion. Werner was arrested by the Nazis, but he managed to escape to the Soviet Union, where he got a job in the office of American architect Albert Kahn (1869-1942) in Moscow.

Bruno Taut (1880-1938) was the chief architect of two of the most famous Siedlungen, Berlin-Britz and Onkel Toms Hütte, and earlier he was a member, like Walter Gropius, of the post-war art-revolutionary organization „Arbeitsrat für Kunst“ („Council of Art Workers“). Interested in the Soviet Union, Taut wrote articles for Neues Russland, and traveled to the USSR in 1926. In 1932, he closed his office in Berlin and moved to Moscow. Taut lectured on the German construction industry, but received several orders from the Soviets, none of which were ever built.

Ernst May (1886-1970) organized a model city organization for planning and construction in Germany that performed all architectural, planning and construction tasks - from preliminary sketches to control and direction of construction, from the selection of building sites to development plans. Many large construction elements are manufactured in factories, and construction sites are organized using assembly lines. In the field of urban planning, May was one of the promoters of the idea of Trabantenstadt - independent satellite communities designed to limit the growth of cities. This idea, practiced in Frankfurt, appealed to Russian planners, who saw the uncontrolled growth of urban centers as one of the evils of capitalism and who, in the debate between urbanists and de-urbanists, advocated decentralization. After preliminary trips to the Soviet Union, May moved to Moscow on May 8, 1930, with a team of architects and construction technicians drawn mostly from his Frankfurt crew. The Soviet authorities arranged an unusual contract with May through Tsekombank (Central Communal Bank); contracts with foreign technicians were usually negotiated on an individual basis. The Soviet authorities intended to use May's brigade, or Brigada Maia, not only as an architectural and urban planning team, but also as a model organization for Soviet planners and builders. Of the thousand architects who, according to Junghanns, worked in the Soviet Union during the early 1930s, no more than fifty names are known; most are the names of architects who were famous before going to the USSR or architects who spoke or wrote about their experiences after their return. Although the majority of these architects - about five hundred - were from Germany, others were originally from the Netherlands, Hungary and Switzerland, but had worked in Germany for some time before going to the USSR. Only two French architects worked in the USSR. American architects who worked in the Soviet Union were mainly specialists in the field of industrial architecture. After 1930, many German and German architects traveled to Moscow to join May's brigade. Among them were Fred Forbat (1897-1972), Johann Wilhelm Lehr (1893-1971), Eugen Carl Kaufmann (1892-1984) and Kurt Liebknecht (1905-1994). May - who described himself as apolitical, despite his general interest in the Soviet Union - lived, like his team, in conditions that could not be compared with those of his Soviet colleagues. May's team was paid in foreign currency and had access to special shops reserved for foreigners. Hannes Meyer (1889-1954), another of the 'great' modern architects, seems to have been more openly political than May. In 1928, Meyer succeeded Gropius as head of the Dessau Bauhaus, where he introduced architecture and planning into the curriculum and opened the Bauhaus to industry and workers' organizations. He also incorporated social sciences into the teaching of architecture; this was not common practice among architectural schools at the time. The 'leftist' orientation of the Bauhaus under Meyer undoubtedly led to his dismissal in August 1930, despite the fact that Meyer’s Bauhaus had acquired a more contemporary image than it had displayed in the period after its founding in 1920. The Bauhaus maintained relations with its Russian equivalent, the Moscow Vkhutemas, created in 1921. The teaching methods at Vkhutemas were somewhat similar to those of the Bauhaus. And there were exchanges between the two institutions; for example, El Lissitzky (L.M. Lissitskii), the Soviet architect and designer at Vkhutemas, frequently visited the Dessau institution, and in 1928 a Bauhaus delegation visited the Moscow Vkhutemas. After his dismissal from the Bauhaus, Meyer traveled to the Soviet Union, where he organized the Rotfront Brigade. The seven Bauhaus architecture students who belonged to the Rotfront Brigade were also members of the Bauhaus communist cell: Philipp Tolziner, Konrad Püschel, Tibor Weiner, René Mensch, Bela Scheffler, Klaus Meumann and Anton Urban. Unlike May, Meyer made his political views known [42]. In accordance with these principles, the Rotfront Brigade lived and worked in conditions quite different from those of May's brigade. Although May employed a relatively large number of Soviet workers in his brigade, it was essentially a 'foreign' unit; his German workers generally remained isolated from Soviet workers; and his commissions were limited to those forwarded by the Soviet authorities. In contrast, Meyer's group was much more integrated into Soviet society. For example, Meyer worked for Giprogor (the State Urban

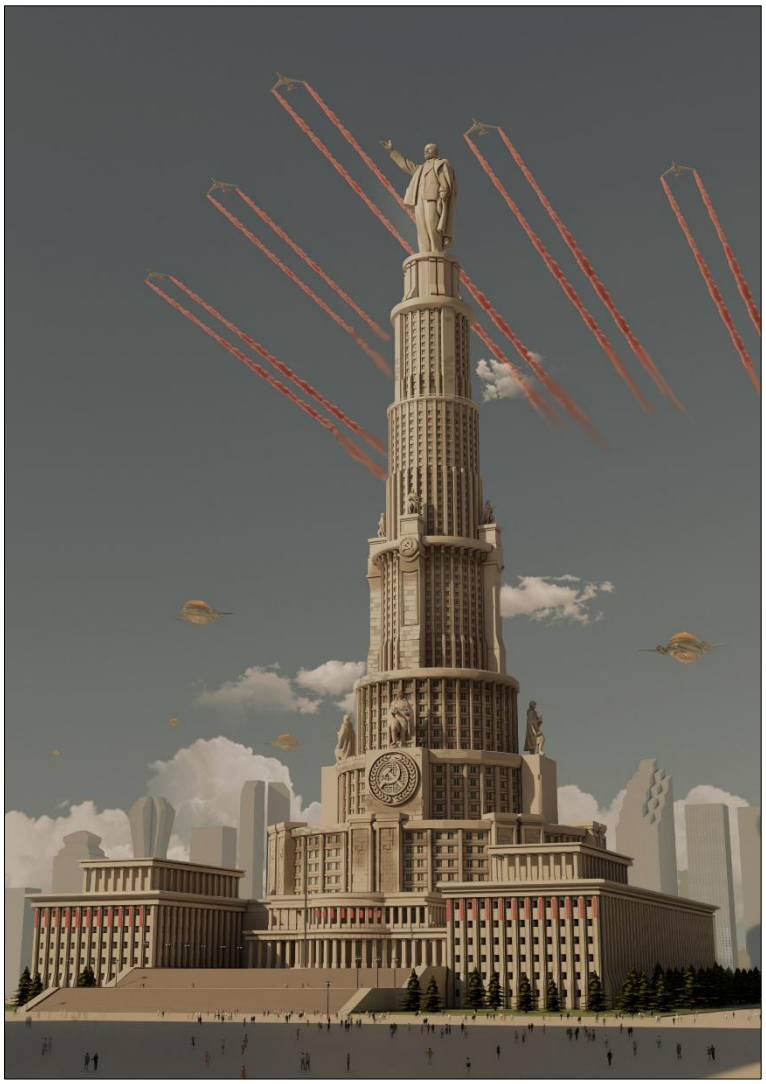
Development Institute) and was responsible for development plans for various localities. He was also a member of the commission that drew up a competition for designs for the Palace of Soviets - a politically important institution. He was also a member of the editorial board of the journals „Sovetskaia arkhitektura“ („Soviet Architecture“) and „Arkhitektura za rubezhom“ („Architecture Abroad“), both of which – especially the former – approached architecture from a political standpoint. Hannes Meyer was a staunch propagandist of Soviet architecture and society. He traveled extensively in Western Europe, lecturing and writing complimentary articles about the USSR for the international architectural press. As an urban planner in the USSR, Meyer designed several important new settlements, such as the one for 240,000 inhabitants in Nizhny Kurilsk and the one for the Jewish Autonomous Region of Birobidzhan, for which he is best known. Together with May, Kurt Meyer and Le Corbusier, he entered the competition for the reconstruction of Moscow in 1932. Hannes Meyer also worked on various other projects, such as the school in Gorky for 16,000 students. However, soon after its formation, Meyer's Rotfront brigade was disbanded, and its members were assigned to various Soviet design organizations; some remained in the Soviet Union until the end of World War II. May and Meyer illustrate the political spectrum along which almost all German architects could be placed. Special mention must be made, however, of Margarete (Grete) Schütte-Lihotzky, who is probably the only foreign female architect ever to have worked in the Soviet Union. Born in Austria, Schütte-Lihotzky joined May's team in Frankfurt in 1926. There she designed what became known as Die Frankfurter Küche (The Frankfurt Kitchen), which was intended to illustrate the concept of minimal accommodation and to facilitate women's domestic work through the rational arrangement of components. Schütte-Lihotzky was in charge of all architectural planning related to children in the Soviet Union - including the design of furniture as well as buildings and facilities for schools and kindergartens. It is more difficult to say precisely what other German architects did in the Soviet Union, since most of them worked with Soviet architects in Soviet teams and as members of the large artels that emerged in the early 1950s. It is known from Junghanns's study that Hans Schmidt, a German-Swiss architect who was close to Meyer in his architectural and political views, designed many housing schemes for the industrial cities of the first and second five-year plans; after World War II he worked in East Germany. Kurt Meyer, the chief architect of Cologne, participated in the competition for the reconstruction of Moscow, but little is known about his other activities. Fred Forbat, a Hungarian architect who had worked in Germany in the field of housing construction, joined May's team in the USSR. Gustav Hassenpflug worked with Moisei Ginzburg on several projects, including the competition entry for the Palace of Soviets. Members of Taut's group included Neumann, H. Zucker, Joseph Neufeld and W. Neuziel. Hans Blumenfeld was employed by various large Soviet architectural firms. Other German architects who worked in the USSR included Heintz Abraham, Marinus Gewin, W. Hämer, W. Hedebrand, Gerhardt Kosel, W. Kratz, Wilhelm Kreis, F. Schumacher, K. Volker and M. Wagner. The activities of many other German architects in the USSR have yet to be discovered.

Le Corbusier was one of the most spectacular figures in the modern movement during the 1920s and 1930s. Lurçat was also a well-known figure in modern architecture, although his ideas and projects lack the universal appeal of many of Le Corbusier's productions. Unlike other foreign architects who lived and worked in the Soviet Union, Le Corbusier never settled in the USSR; his contact with the Soviet Union was limited to a few brief stays in Moscow. Nevertheless, the Tsentrosoiuz (Central Consumers' Union Building), which was Le Corbusier's major Soviet commission, is one of the most famous examples of modern architecture in the Soviet Union, and Le Corbusier was the only foreign architect who could claim that at least one example of his work in the USSR remained relatively unchanged. The Brilliant City, Le Corbusier's main book on urban planning, arose from a questionnaire sent by the Moscow municipal authorities to foreign architects, asking, in precise questions, for advice on housing and urban planning. Le Corbusier answered this questionnaire in June 1930, with a detailed sixty-six-page typewritten response entitled “Résponse à Moscou”. Le Corbusier's last attempt to contribute his own ideas to the development of Soviet architecture was his entry in the competition for the Palace of Soviets - a competition that marked a turning point in the evolution of Soviet architecture within the international modern movement. In 1928, the Soviet authorities decided to hold a competition to select an architect for the proposed headquarters of the Tsentrosoiuz; Le Corbusier was among the architects invited to participate in the competition. On October 30, 1928, the Soviet architects who had been invited to submit their applications wrote to the Tsentrosoiuz board proposing that the construction of the largest Soviet building ever built be entrusted to “one of the leading lights of Western European architecture, because we believe that the building to be designed will represent in the clearest possible way the latest architectural ideas” [42]. Thus, Le Corbusier was placed at the head of this important commission. However, the story of Tsentrosoiuz is also one of how Le Corbusier was gradually deprived of this commission. Hailed in the Soviet Union during the 1920s as a leading figure in modern architecture, Le Corbusier progressively became a living symbol of 'capitalist' design. When commissioned by the Soviet authorities, Tsentrosoiuz was seen as an expression of the 'new communist culture', but while it was under construction, Soviet planner S. M. Gornyi presented it as evidence of Le Corbusier’s refusal to see Soviet reality. The proof of Le Corbusier's 'ivory tower' and 'away from the people' attitude was that - as in all air-conditioned buildings - the windows were designed not to open. According to another Soviet critic, Le Corbusier did worse than design windows that could not be opened; in his article „Vers une architecture“ („Towards an architecture“, 1923) Le Corbusier wrote the unacceptable phrase „Architecture ou révolution“ („Architecture or revolution“, 1923). The quality of housing, as well as the quality of roads, sewers and other structures designed by foreign architectural teams in the USSR, could not compare with the results obtained by the same team in Germany. Junghanns cites a striking example of this situation: “The construction of the kindergartens in Magnitogorsk was carried out by Kyrgyz girls who arrived directly from the tents of the nomads. The foreman spoke only Kyrgyz and could not read the blueprints...Mart Stam (1899-1986), a Dutch architect from Maya's team, who was accustomed to the very precise work of Dutch masons and who had agreed to be sent to Magnitogorsk to supervise the execution of the project, gave up after a short time” [42]. Maya's work was made more

difficult by the fact that the Soviet authorities were constantly changing their plans. For example, in the case of Magnitogorsk, S. Ordzhonikidze decided on which bank of the Ural River to build the city long after Maya's team had begun work on the city plan.

Unlike Le Corbusier, Andre Lurçat (1894-1970) moved to the Soviet Union after his first visit, which lasted six weeks. He was invited to visit the country as a member of the Franco-Soviet Friendship Organization to help with the organization's propaganda work. Lurçat's reputation in the Soviet Union was undoubtedly due to the quality of his architecture, particularly his last project, a school in the Parisian suburb of Villejuif. This project attracted attention in the Soviet Union in part because Villejuif was a communist municipality whose mayor was Paul Vaillant-Courturier, a leading figure in the French communist movement. Another factor was the name of the school: Groupe scolaire Karl Marx. Lurçat worked for three years in the USSR as an architect and as a professor at VKhUTEMAS (Высшие художественно-технические мастерские/Higher State Artistic and Technical Workshops, 1920-1930). His work in the Soviet Union, which was mostly limited to isolated buildings, shows a constant effort to produce structures in line with the evolution of Soviet architectural theories.

Stalinist architecture, generally known in the former Eastern Bloc as 'Stalinist style' or 'socialist classicism', is the architecture of the Soviet Union under the leadership of Joseph Vissarionovich Stalin (1878–1953), between 1933 (when Boris Iofan's design for the Palace of Soviets was officially approved) and 1955 (when Nikita Khrushchev denounced the 'excesses' of the previous decades and dissolved the Soviet Academy of Architecture). The Palace of Soviets was intended to be the main congress hall and administrative center in Moscow, near the Kremlin. The project was never realized, and the winning neoclassical design was proposed by Boris Iofan (1891–1976). The site was to be on the site of the demolished Cathedral of Christ the Saviour. Had the building been built, it would have been the tallest in the world at the time after Vladimir Shchuko (1878-1939) and Vladimir Helfreich (1885-1967) revised Iofan's original design into a tall skyscraper (Figure 33).



Source: https://www.artstation.com/artwork/w04lB6, Accessed: May 25, 2025.

Fig 33: Palace of Soviets in Moscow, project, 1933 (Architect: Boris Mikhailovich Iofan)

Although construction began in 1937, the building was interrupted when the Germans invaded Russia in 1941. During World War II, the steel frame, which had already been dismantled, was dismantled to be used for much-needed infrastructure and bridges, and was never rebuilt.

Stalinist architecture is associated with the socialist realist

school of art and architecture. As part of the Soviet policy of rationalizing the country, all cities were built according to a general development plan. Each was divided into districts, with allocations based on the geography of the city. Projects would be drawn up for entire neighborhoods, which would visibly change the architectural image of the city. The interaction of the state with architects would prove to be one of the characteristics of this time. The same building could be declared a formalist blasphemy and then receive the highest praise the following year, as happened to Ivan Vladislavovich Zholtovsky (1867-1959) and his Bolshoi Kaluzhskaya in 1950. Authentic styles such as Zholtovsky's Renaissance Revival, the neoclassical architecture of Ivan Aleksandrovich Fomin (1872-1936) from Saint Petersburg, and the Art Deco adaptations of Alexei Nikolayevich Dushkin (1903-1977) and Vladimir Alekseyevich Shchuk (1878-1939) coexisted with the imitations and eclecticism that had become characteristic of the era.

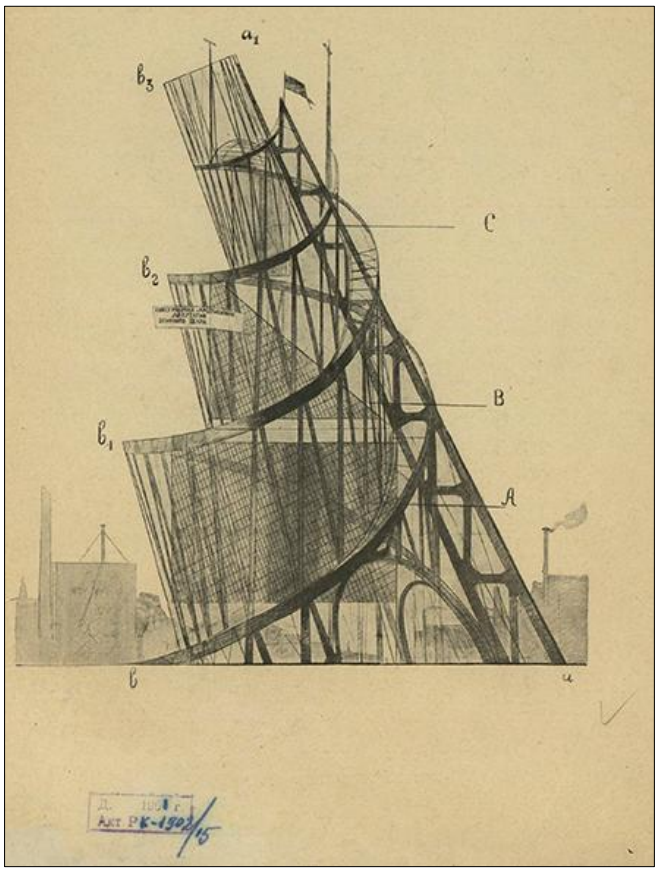
As for the construction method, most of the buildings were built of brick. The exceptions were the medium-sized panel houses of Andrey Konstantinovich Burov (1900-1957), such as the Lace building (1941), and large buildings such as the Seven Sisters, which required the use of concrete. The masonry naturally imposed narrow windows, thus leaving a large wall surface for decoration. Fireproof terracotta finishes were introduced during the early 1950s, although they were rarely used outside Moscow. Most roofs were traditional wooden lattices covered with sheet metal.

Around 1948, construction technology improved – at least in Moscow – as faster and cheaper processes became available. Houses became safer with the elimination of wooden ceilings and partitions. The standardized buildings of 1948–1955 had the same quality of housing as the Stalinist classics and are classified as such by real estate agents, but are excluded from the scope of Stalinist architecture. Ideologically they belong to mass housing, an intermediate stage before the standardized buildings of Nikita Sergeyevich Khrushchev (1894–1971) known as 'Khrushchevkas'.

Stalinist architecture cannot be equated with everything built during the Stalin era. It relied on labor-intensive and long-lasting walls, and could not adapt to the needs of mass construction. This inefficiency largely put an end to Stalinist architecture and resulted in mass construction methods that began while Stalin was still alive. Although Stalin rejected Constructivism, the completion of Constructivist buildings continued through the 1930s. Industrial construction, supported by Albert Kahn (1869-1942) and later supervised by Viktor Aleksandrovich Vesnin (1882-1950), was influenced by modernist ideas. This was not so important for Stalin's urban plans, so most industrial buildings (excluding megaprojects like the Moscow Canal) are not part of the Stalinist category. Even the first phase of the Moscow metro, completed during 1935, was not closely inspected by Stalin, so it included a considerable constructivist influence. Therefore, the scope of Stalinist architecture is generally limited to urban public and residential buildings of good and medium quality, excluding mass housing construction and selected infrastructure projects such as the Moscow Canal, the Volga-Don Canal, and the later phases of the Moscow Metro.

Before 1917, the Russian architectural scene was divided between Russian Modernism (a local interpretation of Art Nouveau, stronger in Moscow) and Neoclassical Revivalism (stronger in Saint Petersburg). The Neoclassical school produced mature architects such as Alexey Victorovich Shchusev (1873–1949), Ivan Vladislavovich Zholtovsky (1867–1959), Ivan Aleksandrovich Fomin (1872–1936), Vladimir Alekseyevich Shchuko (1878–1939) and Alexander Tamanian (1878–1936). By the 1917 revolution, they were established professionals, with their own firms, schools and followers. These men would eventually become Stalinist architectural elders and create the best examples of the period. The second school that began after the revolution is now known as 'constructivism'. Constructivist architecture was a constructivist style of modern architecture that flourished in the Soviet Union in the 1920s and early 1930s. Abstract and austere, the movement aimed to reflect modern industrial society and urban space, while rejecting decorative stylization in favor of industrial fusion of materials. Designs combined advanced technology and engineering with an overtly communist social purpose. Although divided into several competing factions, the movement produced many pioneering designs and completed buildings before falling out of favor around 1932. Constructivist art attempted to apply a three-dimensional cubist vision to completely abstract non-objective 'constructions' with a kinetic element. After the Russian Revolution of 1917, it focused attention on the new social demands and industrial tasks demanded of the new regime. Two distinct strands emerged, the first embodied in the realist manifesto of Antoine Pevsner and Naum Gabo, which dealt with space and rhythm, the second represented a struggle within the Commissariat for Enlightenment between those who advocated pure art and the productivists such as Alexander Rodchenko, Varvara Stepanova and Vladimir Tatlin, a socially oriented group who wanted this art to be absorbed into industrial production. A split occurred in 1922 when Pevsner and Gabo emigrated. The movement then developed in socially utilitarian directions. The productivist majority gained support from Proletkult and the magazine LEF, and later became the dominant influence of the architectural group O.S.A. Some of the constructivists (such as the Vesnin brothers) were young professionals who had established themselves before 1917, while others had only just completed their professional education (such as Konstantin Melnikov) or had none. They associated themselves with groups of modern artists, compensating for their lack of experience in public exhibition. When the New Economic Policy began, their publicity resulted in architectural commissions. Experience was not gained quickly, and many Constructivist buildings were rightly criticized for irrational floor plans, cost overruns, and poor quality.

The Tatlin Tower, or Project for a Monument to the Third International (1919–1920), was a design for a large monumental building by the Russian artist and architect Vladimir Tatlin, which was never built. It was planned to be erected in Petrograd (now Saint Petersburg) after the October Revolution of 1917, as the headquarters and monument of the Communist International („Third International“). The designed height was 400 meters (Figure 34).



Source: https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/russian-avant-garde/a/tatlins-tower
Accessed: May 25, 2025.

Fig 34: Tatlin's Tower, St. Petersburg, Russia, (Project, 1919), (Architect: Vladimir Yevgrafovich Tatlin)

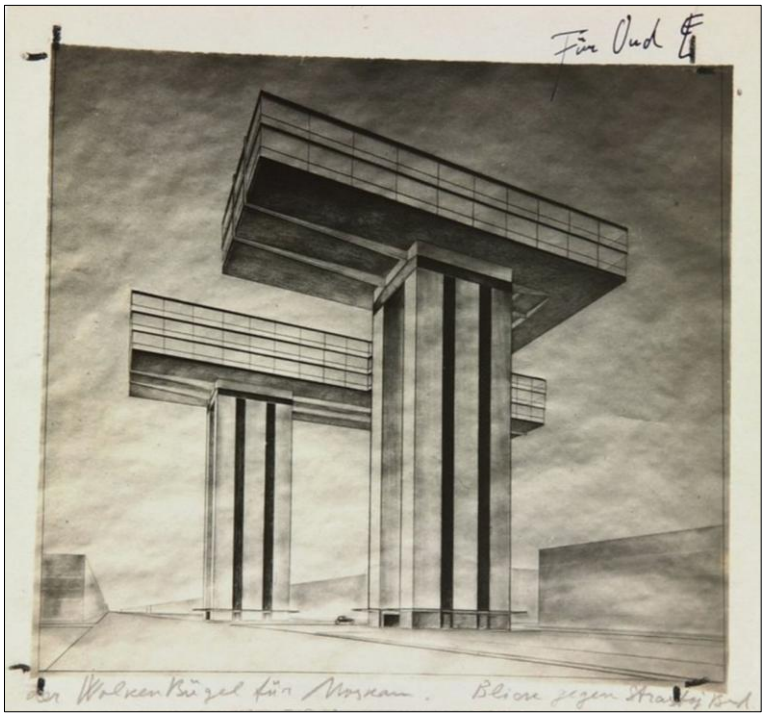
The Shukhov Radio Tower, also known as the Shabolovka Tower, is a Russian avant-garde broadcasting tower in Moscow designed by architect Vladimir Grigoryevich Shukhov (1853–1939). The 160-meter-high, freestanding steel lattice structure was built between 1920 and 1922, during the Russian Civil War (Figure 35).

Source: https://www.archdaily.com/783976/petition-launched-to-save-moscows-shukhov-tower,
Accessed: May 25, 2025.

Fig 35: Shukhov Radio Tower, Moscow, 1922 (Architect: Vladimir Grigoryevich Shukhov)

El Lissitzky (1890–1941) designed the Cloud Iron ('sky stirrups'), Wolkenbugel in 1925. It consisted of identical horizontal skyscrapers with precarious cantilevers. A series of eight such buildings were to mark the main intersections of the boulevard ring in Moscow. Each Wolkenbugel was a flat, three-story L-shaped slab, 180 meters wide, raised 50 meters above street level. It rested on three pylons (10 × 16 × 50 meters each), set at three different angles. One pylon

extended underground, also serving as a staircase to a proposed subway station; the other two provided shelter for the tram stops on the ground floor. Lissitzky argued that as long as humans could not fly, horizontal movement was natural, but vertical movement was not. Therefore, where there was insufficient land for construction, a new plane created in the air at medium altitude should be preferred to a skyscraper. These buildings, according to Lissitzky, also provided superior insulation and ventilation for their occupants. Lissitzky, aware of the serious mismatch between his ideas and the existing urban landscape, experimented with different configurations of horizontal surfaces and height-to-width ratios so that the structure appeared visually balanced (spatial balance is the contrast of vertical and horizontal tensions). The raised platform was shaped in such a way that each of its four aspects appeared distinctly different. Each tower faced the Kremlin with the same facet, providing a directional arrow to pedestrians on the streets. All eight buildings were planned identically, and Lissitzky suggested that they be color-coded for ease of navigation. As in many of his other works, which encompassed very different media, Wolkenbugel emphasizes Lissitzky's belief in the beauty of industrial production and his desire for pure monuments of technological progress. Cloud Iron became known for its structural audacity and futuristic aesthetic. Lissitzky's towers lived long after his death, with many twentieth-century projects borrowing Lissitzky's designs (Figure 36).



Source: https://architectuul.com/architecture/cloud-iron, Accessed: May 25, 2025.

Fig 36: Cloud Iron, Moscow, Russia, (Project, 1923-1925), (Architect: Lazar Markovich Lissitzky/El Lissitzky)

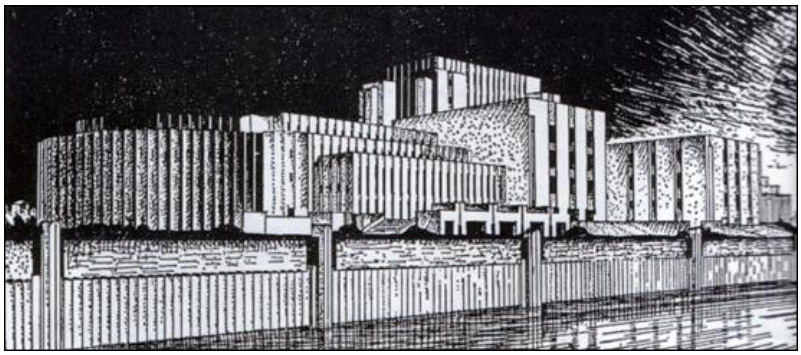
In the mid-1920s, the architectural profession operated in an old-fashioned way for a time, with private firms, international competitions, bidding, and discussions in professional journals. Foreign architects were welcome, especially towards the end of this period, when the Great Depression reduced their number of jobs at home. Among them were Ernst May (1886–1970), Albert Kahn (1869–1942), Le Corbusier (1887–1965), Bruno Taut (1880–1938), and Mart Stam (1899–1986). The distinction between traditionalists and constructivists was not well defined. Zholtovsky and Shchusev engaged modernists as junior partners for their projects, and at the same time incorporated constructivist innovations into their own designs. In 1930, Gosproektstroi was founded as part of the Vesenkha Construction Commission with the help of Albert Kahn Inc. It employed 3,000 designers with a budget of 417 million Rbls. Urbanism developed separately. The housing crisis in the big cities and the industrialization of remote areas required mass housing construction, the development of new territories, and the reconstruction of old cities. Theorists devised various strategies that generated politicized debates without many practical results. State intervention was inevitable.

Stalin's personal architectural preferences and the extent of his own influence remain, for the most part, a matter of deduction, speculation, and anecdotal evidence. The facts, or their representation in public Soviet documents, largely concern the competition for the Palace of Soviets of 1931–1933 (Figures 37,38,39). February 1931: Leading Soviet architects receive invitations to compete for the design of the Palace of Soviets; February 1933: The fourth competition closes without a winner; May 1933: Public approval of Iofan's design; September 1933: All Moscow architects are assigned to twenty Mossovet workshops, most of which are led by traditionalist architects (Shchusev, Zholtovsky). Among the architects invited to lead these workshops were traditionalists Ivan Vladislavovich Zholtovsky (1867-1959), Alexey Victorovich Shchusev (1873-1949), Ivan Aleksandrovich Fomin (1872-1936), Boris Mikhailovich Iofan (1891-1976), Vladimir Alekseyevich Shchuko (1878-1939) as well as constructivist practitioners: Panteleimon Alexandrovich Golosov (1882-1945), Ilya Alexandrovich Golosov (1883-1945), Nikolai Dzhemsovich (Yakovlevich) Kolli (1894-1966), Konstantin Stepanovich Melnikov (1890-1974), Viktor Aleksandrovich Vesnin (1882-1950), Moisei

Yakovlevich Ginzburg (1892-1946) and Nikolai Alexandrovich Ladovsky (1881-1941). This began an important trend that lasted until 1955. Stalin selected Iofan for one project, but retained all competing architects (Figure 40).

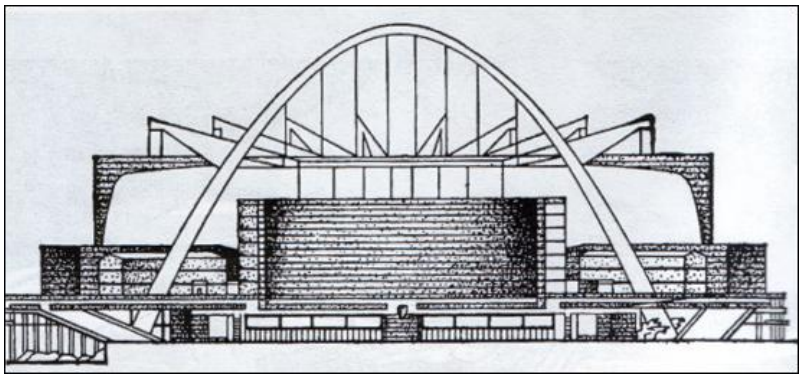
Source: https://speakrussianto.wordpress.com/wp-content/uploads/2014/04/brasini.jpg, Accessed: May 25, 2025.

Fig 37: Architectural design for the Palace of the Soviets. Competition entry by Armando Brasini (Italy)



Source: https://speakrussianto.wordpress.com/wp-content/uploads/2014/04/brasini.jpg, Accessed: May 25, 2025.

Fig 38: Architectural competition for the Palace of the Soviets. Competition entry by Hector Hamilton (Great Britain/USA)



Source: https://speakrussianto.wordpress.com/wp-content/uploads/2014/04/brasini.jpg, Accessed: May 25, 2025.

Fig 39: Architectural design for the Palace of the Soviets. Competition entry by Le Corbusier (France)

Source: https://speakrussianto.wordpress.com/wp-content/uploads/2014/04/brasini.jpg, Accessed: May 25, 2025.

Fig 40: Palace of Soviets. Competition work by architects: Boris Mikhailovich Iofan, Vladimir Georgiyevich Helfreich, Vladimir Alekseyevich Shchuko. Sculptor: Sergey Dmitriyevich Merkurov. Version of the approved project, 1934.

The early years of Stalinist architecture were characterized by individual buildings or, at best, single-block development projects. Rebuilding vast expanses of Moscow proved much more difficult than destroying historic districts. The three most important Moscow buildings of this period are located on the same square, all built between 1931 and 1935, but each design evolved independently, with little thought given to the overall ensemble. Each set its own vector of development for the next two decades.

The building on Mokhovaya Street by Zholtovsky, an Italian Renaissance architectural fantasy, is a direct precursor to post-war external luxury (Stalin's 'Empire' style). However, its size is in keeping with the 19th-century buildings nearby (Figure 41).

Source: https://en.wikipedia.org/wiki/Stalinist_architecture#/media/File:AFKSistema.JPG, Accessed: May 25, 2025.

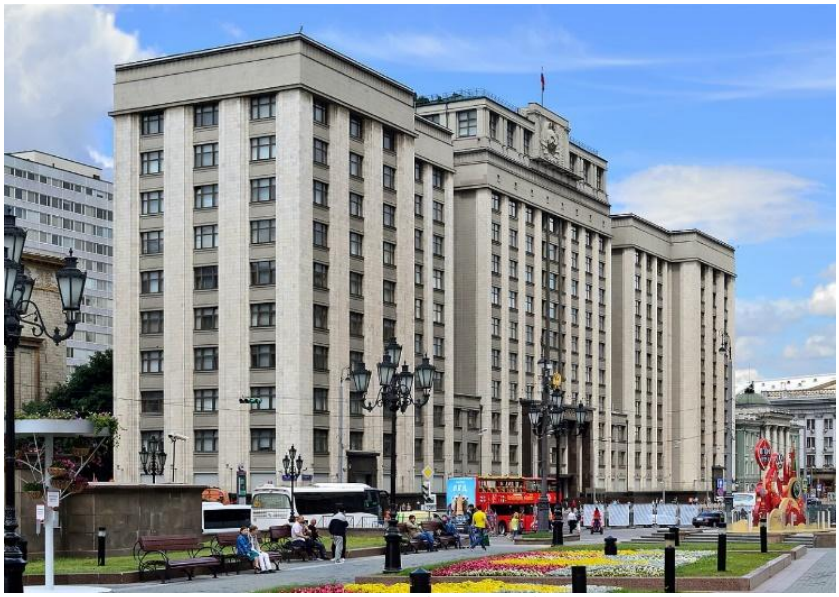
Fig 41: Building on Mokhovaya Street in Moscow, 1934 (Architect: Ivan Vladislavovich Zholtovsky)

Alexei Shchusev's Hotel Moscow. This line of development was unusual in Moscow (the tower atop the Tchaikovsky Hall was never completed), but similar grand buildings were built in Baku and Kiev. The slender Roman arches of the balconies in Moscow were common throughout the country in the 1930s. After the war, they persisted in southern cities but disappeared from Moscow (Figure 42).

Source:https://en.wikipedia.org/wiki/Stalinist_architecture#/media/File:Moskva_Hotel_in_MSK_(img1).jpg, Accessed: May 25, 2025.

Fig 42: Hotel Moscow in Moscow, 1935 (Architect: Alexey Victorovich Shchusev)

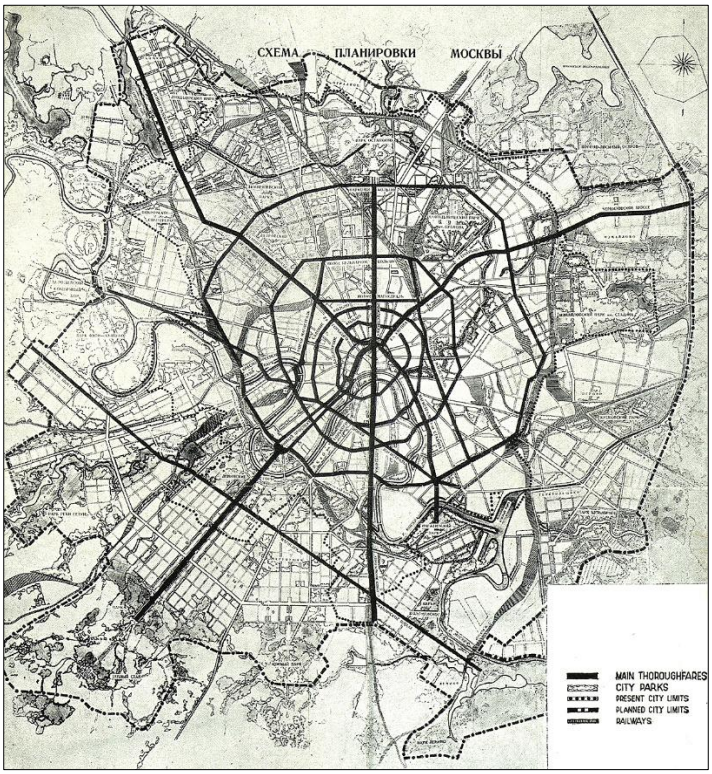
Finally, Arkady Langman's STO building (later Gosplan, now the State Duma): a modest but not gloomy structure with strong vertical details. This style, a clever adaptation of American Art Deco, required expensive stone and metal finishes, so it had limited influence – the House of Soviets in Leningrad, completed in 1941, and Tverskaya Street in Moscow. A separate type of development, known as 'early Stalinism' or post-constructivism, evolved from 1932 to 1938. It can be traced back to both a simplified Art Deco (through Schuko and Iofan) and to an indigenous Constructivism, slowly transforming into Neoclassicism (Ilya Golosov, Vladimir Vladimirov). These buildings retain the simple rectangular shapes and large glass surfaces of Constructivism, but with ornate balconies, porches and columns (usually rectangular and very light). By 1938 it was no longer in use (Figure 43).



Source:https://en.wikipedia.org/wiki/Building_of_Council_of_Labor_and_Defense#/media/File:Building_of_Council_of_Labor_and_Defense,_Moscow.jpg, Accessed: May 25, 2025.

Fig 43: The STO building (later Gosplan, now the State Duma) in Moscow, 1935 (Architect: Arkadii Iakovlevich Langman)

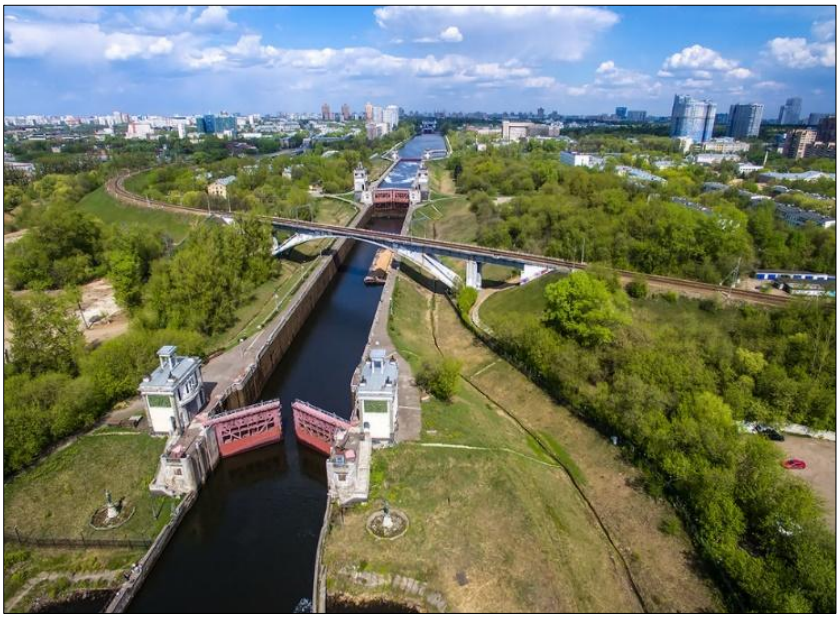
In July 1935, the state assessed the results and finally issued a decree on the Master Plan of Moscow. The plan, among other things, included Stalin's urban planning ideas: New development must go to entire ensembles, not individual buildings. The size of city blocks should be increased from the current 1.5–2 ha to 9–15. New development must be limited in density to 400 people per 1 ha. Buildings should have at least 6 floors; 7-10-14 floors in first-tier streets. Embankments are first-class streets, intended only for first-class apartments and offices. These rules effectively prohibited cheap mass construction in the old city center and 'first-class' streets, as well as the construction of single-family houses. Low-budget development continued in remote areas, but most of the funds were redirected to new, expensive 'ensemble' projects that valued facades and grandeur more than the needs of overcrowded cities. The Moscow master plan also included maintaining the old city cores as administrative areas while building industry on the city's outskirts with green spaces and residences in between (Figure 44).



Source: https://neverwasmag.com/2020/03/unbuilt-moscow/#jp-carousel-122681, Accessed: May 25, 2025.

Fig 44: The General Plan for the Reconstruction of Moscow (1935)

The Moscow Canal (1932–1938) connects the Moskva River with the main transport artery of European Russia, the Volga River. It is located in Moscow itself and in Moscow Oblast. The canal connects with the Moskva River 191 kilometers from its mouth in Tushino (an area northwest of Moscow), and with the Volga River in the city of Dubna, immediately upstream of the Ivankovo Reservoir Dam. The canal is 128 km long. It was built from 1932 to 1937 by gulag prisoners during the early to mid-Stalin era (Figure 45).

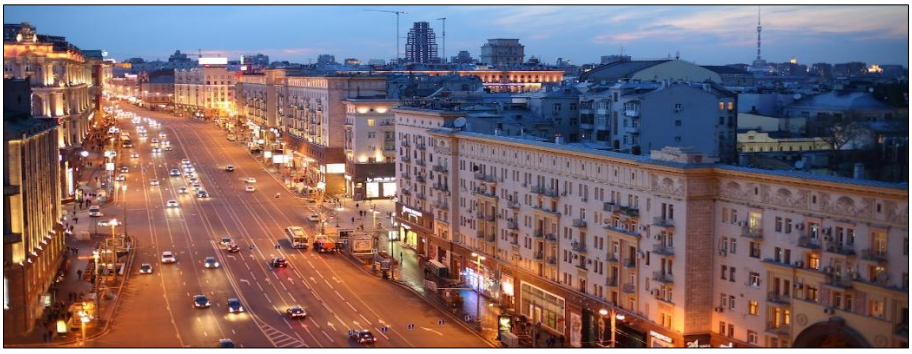


Source: https://www.flickr.com/photos/122014791@N02/28471308053, Accessed: May 25, 2025.

Fig 45: The Moscow Canal (1937)

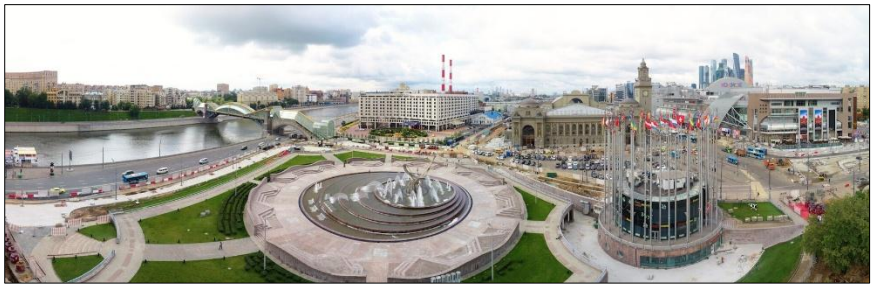
Moskovsky Avenue (1938–1941). During the late 1930s, the construction industry was experienced enough to build large multi-block urban redevelopments – although they were all in Moscow. The three most important Moscow projects were: Maxim Gorky Street (Tverskaya), where Arkady Mordvinov tested the so-called 'flow method' of simultaneously managing construction sites at different stages of completion (Figure 46). From 1937 to 1939, Mordvinov completed the reconstruction of the central part of Gorky Street to the Boulevard Ring (with some exceptions such as the

headquarters of the Mossovet). In contrast to the uniform, compact rows of buildings on Gorky Street, Dorogomilovo Road was lined with very diverse buildings, with wide spaces between them (Figure 47). It was an experimental space for Burov, Rosenfeld and other young architects. These buildings were not as thoroughly designed as those on Tverskaya, and the wooden ceilings and partitions and wet stucco on the exterior ultimately resulted in higher maintenance costs. Nevertheless, the canon of 'Stalin's Empire' was largely developed here. Bolshaya Kaluzhskaya (Leninsky Prospect), a similar development of standard, wide-block buildings east of Gorky Park.



Source: https://www.silverkris.com/guide/russia/dme/shop-moscow/tverskaya-street/, Accessed: May 25, 2025.

Fig 46: Maxim Gorky Street (Tverskaya), Moscow, 1939 (Architect: Arkady Grigoryevich Mordvinov (1896-1964)



Source: https://en.wikipedia.org/wiki/Dorogomilovo_District#/media/File:Dorogomilovo_District1.jpg, Accessed: May 25, 2025.

Fig 47: Dorogomilovo District

All-Union Agricultural Exhibition (1939). In 1936, the annual Agricultural Exhibition was moved to an empty field north of Moscow (Figure 48). By 1 August 1939, more than 250 pavilions had been built on 136 hectares. The 1937 statue of Vera Mukhina, a worker and collective farmer, atop the USSR pavilion at the International Exhibition of Art and Technology in Modern Life (1937) (Paris Expo 1937), was rebuilt at the entrance gate. The pavilions were created in the national styles of the Soviet republics and regions; a walk through the exhibition recreated a tour of the vast country. Vladimir Shchuk's central pavilion was based somewhat on Zholtovsky's unsuccessful 1932 design for the Palace of Soviets. Unlike the 'national' buildings, it did not survive (the central gate and main pavilions were rebuilt during the early 1950s).

Source: https://soviethistory.msu.edu/1939-2/all-union-agricultural-exhibition/all-union-agricultural-exhibition-visual-essays/#bwg253/1220

Fig 48: All-Union Agricultural Exhibition in Moscow (1939)
Accessed: May 25, 2025.

The surviving pavilions from 1939 are the last and only example of Stalin's monumental propaganda in its original setting (Figure 49). Such propaganda pieces are not built to last (like Shchusev's war trophy hangar in Gorky Park); some were demolished during de-Stalinization in 1956.

Source: https://www.theartnewspaper.com/2017/09/26/museums-move-into-moscows-huge-soviet-era-fairground, Accessed: May 25, 2025.

Fig 49: The space where the All-Union Agricultural Exhibition was held in Moscow (1939) is now a museum

Large infrastructure projects (metro in Leningrad and Moscow, Volga-Don canal). The Moscow Metro is a metro system that serves the Russian capital Moscow as well as the neighboring cities of Krasnogorsk, Reutov, Lyubertsy and Kotelniki in the Moscow Region. Opened in 1935 with one line of 11 kilometers and 13 stations, it was the first underground railway system in the Soviet Union. The first phase of the Moscow Metro (1931-1935) began as an ordinary city utility company. There was a lot of propaganda about the construction, but the subway itself was not understood as propaganda. Unlike other projects, the Moscow Metro was never called Stalin's Metro. The old architects avoided metro commissions. Attitudes changed when work on the second phase began in 1935. This time the subway was a political statement and enjoyed much better funding. The second phase produced such diverse examples of Stalinist style as Mayakovskaya (1938), Elektrozavodskaya and Partizanskaya (1944). It took six years to complete the first post-war metro line (6.4 km of the Ring section). These stations were dedicated to 'Victory'. No more Comintern (Comintern metro station was renamed Kalininskaya in December 1946), no more World Revolution, but a statement of victorious, nationalist Stalinism. Leonid Polyakov's Oktyabrskaya station was built like a classicist temple, with a brilliant white-and-blue altar behind iron gates – a complete departure from pre-war atheism. To see this altar, the rider had to pass a long row of plaster flags, bronze candlesticks and various military paintings. Park Kultury contained genuine Gothic chandeliers, another departure. Metrostroy operated its own marble and joinery factory, producing 150 solid marble columns from whole blocks for this short section. The second section of the Ring Line was a tribute to „Heroic Labor" (with the exception of Shchusevskaya Komsomolskaya, erected as a retelling of Stalin's speech of 7 November 1941). On 4 April 1953, the public learned that the 1935 section from Alexandrovsky Garden, then Kalininskaya, to Kievskaya had been closed forever and replaced by a completely new deep-gauge line. There is no official explanation for this costly change; all speculation is about its function as a shelter. One of the stations, Leonid Polyakov's Arbatskaya (2), became the longest station in the system, 250 metres instead of the standard 160, and probably the most extravagant. To some extent it is Moscow's Petrine Baroque, but despite the quotations from historical heritage, this station is hyperbolic, ethereal and unreal (Figure 50).

Source: https://bridgetomoscow.com/moscow-by-metro, Accessed: May 25, 2025.
Source: https://www.travelandleisure.com/culture-design/architecture-design/moscow-metro-virtual-tours-beautiful-subway-stations, Accessed: May 25, 2025.

Fig 50: Moscow Metro (1935)

The Leningrad (Saint Petersburg) Metro is a rapid transit system in Saint Petersburg. Construction began in early 1941, but was put on hold due to World War II and the ensuing Siege of Leningrad, during which the stations built were used as bomb shelters. It finally opened on 15 November 1955 (Figure 51).

Source: https://www.urbanrail.net/eu/ru/pet/petersburg.htm, Accessed: May 25, 2025.
Source: https://news.itmo.ru/en/features/experience_saint_petersburg/news/7602/, Accessed: May 25, 2025.

Fig 51: Metro in Leningrad (now Saint Petersburg)

Post-war architecture (1944-1950), sometimes perceived as a single style, was fragmented into at least four vectors of development. Luxury residential and commercial construction of complete regions such as Moskovsky Prospekt in Leningrad and Leninsky Prospekt in Moscow (Figure 52).

Source: http://www.saint-petersburg.com/squares/victory-square/, Accessed: May 23, 2025.
Source: https://en.wikipedia.org/wiki/Leninsky_Avenue,_Moscow#/media/File:Leninsky_Prospekt1.jpg, Accessed: May 23, 2025.

Fig 52: Left: Moskovsky Prospekt in Leningrad. Right: Leninsky Prospekt in Moscow

'Visotki' or 'Staljinskie Visotki' are a group of skyscrapers in Moscow designed in the Stalinist style. Their nickname in English is 'Seven Sisters'. They were officially built from 1947 to 1953 (some work continued for years after the official completion dates) in a complex combination of Russian Baroque and Gothic and technology used in the construction of American skyscrapers. Seven Sisters (1947-1955). Stalin's 1946 idea to build many skyscrapers in Moscow resulted in a decree in January 1947 that began a six-year advertising campaign. By the time the official foundation stone was laid, in September 1947, eight construction sites had been identified (the Eighth Sister, in Zaryadye, would be cancelled). Eight design teams, under the leadership of a new generation of chief architects (aged 37 to 62), created numerous designs; there was no competition or evaluation committee, an indication of Stalin's personal management. All the main architects received Stalin Prizes in April 1949 for their preliminary designs; corrections and additions followed until the very late stages of completion. All the buildings had over-engineered steel frames with concrete ceilings and masonry infill, resting on concrete slab foundations (sometimes requiring ingenious water-retaining technology). Skyscraper designs required new materials (especially ceramics) and technologies; solving these problems contributed to later housing and infrastructure development. However, this came at the cost of slowing down regular construction, at a time when the country was in ruins. The extent to which this project had real urban needs can be estimated from these figures: during 1947, 1948, 1949 Moscow built a total of 100,000, 270,000 and 405,000 square meters of housing. The skyscraper project exceeded 500,000 square meters (at a higher cost per meter). Similar skyscrapers were built in Warsaw, Bucharest, and Riga; the Kiev tower was completed without a capstone or bell tower. The rise of the skyscraper, announced since 1947, has been recreated by numerous smaller buildings across the country.

Towers of eight to twelve stories high marked the 4–5 story high complexes of postwar regional centers. The central pavilion of the All-Russian Exhibition Center, reopened in 1954, is 90 meters high, with a cathedral-like main hall 35 meters high and 25 meters wide with Stalinist sculptures and murals. The seven skyscrapers (the 'seven sisters') are the Hotel Ukraine, the Kotelnicheskaya Embankment Building, the Kudrinskaya Square Building, the Hotel Leningradskaya, the Main Building of the Russian Ministry of Foreign Affairs, the Main Building of Moscow State University, and the Red Gate Building (Figures 53–59).

Source: http://www.moscow-hotels.net/ukraine-hotel/, Accessed: May 23, 2025.

Fig 53: Hotel Ukraina in Moscow, 1957 (Architects: Arkady Mordvinov and Vyacheslav Oltarzhevsky)

Source: https://www.rbth.com/arts/336223-kotelnicheskaya-building-stalin-skyscraper, Accessed: May 23, 2025.

Fig 54: Kotelnicheskaya Embankment building in Moscow, 1952 (Architects: Dmitry Chechylin and Andrei Rostkovsky)

Source: https://www.rbth.com/arts/336452-kudrinskaya-square-building, Accessed: May 23, 2025.

Fig 55: Kudrinskaya Square building in Moscow, 1954 (Architects: Mikhail Posokhin and Ashot Mndoyants)

Source: https://www.rbth.com/arts/336534-leningradskaya-hotel-moscow-highrises, Accessed: May 23, 2025.

Fig 56: Hotel Leningradskaya in Moscow, 1954 (Architects: Leonid Polyakov and Aleksandr Boretsky)

Source: https://www.flickr.com/photos/globetrekimages/44053081582/, Accessed: May 23, 2025.

Fig 57: Main Building of the Russian Ministry of Foreign Affairs in Moscow, 1953 (Architect: Vladimir Helfreich)

Source: https://www.freepik.com/premium-photo/moscow-state-university-main-campus-russia-aerial-view_21577053.htm, Accessed: May 23, 2025.

Fig 58: Main Building of Moscow State University in Moscow (Architects: Lev Rudnev and Sergey Chernyshov)

Source: https://all-andorra.com/red-gate-building/, Accessed: May 23, 2025.

Fig 59: Red Gate building in Moscow, 1953 (Architect: Alexey Nikolayevich Dushkin)

Reconstruction of war damage in Kursk, Minsk, Kiev, Smolensk, Stalingrad, Voronezh and hundreds of smaller cities. The pursuit of new, cheap technologies to solve the housing crisis, evident since 1948 and official state policy since 1951. Construction of new cities: Novosibirsk, Kemerovo, Dzerzhinsk and elsewhere. Housing construction in post-war cities was divided according to the ranks of residents. No effort was made to conceal luxury; sometimes they were obvious, sometimes deliberately exaggerated (unlike Iofan's simple House on the Embankment). The country residences of Stalin's officials were of the highest order; such was Ivan Zholtovsky's 1945 House of Lions (the House of Lions was designed by Nikolai Gaigarov and M.M. Dzisko of the Zholtovsky Workshop. Zholtovsky supervised and promoted the project), a luxurious city-center residence for marshals of the Red Army. The 1947 Marshals Apartments by Lev Rudnev, in the same block, have a less extravagant exterior package. There was a type of building for each rank in Stalin's hierarchy. High-class buildings can be easily recognized by visible details such as the spacing between windows, attics, and windows. Sometimes the relative rank and occupation of the occupants was indicated by ornaments, sometimes by commemorative plaques. Note that these are all characteristics of Moscow. In smaller cities, the social elite usually consisted of only one or two classes; Saint Petersburg always had a stock of pre-revolutionary luxury space.

Construction of the current Volga-Don Canal (1948–1952), designed by the Hydroproject Institute of Sergei Karlovich Zhuk (1887–1956), began before the Great Patriotic War of 1941–1945, which interrupted the process. During 1948–1952, construction was completed (Figure 60). Navigation began on June 1, 1952. The canal and its facilities were built mainly by prisoners, who were held in several specially organized correctional labor camps. During 1952, the number of convicts employed in construction exceeded 100,000.

Source: https://www.portseurope.com/reference-volga-don-canal-vcsnc-volga-caspian-sea-navigation-canal/, Accessed: May 23, 2025.
Source: https://russianconstruction.com/news-1/top-stories/33280-facilities-of-the-volga-don-canal-are-being-modernized.html, Accessed: May 23, 2025.

Fig 60: Volga-Don Canal (1948-1952)

Sweeping urban-architectural realizations were also carried out in other cities of the former USSR (today in separate independent states): Independence Avenue in Minsk (1944-1959), Renovation of Kiev (1944-1955), Yerevan railway station, Latvian Academy of Sciences in Riga, Railway Terminal Square in Minsk. The Latvian Academy of Sciences is the official scientific academy of Latvia and is an association of the country's most prominent scientists. The Academy was founded as the Academy of Sciences of the Latvian SSR. It is located in Riga. The building of the Academy of Sciences was built after the Second World War, between 1951 and 1961, collecting the necessary funds from the newly established kolkhozes in Latvia and – as further costs increased, collecting funds as voluntary contributions deducted from the wages of the Latvian rural population. The building, designed by Osvalds Tīlmanis, Vaidelotis Apsītis, and Kārlis Plūksne, is a cousin of similar skyscrapers from the Stalin era, which represented what became known as Stalinist architecture (sometimes called socialist classicism). The architecture of the skyscraper resembles many skyscrapers built in the Soviet Union at the time, most notably the main building of Moscow State University (Figure 61).

Source:https://stock.adobe.com/search?k=%22latvian+academy+of+sciences%22&asset_id=104057358, Accessed: May 23, 2025.

Fig 61: Latvian Academy of Sciences, Riga, 1961 (Architects: Osvalds Tīlmanis, Vaidelotis Apsītis and Kārlis Plūksne)

The Stalin Prize for 1949, announced in March 1950, showed a clear and current division of Stalinist architecture - extravagant, expensive buildings were still praised, but also attempts to make the Stalinist style accessible. The 1949 prize was awarded exclusively for completed apartment buildings, a mark of excellence. It also shows the class stratification of eligible tenants at the time. Three Moscow buildings won prizes: Zemlyanoy Val, 46–48 Yevgeny Rybitsky surpasses in external luxury, even by 1949 standards. In addition to bay windows, it has lavish roof obelisks, porches and elaborate cornices. Even more is hidden inside. It was built for top MGB officials, with 200-square-meter apartments and a secure courtyard on 2 levels. The workforce included German prisoners of war; requisitioned German materials were used for wiring, plumbing and finishing. In 1949 it was praised, in 1952 it was criticized, and in 1955 Khrushchev condemned it for its 'particularly great excesses'. Sadovo-Triumphalnaya, 4 by Rosenfeld and Suris is of almost equally good quality. The walls, deeply cut with bay windows and horizontal cornices, are finished in granite and terracotta. The overall picture is so heavy that it projects luxury as effectively as Rybitsky's work. A nice design feature is the second set of stairs for servants. Bolshaya Kaluzhskaya, 7 by Zholtovsky is one of the first recognized attempts to reduce costs per unit while maintaining Stalinist standards of quality and masonry technology. The two-room apartments are small by Stalinist standards, but with plenty of storage space and a clever floor plan that discouraged the conversion of single-family units into multi-family communal houses. From the outside it is a flat slab with modest ornamentation based on Zholtovsky's Florentine canon; no statues or obelisks, no bay windows.

The author of this paper finds it interesting to follow the participation of the Soviet Union (in the 'Stalin era', 1922-1953) in the Great World Exhibitions (World EXPO), of which there were eight in the mentioned period (according to the BIE classification - historical exhibitions) and two Universal Expo - World Exhibition. Namely, Great world exhibitions were conceived as reviews of all the achievements of the individual man and his communities (states, companies, various associations and groups) at the highest possible level, with the highest and most authentic representativeness imaginable. In this way, the theme and content of this book is the most complex possible overview of architecture and, as such, was a huge challenge for its author. In his practice as a university professor, the author very rarely met students of architecture who were able to one great architect was joined by contemporaries from other scientific disciplines, art and philosophy. Namely, the lack of an idea of the complete world architecture (on the entire area of the Earth and throughout the entire time in which we find preserved traces and complete architectural works), necessarily leads to a fragmentary knowledge of architecture, which is necessarily impoverished. Today's possibilities for learning about architecture (as well as any other human achievement) throughout the world, leads to the appearance of plagiarism, which surpasses its ethical and legal dimension to such an extent that it can be considered the most destructive for the process of “searching for architecture”

which is, often, more significant than the architectural achievement itself. The author is convinced that this book will help each of its future readers in their "search for architecture", in the search for answers to questions about the essence of man, society, nature and their mutual relationships. It should encourage young people that each of them, as well as the physical and social space in which they live, possesses authentic values that can be expressed through their creative placement in a mosaic of universal human, universal social and universally natural values. One of the tables gives an overview of the most important parameters of the time of the exhibition, which were reflected on its content, primarily on architecture. The second table contains the most important information about a particular exhibition, while the information supported by selected photos is given in the text of the tables. At the end of the presentation of each exhibition, a selection of the most representative architectural works realized between the previous and the considered exhibition was given in order to present the broader context of architecture in the most direct way and thereby contribute to clarifying the second part of the book's title (...), architecture as a precursor to the future.

If, along with following one of the exhibitions, the future reader of this book will read a literary work, listen to a musical composition, visit a theater performance (or film), study a scientific or technical discovery from the time of the exhibition in question, then he will "relive" the image of the time to such an extent that he will attend the reality of the exhibition, more realistically than any virtual performance. This book refers to the perception of architecture (and its natural and social environment) in the broadest total and in the most precise detail. The author is convinced that it will help the future reader in his search for the Battle" [39].

A Exposiçăio do Centanário de Indepedndęncia (The Independence Centennial International Exposition), Rio de Janeiro, Brazil, September 7, 1922 – March 23, 1923. Main theme of the exhibition: Celebration of the 100th anniversary of Brazil's independence. (The Soviet Union did not participate).

Exposición General d'España (section: Exposición Ibero-Americana); The Ibero-American Exposition of 1929, Seville, Spain, May 9, 1929 – June 30, 1930. Main theme of the exhibition: To strengthen and enrich the cooperation between (Spain) and the countries present at the exhibition, most of which are former Spanish colonies. (The Soviet Union did not participate).

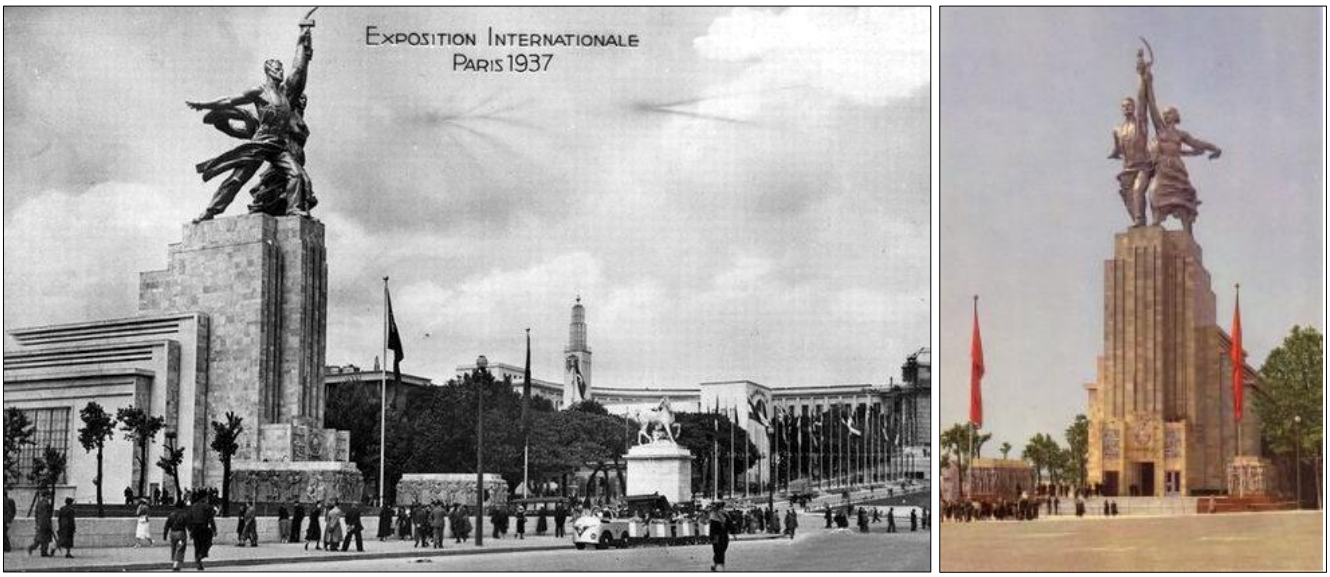
Exposición General d'España (section: Exposición Internacional de Barcelona de 1929); The 1929 Barcelona International Exposition, Barcelona, Spain, 30 May 1929 – 30 January 1930.

Main themes of the exposition: Industry, Arts and Sport; Reconstruction of the Parc de la Ciutadella, the main park of Barcelona. (The Soviet Union did not participate).

A Century of Progress Exposition, Chicago, United States, 27 May – 1 November 1933. Main theme of the exposition: Century of Progress. (The Soviet Union did not participate).

Exposition Universelle et Internationale de Bruxelles (Universal and International Exposition of Brussels, 1935), Brussels, Belgium, 27 April – 6 November 1935. Main themes of the exposition: Transports. (Celebration of the 100th anniversary of the opening of the first Brussels-Mechelen railway, 1835); Colonisation. Celebration of the 50th anniversary of Independence (1835) Independent States of Congo. (The Soviet Union did not participate).

Exposition Internationale des Arts et des Techniques appliqués à la vie modrne (International Exposition dedicated to Art and Technology in Modern Life), Paris, France, 25 May – 25 November 1937. Main theme of the exhibition: Arts and Technology in modern life. The Soviet Union presented itself with its pavilion: Le pavillon soviétique (The Soviet Pavilion) by architect Boris Iofan (Figure 62).



Source: http://lartnouveau.com/art_deco/expo_1937/pavillons_pays3/exp37_urs2.htm, Accessed: May 23, 2025.
Source: http://www.worldfairs.info/expopavillondetails.php?expo_id=12&pavillon_id=110, Accessed: May 23, 2025.

Fig 62: Exposition Internationale des Arts et des Techniques appliqués à la vie modrne, Paris 1937 Pavilion of the USSR (Architect: Boris Iofan)

The 1939-1940 New York World's Fair, April 30, 1939 - October 31, 1940. (The opening of the exhibition coincided with the 150th anniversary of the inauguration (April 30, 1789) of George Washington (1732-1779) as the first president of the USA). The main theme of the exhibition: The World of Tomorrow. Slogan of the main theme: Dawn of a

New Day. At the 1939 New York World's Fair, the Soviets staged essentially the same exhibition as they had two years earlier in Paris, again emphasizing the modernizing achievements of socialism with similar displays of heavy industry. The Soviet pavilion in New York was again designed by Boris Iofan, the architect of the previous pavilion in Paris, this time in collaboration with another leading architect, Kara Alabian. The bare classical structure formed a semicircular courtyard with columns, in the center of which stood a 55-meter column supporting a 24-meter statue of a worker holding a red star. At the base of the column was an inscription from the Soviet constitution, informing visitors that the USSR was a socialist state of workers and peasants. The courtyard and pylon were intended to symbolize socialist democracy and the constitution, according to Soviet officials. As in Paris, marble was used extensively to cover the exterior and interior surfaces. The entrance to the pavilion was flanked by relief portraits of Lenin and Stalin, while below the leaders were statuary groups of revolutionaries and workers (Figure 63).

Source:https://www.thearcticinstitute.org/wp-content/uploads/2018/11/World_Fair_1939_USSR_building.jpg, Accessed: May 23, 2025.

Fig 63: Pavilion of the Soviet Union (Architects: Boris Iofan and Kar Alabian)

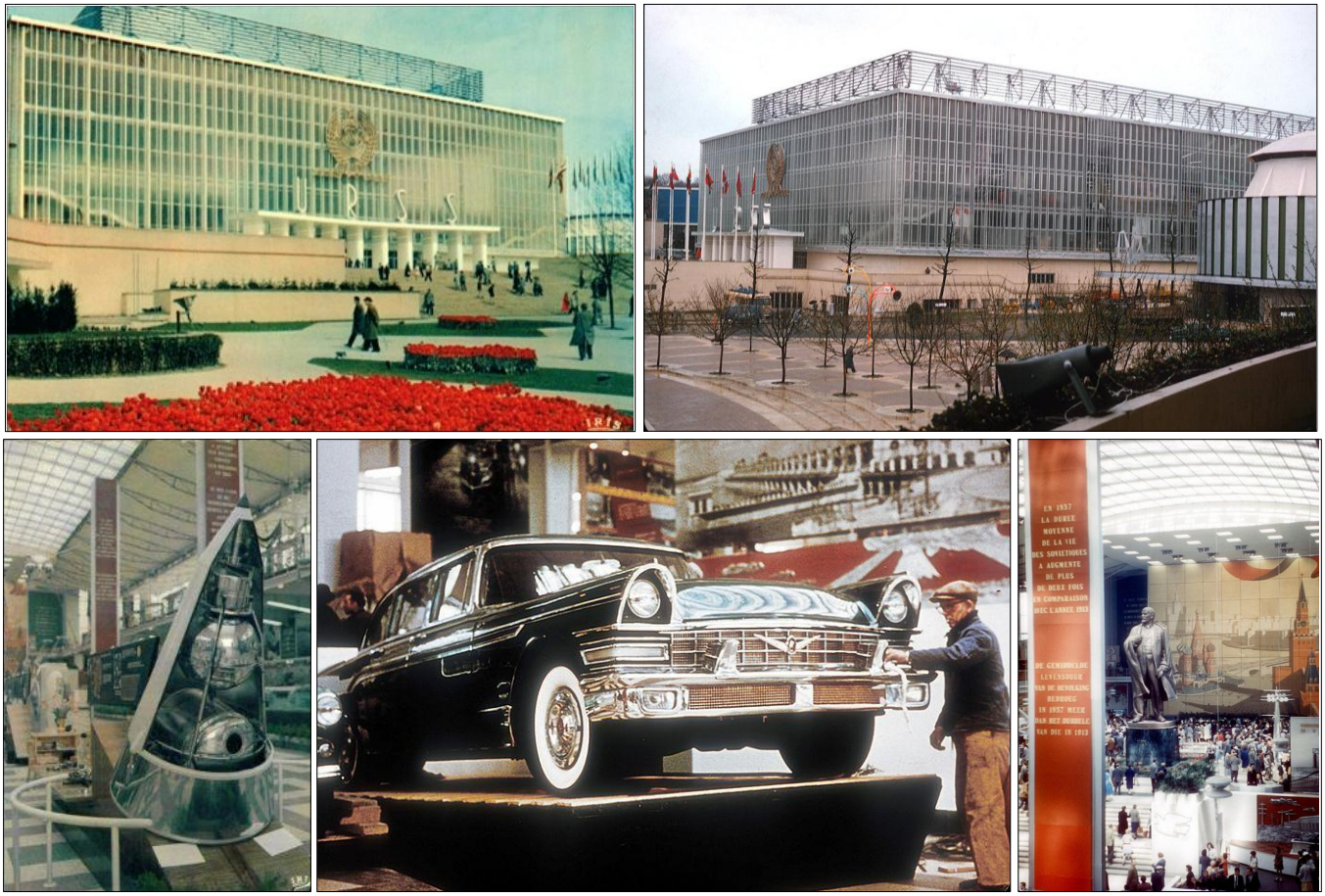
L 'Exposition Internationale de Port au Price 1949 (The Exposition internationale du bicetenaire de Port-au-Prince), Port-au-Prince, Haiti, December 1948 – June 8, 1950. Main theme of the exhibition: 200th anniversary of the founding of Port au Price. (The Soviet Union did not participate).

From the death of Stalin (1953) the USSR existed as a state until 1991, when it disintegrated into several independent states, with the Russian Federation remaining its successor. In the period from 1953 to 1991 (while the USSR still existed) eleven Great World Exhibitions (EXPO) were held, and the USSR participated in six of them.

EXPO Brussels 1958 (Exposition Universelle et Internationale de Bruxelles), 17 April – 19 October 1958. The main theme of the exhibition: A World view – A new Humanism. More Human World.

Almost two decades passed between the 1939 New York World's Fair and the next major world exhibition, the 1958 Brussels Universal and International Exhibition. Since 1939, World War I had killed millions and caused devastation across Europe and Asia, the secrets of nuclear weapons and power had been discovered, and decolonization had led to the creation of an increasing number of new independent nations. Europe was now divided into opposing blocs led by rival superpowers, the United States and the Soviet Union, who were engaged in a Cold War of military, economic, ideological, and cultural competition. However, tensions eased somewhat after Stalin's death in March 1953. The new leader, Nikita Sergeyevich Khrushchev (1894-1971), not only condemned Stalin's terror and other atrocities at the Twentieth Party Congress in 1956, but ushered in a new era of greater openness and relaxed censorship in the Soviet Union that became known as the 'thaw'. At the same time, in foreign policy, Khrushchev tried to reduce tensions with the West and advocated a new policy of 'peaceful coexistence', in which socialism would defeat capitalism not by military means, but by surpassing it in peaceful competition on the economic, cultural and scientific fronts. Nevertheless, the Soviet Union did not hesitate to use force to maintain control of its hard-won sphere of influence in Eastern and Central Europe when challenged in East Germany in 1953 and Hungary in 1956. During the 1950s, the two superpowers competed in trade fairs around the world, but Expo 58 offered both the Soviets and the Americans an unparalleled opportunity to promote their respective ideologies and achievements to an audience of tens of millions in the heart of Europe. The clean lines of the Soviet pavilion at Expo 58 reflected the USSR's departure, under Khrushchev, from the monumental style that had characterized the Stalinist pavilion architecture of 1937 and 1939. The design chosen for Brussels was, according to Alexander Boretsky, one of the team of architects, a light and simple structure of glass and steel clad in a wavy glass wall, allowing visitors from the

outside to look in and see what was inside the pavilion. No longer were there any giant statues or reliefs on the exterior of the pavilion, a rectangular glass box with a modern look that seemed to suggest that the Soviet Union had emerged from its isolation and secrecy under Stalin to embrace a new transparency. Some Western critics welcomed the pavilion's modern style, while others found it unsophisticated and compared it to a large refrigerator (Figure 64).



Source: http://electrospark.blogspot.com/2009/11/ussr-at-1958-worlds-fair-in-brussels.html, Accessed: May 23, 2025.
Source: http://www.pinterest.com/pin/492440540478249637/, Accessed: May 23, 2025.
Source: http://www.pinterest.com/pin/492440540478249633/, Accessed: May 23, 2025.

Fig 64: EXPO Brussel 1958. Pavillon de l'Union soviétique (Pavilion of the Soviet Union), (Architects: Y. Abramov, A. Boretski, V. Doubov and A. Polanski)

Century 21 Exposition, Seattle, USA, April 21–October 21, 1962. Main theme of the exhibition: Living in the Space Age. The Soviet Union did not participate in the exhibition 1964/1965 New York World's Fair, April 22, 1964–April 21, 1965. Main theme of the exhibition: Peace through understanding. The Soviet Union did not participate in the exhibition.

Universal and International Exhibition 1967 Montreal/Montreal Universal and International Exhibition. Expo '67, April 21–October 27, 1967. Main theme of the exhibition: Man and his World. The Soviet Union had planned to hold a world exhibition in Moscow in 1967 to celebrate the fiftieth anniversary of the October Revolution, but concerns about cost and, quite possibly, the exposure of its citizens to bourgeois ideology and material culture led it to postpone the exhibition indefinitely. Later that year, the Soviet Union withdrew from the 1964-1965 New York World's Fair, possibly due to financial reasons along with the realization that the fair would not have the international importance originally expected. Following the Soviet decision not to go through with the Moscow Exposition, Canada, which had previously made an unsuccessful bid to host the 1967 World's Fair to mark the centennial of its Confederation, received approval from the Bureau of International Expositions (BIE) to host Expo 67 in Montreal. The Soviet Union accepted Canada's invitation to participate in the Montreal Expo, the second world's fair approved by the BIE since Brussels nine years earlier, which brought together the superpowers again for a 'rematch in the world's fair competition'. By 1967, the race to put a man on the moon was in full swing, with the outcome still uncertain, and each superpower mounted major displays of space technology. The Soviet pavilion, fronted by a giant hammer and sickle sculpture, was again in a contemporary style with glass and aluminum curtains, but now topped with a cantilevered curved roof that contemporaries compared to a ski jump. Designed by a team led by Mikhail Posokhin, it faced the acrylic geodesic dome of the United States pavilion, a work by Buckminster Fuller. In a hyperbolic description by broadcaster Radio Canada, the pavilions of the two superpowers stood 'like gleaming sentinels facing each other across the Lemoyne Canal' in the St. Lawrence River, although they were connected by a pedestrian bridge aptly named Cosmos Walk. As in Brussels, the US pavilion employed a display technique that was more suggestive than literal, 'a highly selective, airy distillation of the American

spirit in art and science' that an American journalist admitted could be considered 'light' compared to the 'hit 'em with everything you've got' technique employed by the Soviets. Among the American exhibits were giant pop art paintings, cowboy gear, old movie clips, photos of Hollywood stars and Raggedy Ann dolls, as well as the inevitable space technology, and some visitors found this depiction of American life frivolous and superficial. The Soviet pavilion, by contrast, was crammed with all the impressive technological displays it could accommodate. As a Soviet official noted in a radio interview, "…everyone knows what the Americans can do; we must show what we can do" [43], and the Soviets were determined to demonstrate that their scientific and technological achievements were equal to those of the United States. Inside the pavilion, visitors were confronted with a huge bronze sculpture of Lenin, surrounded by replicas of a series of Soviet spacecraft and satellites. In addition to the industrial and technical exhibits that filled the interior, consumer goods such as clothing, televisions, and automobiles were prominently displayed. In Montreal, the Soviets used modern audio-visual technologies - their pavilion featured a spherical theater in the shape of a flying saucer in which visitors could experience the sensation of taking off and traveling to the moon. They also brought a lavish program of cultural events to Montreal during the Expo, including a series of performances by the Bolshoi Opera on its second overseas tour (Figure 65).

Source: http://expo67.ncf.ca/expo_ussr_p1.html, Accessed: May 23, 2025.

Fig 65: Universal and International Exhibition 1967 Montreal/Montreal, URSS Pavilion (Pavilion of the USSR), (Architects: Mikhail Vasilevich Posokhin, Mndoyants Ashot Ashotovich and Boris Ivanovich Tkhor)

HemisFair '68 (EXPO San Antonio 1968), April 6 - October 6, 1968. The main theme of the exhibition: The Confluence of Civilizations in the Americas. The Soviet Union did not participate in the exhibition.

EXPO Osaka 1970, Japan, March 15 - September 13, 1970. The main theme of the exhibition: Progress in Human Harmony.

EXPO Osaka 1970 (USSR Pavilion) dominates the panorama of the exhibition area with its size and characteristic form, which symbolizes the 'flight from earth to space'. The central exhibits in the pavilion are examples of Soviet space technology.

When the next World's Fair opened in Osaka in 1970, the US had already won the space race and reached the moon first. The lavish display of technology in the Soviet pavilion once again contrasted with the more stealthy approach of American exhibition planners. The Soviet pavilion, re-designed by Posokhin and his team, was a sprawling red-and-white building topped with a hammer and sickle that was by far the tallest at the fair. It contained the usual industrial and technical exhibits, models of spacecraft, consumer goods such as televisions, and a giant screen that showed ten movies at once, but it had nothing on the scale of the moon rock on display in the U.S. pavilion, which was partly underground, its transparent roof supported by air pressure. The Americans also displayed a model of the Apollo 11 lunar landing module. The moon rock was a key attraction for fairgoers, but there were long lines to enter both the U.S. and Soviet

pavilions, which the international news agency UPI reported were drawing cards for the Expo's stars. Many American visitors felt that the lofty Soviet pavilion had achieved a psychological victory over the subterranean American exhibition, even if the American displays of a lunar module like the one that actually went to the Moon and the moon rocks brought back by the Apollo 11 mission were clearly of greater interest than the Soviet models of space capsules. As in Brussels and Montreal, the Soviet exhibition technique of displaying as many material objects as possible and emphasizing technological and scientific achievements was successful in the eyes of many visitors to the fair, even if the Americans had one editor in a Pittsburgh newspaper who considered the Soviet exhibition a 'knockout', covering more than any other pavilion I had visited and doing it all tastefully and effectively. Expo 70 was the last Great World's Fair in which the Soviet Union participated (Figure 66). By the time the next one opened, Expo 92 in Seville, the Soviet Union had disappeared from the map, and its successor state, the Russian Federation, had taken up its own large pavilion, although Russia shared the space with other former Soviet republics. To be sure, the USSR had exhibited at several smaller, specialized exhibitions held in Spokane in 1974, Okinawa in 1975, Vancouver in 1986, and Brisbane in 1988, and what turned out to be its last exhibition pavilions continued to draw crowds. At the Vancouver exhibition, for example, a Canadian newspaper reported that in the superpower competition for prestige at Expo 86, the Soviet Union had won outright, thanks at least in part to a modest American exhibition devoted to space travel and relying heavily on film and audio-visual effects. The Soviets also showed some films in a cinema attached to their pavilion, but the focus was on physical displays such as a life-size model of the Soyuz space station that visitors could enter and walk through, or a huge electronic map of the USSR's transportation and communications systems. The chief curator of the Vancouver exhibition, Patrick Reid, believed that the explanation for the Soviets' success lay in their somewhat traditional outlook. They wanted to give as many people as possible the opportunity to see their country's exhibits. In contrast, many other countries used films rather than physical exhibits to convey their message, in keeping with a trend that began in the 1960s and continues today.

Source: http://astudejaoublie.blogspot.com/2012_07_01_archive.html, Accessed: May 23, 2025.

Fig 66: EXPO Osaka 1970, USSR Pavilion (Architect: Mikhail Vasilevich Posokhin)

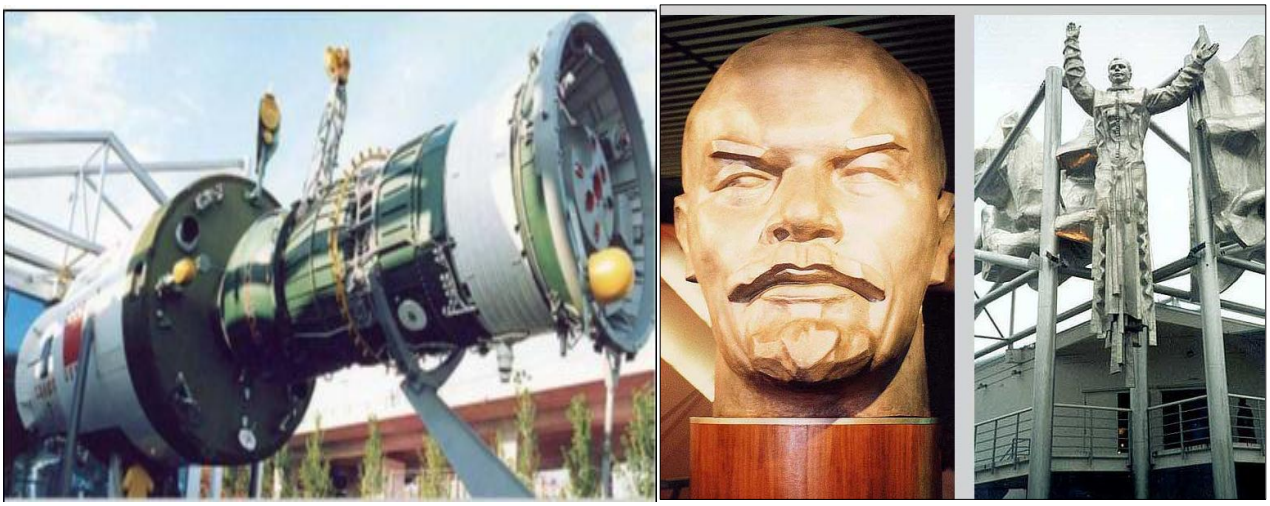
EXPO Spokane 1974, May 4 - November 3, 1974. Progress without pollution. The main theme of the exhibition: Celebrating Tomorrow's Fresh New Environment. This is the first major exhibition in history that addresses the problem of the natural environment. The USSR Pavilion at EXPO Spokane in 1974 is a contemporary architectural structure on the main facade of which there is a huge relief representing a geographical map of the USSR (Figure 67).

Source: http://www.cardcow.com/252860/ussr-pavilion-expo-74-worlds-fair-spokane-exposition/, Accessed: May 23, 2025.

Fig 67: EXPO Spokane 1974, USSR Pavilion

Louisiana World Exposition 1984, New Orleans, USA, 12 May – 11 November 1984. Main theme of the exposition: World of Rivers - Fresh Water as a Source of Life. The most impressive exhibit at the exposition was the American space shuttle Enterprise. The Soviet Union did not participate in the exposition. The International Exposition (The International Science Technology Exposition), Tsukuba, Japan, 1985, 17 March – 16 September 1985. Main theme of the exposition: Dwellings and Surroundings – Science and Technology for Man at Home. The Soviet Union participated in the exposition.

The 1986 World Exposition on Transportation and Communication, Vancouver, Canada, May 1 - October 13, 1986. The main theme of the exhibition: Transportation and Communication: World in Motion-World in Touch. The pavilion of the Soviet Union was recognizable by the exhibits of technique and technology of the space program and the sculpture of Lenin, which symbolizes Soviet communism (Figure 68).



Source: http://www.greatervancouverparks.com/USSR.jpg, Accessed: May 23, 2025.

Fig 68: The 1986 World Exposition on Transportation and Communication, Vancouver, Canada. Soviet Union Pavilion

World Expo 88, Brisbane, Australia, 30 April – 30 October 1988. The main theme of the exhibition: Leisure in the Age of Technology. Given the main theme of the exhibition, the Soviet Union pavilion did not stand out in terms of the design of its physical structure, but its facade featured a huge billboard (well lit at night) depicting the famous 'Russian carts', horse-drawn sleighs. Above this image are silhouettes of Russian architectural and cultural heritage (Figure 69).

Source: http://worldexpositionssnapshot.blogspot.com/2010_12_01_archive.html, Accessed: May 23, 2025.

Fig 69: World Expo 88, Brisbane, Australia. Soviet Union Pavilion

In other former Warsaw Pact states that were part of the Soviet Union, there are also a number of notable architectural achievements designed in the style of 'Stalinist architecture'. The Palace of Culture and Science (Polish: Pałac Kultury i Nauki, PKiN) is a significant high-rise building in the centre of Warsaw. With a total height of 237 metres, it is the second tallest building in Warsaw and Poland (after the Warsaw Tower), the sixth tallest building in the European Union and one of the tallest on the European continent. At the time of its completion in 1955, the Palace was the eighth tallest building in the world, a position it held until 1961. It was also briefly the tallest clock tower in the world, from 2000 to 2002 when the clock mechanism was installed on the NTT Docomo Yoyogi Building in Tokyo. Inspired by Polish historical architecture and American Art Deco high-rise buildings, the Palace of Culture and Science was designed by Soviet-Russian architect Lev Vladimirovich Rudnev (1885–1956) in the style of the 'Seven Sisters' in Moscow. The palace houses various public and cultural institutions such as a theatre, cinema, library, faculty and bodies of the Polish Academy of Sciences. The building is surrounded by a collection of sculptures representing figures from the fields of culture and science, and at the main entrance are sculptures of Polish astronomer Nicolaus Copernicus, by Ludwika Nitschowa, and Polish poet Adam Mickiewicz, by Stanisław Horno-Popławski (Figure 70).

Source: https://www.accesstravel.com/en-US/ViatorAttraction/Index/528/15524, Accessed: May 23, 2025.

Fig 70: Palace of Culture and Science in Warsaw, 1955 (Architect: Lev Vladimirovich Rudnev)

Grand Hotel International Prague is a four-star hotel located in the Dejvice district of Prague. It was built in 1956 according to the project of architect František Jeřábek (1880-1963) in the style of socialist realism and is a Czech cultural monument. The hotel retains much of its original interior, contains 278 guest rooms, and was originally designed as a military hotel before its public use as a luxury hotel. It previously operated under the names Hotel Družba, Hotel Čedok, Hotel Holiday Inn and Hotel Crowne Plaza. Hotel International is an example of 'Stalinist architecture' in Prague. At 88 meters high, it is the tallest Stalinist-style building in Prague and the crème de la crème of Socialist Realist architecture. This 16-story skyscraper is reminiscent of similar buildings in Moscow and Warsaw. A striking feature is the large central tower flanked by two symmetrical wings. Above the main entrance are sculptures of Russian war heroes being greeted by Czech peasants. Inside, the lobby is magnificent: a wide staircase, a painted ceiling and marble columns. The lobby, reception and main staircase are in their original condition. The furniture is a mix of cubist and art deco styles. The furniture is a combination of original and more modern pieces. The tapestries, stained glass, mosaics, chandeliers, wrought iron and copper railings attract attention. Some of the hotel walls are painted with plant

motifs. The exhibits are a wall painting in the socialist realist style, opposite the grand staircase and a large tapestry in the lobby. The tapestry is called: Praga Regina Musicae and shows a view of Prague from the air. It shows Stalinist landmarks that no longer exist today: the Stalin Monument on Letna Hill and the Monument to Soviet Tanks on Stefaníkov Square (Figure 71).

Source: https://prague-now.com/history/stalinist-architecture-hotel-international-tourist-attraction/, Accessed: May 23, 2025.

Fig 71: Grand Hotel International Prague hotel, 1956 (Architect: Frantisek Jeřábek)

The Palace of the Parliament, also known as the House of the Republic or the People's House/People's Palace, is the seat of the Parliament of Romania, located atop Dealul Spirii in Bucharest. The palace reaches a height of 84 m, has an area of 365,000 m^2. The building was designed and supervised by chief architect Anca Petrescu (1949–2013), with a team of approximately 700 architects, and was built over a period of 13 years (1984–1997) in modernist neoclassical architectural forms and styles, with socialist realism in mind. The palace was commissioned by Nicolae Ceaușescu (1918–1989), the president of communist Romania and the second of the country's two longest-serving heads of state after World War II, during a period in which the cult of personality of political veneration and adoration increased considerably for him and his family. Known for its lavish interior consisting of 23 compartments, the Palace houses the two houses of the Romanian Parliament: the Senate (Senat) and the Chamber of Deputies (Camera Deputaților), along with three museums and an international conference center. The museums in the Palace include the National Museum of Contemporary Art, the Museum of Communist Totalitarianism (founded in 2015), and the Palace Museum. Although originally called the House of the Republic while under construction, the Palace became widely known as the People's House after the Romanian Revolution of December 1989. Due to its impressive features, events organized by state institutions and international bodies such as conferences and symposiums are held there, but despite this, about 70% of the building remains empty. As of 2020, the Palace of the Parliament was estimated at 4 billion euros, making it the most expensive administrative building in the world. The costs of heating, electricity, and lighting alone exceed $6 million per year (Figure 72).

Source:https://www.tripadvisor.com/AttractionProductReview-g294458-d25434053-Skip_the_Line_Palace_of_Parliament_in_Bucharest_Ticket-Bucharest.html, Accessed: May 23, 2025.

Fig 72: Palace of Parliament in Bucharest, 1997 (Architect: Anca Petrescu)

Immediately after World War II, Yugoslavia's brief association with the Eastern Bloc ushered in a brief period of socialist realism. Centralization within the communist model led to the abolition of private architectural practices and state control of the profession. During this period, the ruling Communist Party denounced modernism as 'bourgeois formalism', a move that caused friction among the nation's pre-war modernist architectural elite.

The Trade Union House in Belgrade was built in 1947 according to the project of architect Branko Petričić (1911-1984). It is the most famous example of socialist realist ('Stalinist') architecture in the former SFRY (Figure 77). The building was built immediately before the adoption of the famous Informbiro Resolution.

Source: https://www.ebay.co.uk/itm/362227840415, Accessed: May 23, 2025.

Fig 73: Trade Union House in Belgrade, 1947 (Architect: Branko Petricic)

7. Architecture during Fascism in Italy

'Fascist architecture' includes different stylistic trends in architecture developed by the architects of fascist states, primarily at the beginning of the 20th century. Fascist architectural styles gained popularity in the late 1920s with the rise of modernism along with the ultra-nationalism associated with fascist governments in Western Europe. Fascist styles often resemble those of ancient Rome, but can also be extended to modern aesthetics. Buildings from the era of fascism were often built with special attention to symmetry and simplicity. Both Benito Mussolini and Adolf Hitler used new styles of architecture (variations of rationalism and stripped-down classicism, respectively) as one of many attempts to unite the citizens of their countries, mark a new era of nationalist culture, and demonstrate the absolute rule of the state [44]. In Rome, the capital of the 'fascist empire', Mussolini's grand plan was to transform the city with propaganda buildings and urban stages whose look and feel would convey his achievements and goals. (This is precisely what the Roman emperors and the popes of the Catholic Church had been doing for centuries, of course; without the inflated egos of so many past rulers, Rome would not be the monumental feast for the eyes that it is today). Architects of the 1920s and 1930s looked to the forms of classical Roman buildings, but while the vast structures of imperial Rome have ornate details and rounded edges that give them a certain Mediterranean warmth, the fascist buildings are Teutonic blocks of unembossed tufa, which makes them cold and forbidding. Some of the notable fascist architectural projects of the 20th century include: the Esposizione Universale Roma (EUR) in Rome, construction of which began in 1936 in anticipation of Mussolini's 1942 World's Fair, which would mark the 20th anniversary of Italian fascism (Figure 74); the Foro Mussolini (a sports complex in Rome); Palazzo della Civiltà Italiana (the famous EUR building); Palazzo delle Poste in Palermo; Palazzo di Giustizia in Milan.

Source: https://it.wikipedia.org/wiki/EUR#/media/File:EURQUARANTA.jpg, Accessed: May 23, 2025.

Fig 74: EUR in Rome: aerial photograph of the district under construction, May 1940.

The best place to see these structures is in Evro, a suburb (about 8 km south of the centro storico) that was developed to be a world exhibition to celebrate fascism. This great exhibition planned for 1942 never took place, but many of the buildings were eventually completed. The most dramatic landmark in Europe is the 68-meter-high Palazzo della Civiltà del Lavoro, the so-called 'Square Colosseum' (Figure 75).

Source: https://www.harpersbazaar.com/it/lifestyle/viaggi/a40649922/storia-del-colosseo-quadrato-a-roma-eur/, Accessed: May 23, 2025.

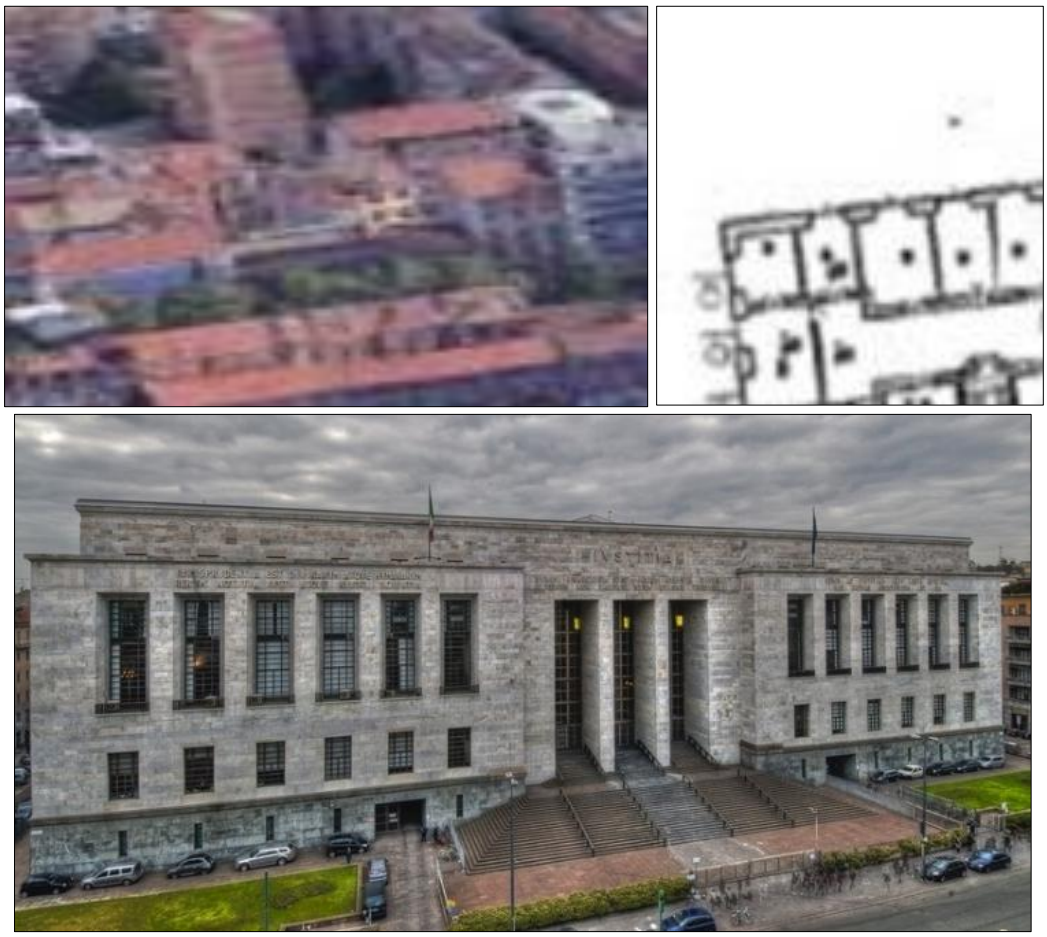
Fig 75: Palazzo della Civiltà Italiana (Palace of Italian Civilization), Rome, 1943 (Architects: Ernesto Bruno La Padula, Giovanni Guerrini, Mario Romano)

The Palazzo delle Poste or Palazzo Postale is a monumental government building, built in the architectural style of stripped classicism of the 1920s, originally conceived as a postal and telegraph center, located on Via Roma, in the Castellamare district of Palermo, Sicily. The modern building is bordered to the north by the church of Sant'Ignazio all'Olivella and the adjacent Regional Archaeological Museum, while Piazza San Domenico is a few blocks to the south. The building was designed by the rationalist, and later fascist, government architect Angiolo Mazzoni (1894–1979) in the early 1920s. Construction began in 1929, and the building was inaugurated in 1934 in the presence of the Minister of Communications of the Italian government, Umberto Puppini. The style of the building is typical of the fascist period and belongs to Italian rationalism. It covers an area of 5,100 m^2, which is symmetrically structured around two side courtyards. The structure is made of reinforced concrete and faced with grey marble from the Billiemi Mountains. The front colonnade consists of 10 columns, each 30 metres high. A characteristic feature is a large elliptical staircase with a diameter of more than 9 metres (Figure 76).

Source: https://ilsicilia.it/palermo-il-palazzo-delle-poste-apre-le-porte-alla-citta-dopo-gli-ultimi-restauri-fotogallery/ Accessed: May 23, 2025.

Fig 76: Palazzo delle Poste in Palermo, 1934 (Architect: Angiolo Mazzoni)

The Palazzo di Giustizia (Palace of Justice) is a historic building in Milan, located at 1 Via Carlo Freguglia. It is the seat of the Ordinary Court and the associated Public Prosecutor's Office, the Court of Appeal of Milan and the associated Prosecutor's Office, and the Supervisory Court. It was built between 1932 and 1940 under the direction of the architect Marcello Piacentini (1881-1960) in the style of the twentieth century. The church of San Filippo Neri in Bovisasca and the convent of the Slaves of Mary were demolished to make way for it, but the building occupies approximately the same area as the barracks of Prince Eugene of Savoy (Figure 77).



Source: https://www.poloprogetti.it/project/palazzo-di-giustizia-di-milano/, Accessed: May 23, 2025.
Source: https://www.ca.milano.giustizia.it/, Accessed: May 23, 2025.

Fig 77: Palazzo di Giustizia in Milan, 1940 (Architect: Marcello Piacentini)

A broader view of Fascist architecture can be obtained by going to the Foro Italico sports complex (on the west bank of the Tiber River, about 3 km north of the centro storico). The Foro Italico is best known as the home of the Stadio Olimpico - home to Rome's two Serie A football teams, Roma and Lazio - but the entire complex was conceived as a vast ode to athleticism, the central tenet of Fascism. On the Foro Italico is the Stadio dei Marmi, a small athletics arena just north of the Stadio Olimpico. The track is surrounded by 60 Fascist-era marble statues of scantily clad muscular men holding various sports equipment and striking vain poses. The pedestrian walkways of the Foro Italico are of citizens engaged in sports or exercise (Figures 78,79).

Source:https://en.wikipedia.org/wiki/Foro_Italico#/media/File:Stadio_Olimpico_e_Stadio_dei_Marmi.jpg, Accessed: May 23, 2025.

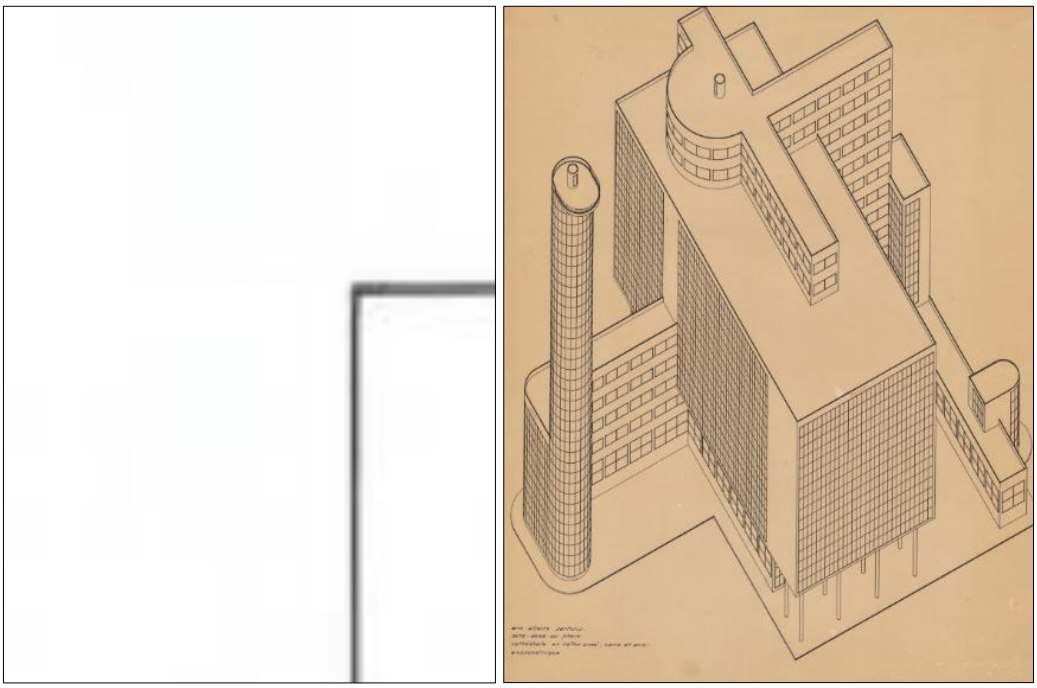
Fig 78: Foro Italico, Rome, 1932 (Architects: Enrico Del Debbio and Luigi Moretti). The roof above the stands is a more recent construction.

Source: https://en.wikipedia.org/wiki/Stadio_dei_Marmi#/media/File:Stadio_dei_Marmi_(cropped).jpg, Accessed: May 23, 2025.

Fig 79: Stadio dei Marmi (Stadium of Marbles), Rome, 1932 (Architects: Enrico Del Debbio and Luigi Moretti)

Fascist architectural styles reflect the values of fascism as a political ideology that developed in the early 20th century after World War I. The philosophy is defined by strong nationalist people ruled by a totalitarian government. The vision of a strong, unified, and economically stable nation seemed appealing to Western Europe after the physical and economic devastation of World War I, which contributed to the rise of fascism and corporatism. Fascist architecture in the form of rationalism became popular under Benito Mussolini's rule of Italy from 1922 to 1943. During this period, he transformed the Italian executive from that of prime minister to that of a dictatorship. Within a few years of taking office, he was called 'Il Duce' ('The Leader'). When Mussolini took office, he took on the role of introducing fascism and idealism that would replace democracy in Italy. He used all forms of media in addition to an architectural identity. The new modernist style of architecture was one way to help build his vision of a unified fascist Italy. When Mussolini called for a Fascist style of architecture, architects used the style to emulate the style of Imperial Rome and to bring historical pride and a sense of nationalism to the Italian people. Fascist architecture was one of many ways that Mussolini encouraged a cultural revival in Italy and marked a new era of Italian culture under Fascism [45]. Fascist architectural styles are a branch of modernist architecture that became popular in the early 20th century. The Italian Fascist style was also heavily influenced by the Rationalist movement in Italy in the 1920s. Rationalist architecture, with the support of the Italian government, celebrated the new Fascist era of culture and power in Italy [46]. Fascist architectural styles took design cues from ancient Rome in that buildings in these styles were generally very large and symmetrical with sharp, unrounded edges. The buildings were deliberately imposing and intimidating in their grandeur, and were constructed of limestone and other durable stones to withstand the fascist era and create impressive ruins. The buildings were also very simple, with little or no ornamentation, and lacked much complexity in design. These generalities of fascist architecture contributed to the simple aesthetic that the buildings displayed. All of these aspects helped fascist dictatorships to demonstrate absolute and complete control over their populations. Hitler and Mussolini used fascist architecture as another source of propaganda to show the world the strength, pride, and power that their regimes held [47]. The most prominent Italian architects during the Fascist era were: Giuseppe Terragni (1904–1943), whose notable work is the Casa del Fascio; Marcello Piacentini (1881–1960), whose notable work is the fascist EUR quarter in Rome; Giovanni Guerrini (1887–1972); Ernesto Bruno La Padula (1902-1968) whose best-known works are the Palazzo della Civiltà Italiana and the Palazzo delle Poste Centrali; Mario Romano (1898-1987) whose best-known work is the Palazzo della Civiltà Italiana, also known as the Palazzo della Civiltà del Lavoro, and as the Colosseo Quadrato (in collaboration with Giovanni Guerrini, Ernesto La Padula); Alberto Sartoris (1901-1998) whose best-known works include: Church of Lourtier (1932), House of Morand-Pasteur in Saillon (1934), Circle of the Hermitage in Epesses (1935), House and Workshop of the Painters Italo and Vincent De Grandi in Corseaux (1939), Private Theatre for Riccardo Gualin, Turin (1925, in collaboration with Felice Casorati); Progetto per la tomba Soria, Turin (1928), Progetto per la casa del poeta Henri Ferrare, Geneva (1930), Casa Breuleux, Lausanne (1931). His book The Elements of Functional Architecture (Elements of Functional Architecture, 1932) is well known.

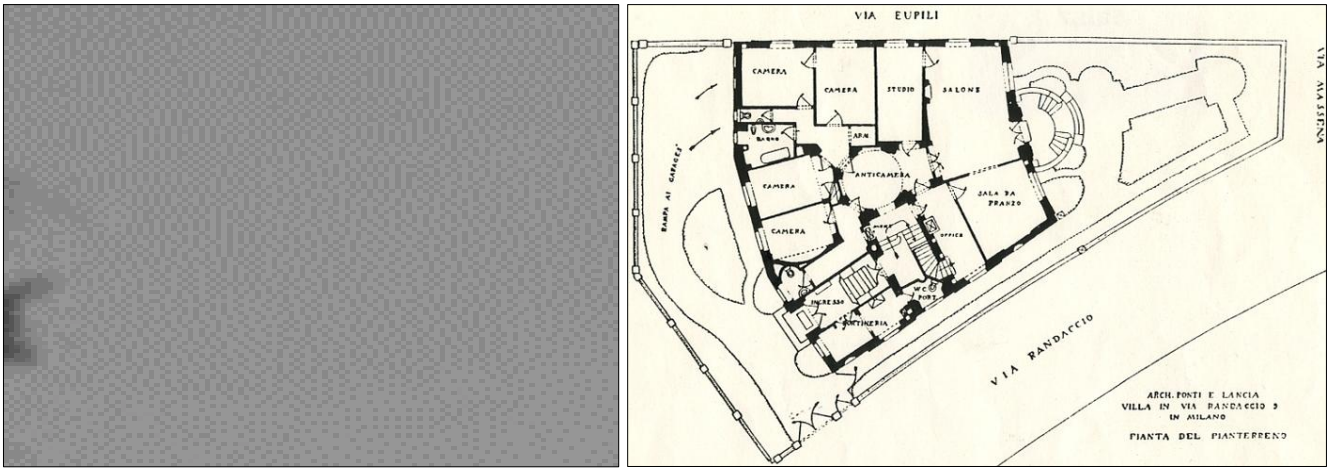
The undeniable graphic mastery of architect Alberto Sartoris was based on a precise philosophy inspired by humanism. For Sartoris, architectural drawings were an art form in themselves, the manifestation of an idea that had taken shape – they had to be considered and planned with great precision before being executed. Sartoris's drawings are therefore manifestos of his thoughts, or, as he liked to say, „graphic designs intended for the production of architectural inventions“ [48]. In the 1970s and 1980s, Sartoris' artistic ambitions took a new form with the production of hundreds of screen prints based on his earliest drawings (Figure 80).



Source: https://corpus.ch/en/our-world/alberto-sartoris, Accessed: May 23, 2025.

Fig 80: Drawings by architect Alberto Sartoris

Gio Ponti (1891-1979) was an architect who started with ceramics. It should be said right away: being an architect was not one aspect of his versatility, versatility was one aspect of his being an architect, thanks to the comprehensive sense he gave to architecture: in every different thing there is always the same process and the same hand… From the very beginning, he was involved in both design and promotion. He was not afraid of luxury or mass production. Because quality lies in form and can spread around. This can be seen in his first major assignment: from 1923 to 1930, the young Ponti was artistic director of the Richard-Ginori factory and made a complete change in its production. Thus, the luxury furniture that Ponti designed in those years was parallel to his cheap furniture for the La Rinascente department store, the "Domus Nova" series, in 1927. Ponti encountered applied art, before architecture. His first house in Milan, the one on Via Randaccio, dates from 1925. It was immediately followed by his first construction abroad, the Villa Bouilhet in Garches, Paris. These are his two most typical architectural works: the roots of their design are neoclassical, their appearance innovative. Today we say neoclassical. Ponti would say classically inspired, thanks to the immense impression that life had made on me, resting from the front during the war, in Palladio's buildings and seeing them as much as I could. It was a non-programmatic starting point that was never allowed to disappear, even though the forms disappeared. During these years, from 1926 to 1933, Ponti was in partnership with the architect Emilio Lancia. The house at 9 via Randaccio is Gio Ponti's first house in Milan and also the first of the four houses he designed and lived in. A small Palladian monument, the house has a fan-shaped floor plan, a concave facade with obelisks, apartments with almost no hallways, and an unusual staircase, designed so that it can be viewed from below (Figure 81).



Source:http://architecture-history.org/architects/architects/PONTI/OBJECTS/1924-1925,%20Casa%20in%20via%20Randaccio,%20Milan,%20ITALY.html, Accessed: May 23, 2025.

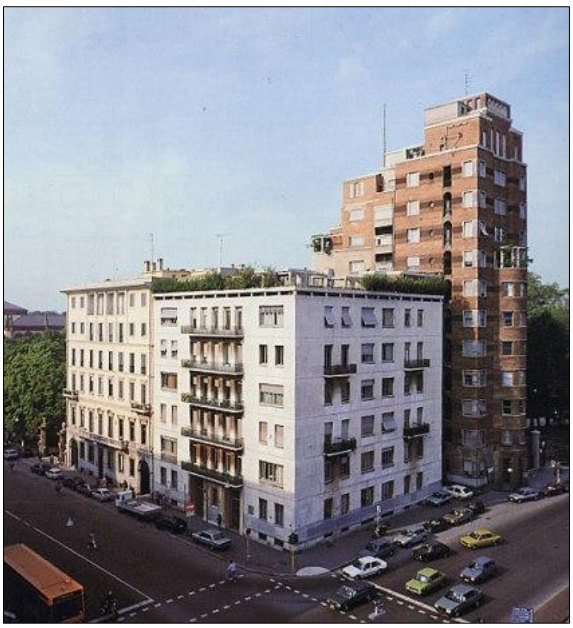
Fig 81: House on Via Randaccio, Milan, Italy, 1925 (Architect: Gio Ponti)

By 1927, Ponti and Lancia had joined forces to form the "Studio Ponti e Lancia PL". This partnership was successful for the next 7 years, during which time Ponti was also influenced by the neoclassical art movement Novecento Italiano. In 1929, he worked with Giovanni Muzio on the construction of the Monument to the Fallen. This monument was intended to be a fusion of sculpture and architecture in memory of the Milanese soldiers who had been killed in the war (Figure 82).

Source: https://alejandrogutierrezarch.wordpress.com/gio-ponti/, Accessed: May 23, 2025.

Fig 82: Monument to the Fallen, Como, Italy, 1929 (Architects: Gio Ponti and Giovanni Muzio)

Casa Rasini was another well-known project during the birth of his career in 1933; it is a residential building on the corner of an intersection in Milan. Another great achievement of Gio Ponti was the founding of the well-known magazine Domus in 1928. This publication became the world's leading magazine on the horizon of art and architecture worldwide and is still in production today (Figure 83).



Source: https://alejandrogutierrezarch.wordpress.com/gio-ponti/, Accessed: May 23, 2025.

Fig 83: Casa Rasini apartment blocks in Milan, Italy, 1934 (Architect: Gio Ponti)

The Great World Exhibitions (EXPO), as the largest and most important gatherings in the world, are the best opportunity for individual countries and companies to present themselves. During the rise of fascism in Italy (the rule of Benito Mussolini from 1922 to 1945), Italy participated in several Great World Exhibitions.

A Exposiçăio do Centanário de Indepedndęncia (The Independence Centeury International Exposition), Rio de Janeiro, Brazil, 7 September 1922 – 23 March 1923. The main theme of the exhibition: Celebration of the 100th anniversary of Brazil's independence. The Italian pavilion at this exhibition is a building in the neo-Histian style (mainly neo-Renaissance), when Benito Mussolini's regime had not yet fully 'developed'. The pavilion does not 'provoke' in any way with its architecture and impresses with its Renaissance calm (Figure 84).

Source: http://www.omartelo.com/omartelo21/materia1.html, Accessed: May 23, 2025.

Fig 84: A Exposição do Centanário de Indepedndência, Rio de Janeiro 1922-1923. Pavilhão da Itália (Pavilion of Italy). (Architects: Adriano Olivetti & Chardonet)

Exposición General d'España (section: Exposición Ibero-Americana), (The Ibero-American Exposition of 1929), Seville, Spain, 9 May 1929 – 30 June 1930. Main theme of the exhibition: To strengthen and enrich the cooperation between (Spain) and the countries present at the exhibition, most of which were former Spanish colonies. Italy did not participate in this exhibition.

Exposición General d'España (section: Exposició Internacional de Barcelona de 1929), (The 1929 Barcelona International Exposition), Barcelona, Spain, 30 May 1929 – 30 January 1930. Main theme of the exhibition: Industry, Arts and Sport. Reconstruction of the Parc de la Ciutadella, the main park of Barcelona.

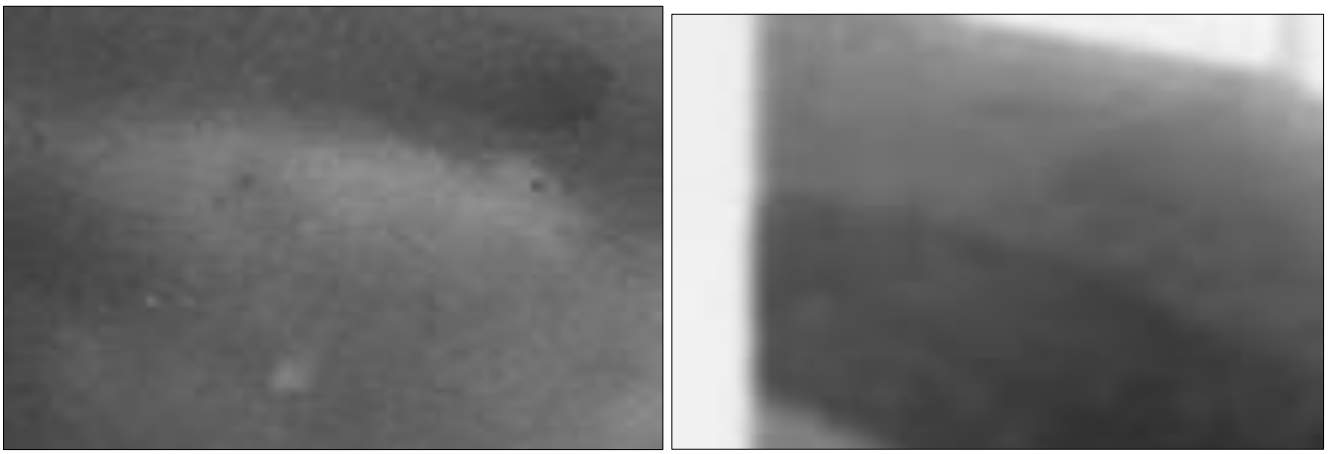
The Italian pavilion was designed by the architect Piero Portaluppi (1888–1967). In the design of the pavilion, reliance on ancient Roman and Italian architectural traditions is visible, but fascist architecture is 'inferred' in some parts of the pavilion (Figure 85).

Source: https://chicagology.com/centuryprogress/1933fair51/, Accessed: May 23, 2025.

Fig 85: Exposición General d'España (section: Exposición Internacional de Barcelona de 1929). Pavilion of Italy (Architect: Piero Portaluppi)

A Century of Progress Exposition, Chicago, USA, May 27–November 1, 1933. The main theme of the exhibition: Century of Progress.

A symbolic prophecy of the flight of 24 Italian aircraft, under the command of General Balbo, leaving Rome in June for Chicago, the Italian building stands at the southern end of the Avenue of Flags in the form of a giant airplane. With its 450 exhibits, it will tell the dramatic story of its extraordinary achievements in engineering, physics, medicine, geography, astronomy, agriculture, navigation, and aviation from the time of Caesar to the present. The great engineering feat of draining the Ostian Marshes and exploiting the valuable land for agriculture and harbor development will be part of these displays. The Italian exhibits occupy space not only in the national pavilion, but have expanded into the upper left wing of the Hall of Science, into the Adler Planetarium, and even spill over into the Museum of Science and Industry in Jackson Park. After the exhibition ended, the Italian government generously donated the entire exhibit to the Rosenwald Museum. The pavilion was designed to resemble a giant airplane to commemorate Italo Balbo's 1933 transatlantic flight that culminated in the Century of Progress exhibition. The front of the building had a design reminiscent of the fasces, an ancient symbol of the Roman Republic that was adopted by Italian and German fascists in the 20th century (Figure 86).



Source: https://chicagology.com/centuryprogress/1933fair51/, Accessed: May 23, 2025.

Fig 86: Italian Pavilion (Architects: Mario de Renzi (1897-1967) and Adalberto Libera (1903-1963)

Exposition Universelle et Internationale de Bruxelles (Universal and International Exposition of Brussels, 1935), Brussels, Belgium, 27 April – 6 November 1935. Main theme of the exhibition: Transports. Celebration of the 100th anniversary of the opening of the first Brussels-Mechelen railway, 1835. Colonisation. Celebration of the 50th anniversary of the independence (1835) of the Independent State of the Congo.

Spread over an area of 25,000 m^2, the Italian section of the exhibition consisted of about fifteen pavilions, separated from each other, surrounded by flowers and greenery. The differences in level that marked the chosen location allowed for a very varied presentation; thus, opposite the Avenue du Gros Tilleul was the Pavillon du Tourisme, located on a grassy slope at the entrance to the Parc Forestier; and a few meters below, the imposing platforms that led to the Palais du?Licteur. It was the work of architects Libera and Renzi, who were inspired by an exhibition at the Palace of the Fascist Revolution. It had long, bare black walls, on which stood out four huge lictor's axes, made of glass and iron; and a tall gray building lined with glass squares that were illuminated by lights at night. A staircase of white marble led to a low door, through which one entered a large blue hall, soberly decorated with Italian banners, high stylized beams. This palace was divided into narrow, bare sections, decorated only with unusual photomontages or drawings above the heads of the visitors, which depicted the phases of the fascist revolution, the creation and development of its initiatives: social welfare, education, navy, army, industry, colonies, etc.; and the great works, roads, bridges, highways, railways, the reclamation of the Pontine marshes, where cultivated fields and ultramodern cities took the place of the marshes. Two rooms were devoted to fascism; the first with the renewed Italian army and youth formations - especially the balillas - which prepared all young Italians for the army; second, to the corporate organization of workers; a beautiful mosaic symbolized this organization, while tables and diagrams illustrated the achievements of one of these corporations, that of the sugar industry which was chosen as an example. In a small room there were luxurious editions, expensively bound, made by the "State Bookstore" or the "State Polygraphic Institute"; other showcases, very interesting from a documentary point of view, illustrated the centuries-long contribution of all the provinces that make up today's Italy to universal civilization, in all fields; Saints, military leaders, inventors, writers, architects and painters were conjured up by a portrait - and even better, a reproduction of one of their most characteristic works, performed abroad. Regardless of his personal opinion, the visitor took away from his visit to the Palazzo del Littorio, presented with a clear sense of spectacularity, a deep impression of the achievements of the fascist regime (Figure 87).

Source: https://en.worldfairs.info/expopavillondetails.php?expo_id=29&pavillon_id=2197, Accessed: May 23, 2025.

Fig 87: Exposition Universelle et Internationale de Bruxelles (Universal and International Exposition of Brussels, 1935), Brussels. Pavilion of Italy (Architects: Libera and de Rengi)

Exposition Internationale des Arts et des Techniques appliqués à la vie modrne (International Exposition dedicated to Art and Technology in Modern Life), Paris, France, 25 May – 25 November 1937. The main theme of the exhibition: Arts and Technology in modern life.

On a large pedestal rising from the river, an imposing equestrian monument by Georges Gori, representing the genius of Fascism, stood in front of a 42-meter-high tower with superimposed architraves, whose columns supported twenty-four statues. This tower, which dominates a central pavilion connected to a small adjacent building, was preceded by a courtyard of honor with a floor of Italian marble. The gardens with their porphyry-paved paths were enlivened by four litho-ceramic fountains. Under the porch of the courtyard, large paintings depicted various achievements of the fascist regime, and on one wall, a winged Victory. The lower floor, occupied by the industrial exhibition, was reached by a staircase decorated with flowers. On the ground floor of the tower, in the large salon, aspects of overseas Italy, colonial products, Roman monuments from Africa. Then there was the exhibition of the Ministry of Press and Propaganda, the Gallery of Tourism with paintings representing the main Italian regions. On the first floor there was the Architectural Room, where photographs, graphics and plastic models showed the peak of the efforts of the fascist regime in the field of public works and sanitation, and in particular the resurrection of the Pontine Marshes, where smiling villages were built where miasma and fever reigned. This part communicated with the first floor of the Pavilion where the Salon de l'Ameublement et es Arts Décoratifs was located with the 'ideal' apartment from 1937. If you wanted to go to the upper floors of the tower, you came to the Gallery of Art, reserved for the great painters and sculptors of contemporary Italy. The third floor was occupied by the Salone d'Honneur, one wall of which was covered with a 100-square-meter mosaic, the other with a pictorial display illustrating the Charter of Labor; the third wall was of marble, and the fourth wall was covered with the typical colored thermolux. The living room was brilliantly lit by a large Murano chandelier (Figure 88).

Source: https://picryl.com/media/paris-expo-1937-pavillon-de-litalie-07-ac7a06, Accessed: May 23, 2025.

Fig 88: Exposition Internationale des Arts et des Techniques appliqués à la vie modrne (International Exposition dedicated to Art and Technology in Modern Life), Paris. Pavilion of Italy. (Architect: Marcello Piacentini, 1881-1960)

The 1939-1940 New York World's Fair, New York, USA, April 30, 1939 – October 31, 1940.

The main theme of the exhibition: The World of Tomorrow. Slogan of the main theme: Dawn of a New Day.

Italy participated with a large pavilion (second only to the USSR) designed by the architect Michele Busiri Vici (1894-1981). Magnificent, but somehow also elegant, he wanted to combine the grandeur of ancient Rome with a distinctive modern fascist style. On the facade there was a statue (female figure) representing Rome, a monument to Guglielmo Marconi (one of the greatest modern Italians) and a very high waterfall (60 meters). Inside the building, Italia exhibited works of art and industrial products, and there was also a very popular Italian restaurant. The war broke out only a few months later (in September) during the exhibition, but for Italy it would not begin until June 1940. Thus, immediately before and during the first phases of the conflict, fascist Italy presented itself abroad, in the 'New World', in a land of freedom and democracy, in a culturally antagonistic context, with enormous visibility: the exhibition was visited by 44 million visitors (Figure 89).

Source:https://lavocedinewyork.com/arts/arte-e-design/2015/07/09/sognare-il-futuro-nel-queens-storia-delle-new-york-worlds-fairs/, Accessed: May 23, 2025.

Fig 89: The 1939-1940 New York World's Fair. Pavilion of Italy (Architect: Michele Busiri Vici, 1894-1981)

8. Architecture during Nazism in Germany

Architecture during the Nazi era in Germany was promoted by Adolf Hitler and the Nazi regime from 1933 until its fall in 1945. This architecture is characterized by three forms: stripped-down neoclassicism (typically seen in the designs of Albert Speer), a vernacular style that drew inspiration from traditional rural architecture, particularly in the Alps, and a utilitarian style that followed large infrastructure projects and industrial or military complexes. Nazi ideology took a pluralistic approach to architecture. However, Hitler himself believed that form follows function and wrote against "stupid imitations of the past". When Hitler came to power in 1933 and transformed the German Chancellery into a dictatorship, he used fascist architecture in the form of stripped-down classicism as one of many tools to help unify and nationalize Germany under his rule. Hitler had plans to rebuild Berlin after the Axis powers won World War II under the name of Germany, or Welthauptstadt Germania. Hitler commissioned his favorite architect, Albert Speer (1905–1981), to design this new metropolis using fascist architectural design. In Nazi Germany, the extremely large and expansive fascist architecture was one of the ways Hitler envisioned unifying Germany for what he described as 'mass experiences', where thousands of citizens could gather to participate in patriotic community events and listen to speeches by Hitler and other Nazi party leaders. Although similar to classicism, the official Nazi style is notable for the impression it makes on viewers. The Nazis used architectural style to convey and enforce their ideology. Formal elements such as flat roofs, horizontal expansion, uniformity, and lack of decoration created the impression of simplicity, uniformity, monumentality, solidity, and eternity that the Nazi party desired. Greek and Roman influences could also be seen in Nazi architecture and typography, as they drew inspiration from the monumental architecture of ancient Rome and Greece to create a sense of power. The Nazis also extinguished the Bauhaus movement, which emphasized functionalism and simplicity. The Nazi regime organized several exhibitions of "Degenerate Art" (German: Entartete Kunst) to condemn modern art as harmful to German culture. This led to the persecution of many artists and architects, including members of the Bauhaus movement. The Volkswagen was also a product of Nazi architecture and industrial design. Hitler commissioned Ferdinand Porsche (1875-1951) to design a 'people's car' that should be accessible to all Germans, resulting in the creation of the Volkswagen Beetle [49]. The Adlerhorst bunker complex looked like a collection of Fachwerk (timber) houses. Seven buildings in the style of Frankish wooden houses were built in Nuremberg in 1939 and 1940 (Figures 90,91).

Source: https://museums.nuernberg.de/documentation-center/the-site/the-nazi-party-rally-grounds/information-system-rally-grounds/point-15/, Accessed: May 22, 2025.

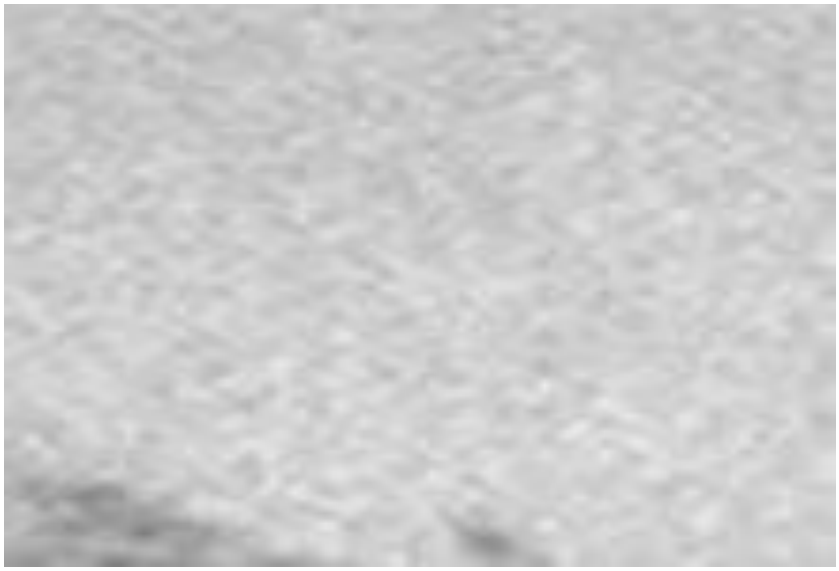
Fig 90: Transformer building for powering the party meeting place, Nuremberg, 1936 (Architect: Albert Speer)

Source: https://museums.nuernberg.de/documentation-center/the-site/the-nazi-party-rally-grounds/information-system-rally-grounds/point-15/, Accessed: May 22, 2025.

Fig 91: Workers' Quarters on Regensburger Strasse, Nuremberg, 1940 (Architect: Albert Speer)

German Jewish architects were banned (for example, Erich Mendelsohn (1887-1953) and Julius Posener (1904-1996) immigrated to the USA in 1933).

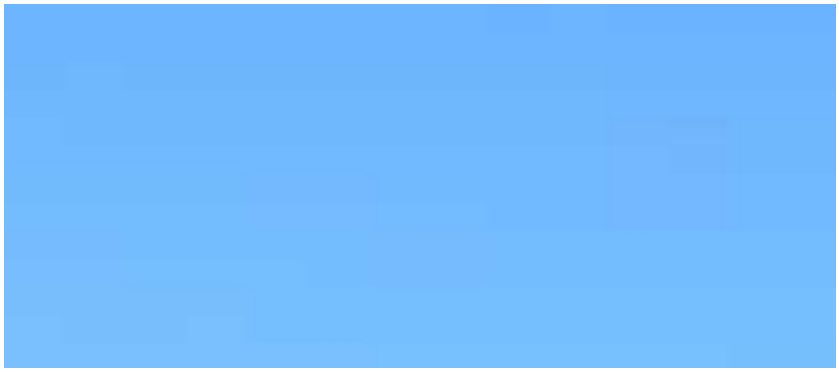
The construction of new buildings served purposes other than the reaffirmation of Nazi ideology. In Flossenbürg and elsewhere, the Schutzstaffel built labor camps where Third Reich prisoners were forced to quarry stone and produce bricks, much of which went directly to Albert Speer for use in his rebuilding of Berlin and other projects in Germany. And these new buildings were built by forced laborers. Working conditions were difficult, and many workers died. This process of mining and building allowed the Nazis to fulfill political and economic goals simultaneously while creating buildings that fulfilled the goals of ideological expression [50] (Figure 92).



Source:https://en.wikipedia.org/wiki/Flossenb%C3%BCrg_concentration_camp#/media/File:Flossenburg.jpg, Accessed: May 22, 2025.

Fig 92: General view of the Flossenbürg concentration camp after its liberation by the 99th Infantry Division of the US Army, April 1945.

Hitler was fascinated by the Roman Empire and its architecture, which he imitated in a stripped-down style called 'starved neoclassicism'. In 1934, he appointed Berthold Konrad Hermann Albert Speer (1905–1981) as head of the building department and began an ambitious program of massive public buildings, including the Führermuseum in Linz, Austria (Figure 93). Hitler had long had a vision for a monumental Volkshalle or Grosse Halle, and Speer designed a building that would dwarf any existing building at the time, with a seating capacity of 180,000 and a dome 16 times larger than that of St. Peter's Basilica in Rome. The building was intended to inspire awe and emphasize the power of the Nazi state, rather than any spiritual or religious feeling unlike Roman or Greek buildings [51] (Figure 94).



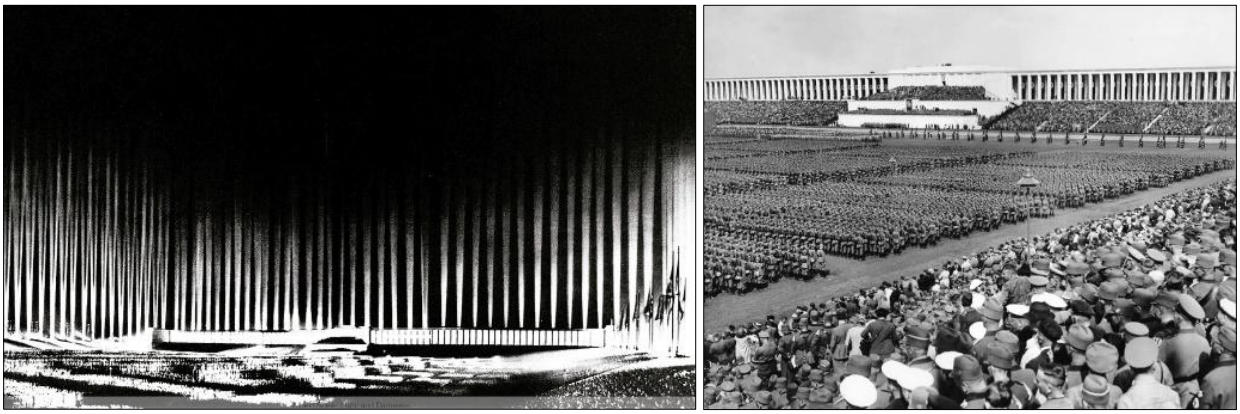
Source: http://www.syberberg.de/Syberberg4_2013/6_November.html, Accessed: May 22, 2025.

Fig 93: Führermuseum in Linz, Austria, 1934 (Architect: Albert Speer)

Source:https://de.wikipedia.org/wiki/Gro%C3%9Fe_Halle#/media/Datei:Welthauptstadt_germania_06.jpg, Accessed: May 22, 2025.

Fig 94: Volkshalle or Grosse Halle, model, Berlin, 1939 (Architect: Albert Speer)

When Paul Ludwig Troost (1878–1934), Hitler's chief architect, died (21 January 1934), Speer effectively replaced him as chief party architect. Hitler appointed Speer as head of the Main Construction Office, which nominally placed him on Hess's staff. One of Speer's first commissions after Troost's death was the Zeppelinfeld Stadium in Nuremberg. It was used for Nazi propaganda rallies and can be seen in Leni Riefenstahl's propaganda film Triumph of the Will. The building could hold 340,000 people. Speer insisted that as many events as possible be held at night, to give greater prominence to its lighting effects and to hide overweight Nazis. Nuremberg was the site of many official Nazi buildings. Many more buildings were planned. If built, the German Stadium in Nuremberg would have been able to hold 400,000 spectators. The Cathedral of Light (German: Lichtdom) was the main aesthetic feature of Nazi Party rallies in Nuremberg from 1934 to 1938. Designed by architect Albert Speer, it consisted of 152 anti-aircraft searchlights, spaced 12 meters apart, aimed skyward to create a series of vertical bands surrounding the audience. The Cathedral of Light was documented in the Nazi propaganda film Festliches Nürnberg, released in 1937 (Figure 95).



Source: https://arquitecturaviva.com/articles/albert-speer-la-luz-y-la-tiniebla-2#lg=1&slide=0, Accessed: May 22, 2025.
Source: https://www.flickr.com/photos/19787482@N04/49430406281, Accessed: May 22, 2025.

Fig 95: Cathedral of Light above the Zeppelin Tribune, Nuremberg, 1934-1938 (Architect: Albert Speer)

The Nazis sought to bring all aspects of society together in a process called Gleichschaltung (Synchronization). It began immediately after the Nazis came to power. They used propaganda, censorship, and mass rallies to get their message across. The new typography was inspired by the classical Roman imperial type, which was Hitler's preference [52]. The crowning achievement of this movement was to be the Welthauptstadt Germania (World Capital Germany), the envisioned reconstruction of the German capital of Berlin after the supposed Nazi victory in World War II. Speer, who oversaw the project, drew up most of the plans for the new city. Only a small part of the 'world capital' was ever built between 1937 and 1943. The basic features of the plan included the creation of a large neoclassical city based on an east-west axis with the Berlin Victory Column at its center. Large Nazi buildings such as the Reichstag or the Große Halle (never built) would be bordered by wide boulevards. A large number of the city's historic buildings were demolished in planned construction zones. However, with the defeat of the Third Reich, the work never began. Greater Vienna was the second largest city in the Reich, three times the size of old Vienna. Between 1942 and 1944, three pairs of concrete towers were built; one of them is known as the Haus des Meeres, the other, the Contemporary Art Depot. The Haus des Meeres is a public aquarium in Vienna. It is located in Esterhazy Park in the heart of the Mariahilf district, one block south of the busy Mariahilfer Straße. The Haus des Meeres houses more than ten thousand aquatic creatures on an area of about 4,000 m^2 inside a tall concrete tower built during World War II (Figure 96).

Source: https://wien.orf.at/v2/news/stories/2839740/, Accessed: May 22, 2025.

Fig 96: Haus des Meeres, Vienna (1942-1944)

Built during World War II under the Nazi regime, the flak or battle tower dominates, together with the adjacent command tower, the cityscape around Arenbergpark. A total of six anti-aircraft defense towers, which cannot be demolished due to their location in densely built-up urban areas, are among the largest block buildings in the world. Today, the monolithic reinforced concrete structures are notable historical monuments. The towers were planned as self-sufficient architectural structures, and also served as air raid shelters and hospitals for the civilian population. Since 1995, the MAK Tower, formerly the MAK Depot of Contemporary Art, has been one of the MAK branch museums, and until 2011 it served as a repository for the MAK Contemporary Art Collection, partly open to the public, as well as for events in the fields of visual arts and architecture (Figure 97).

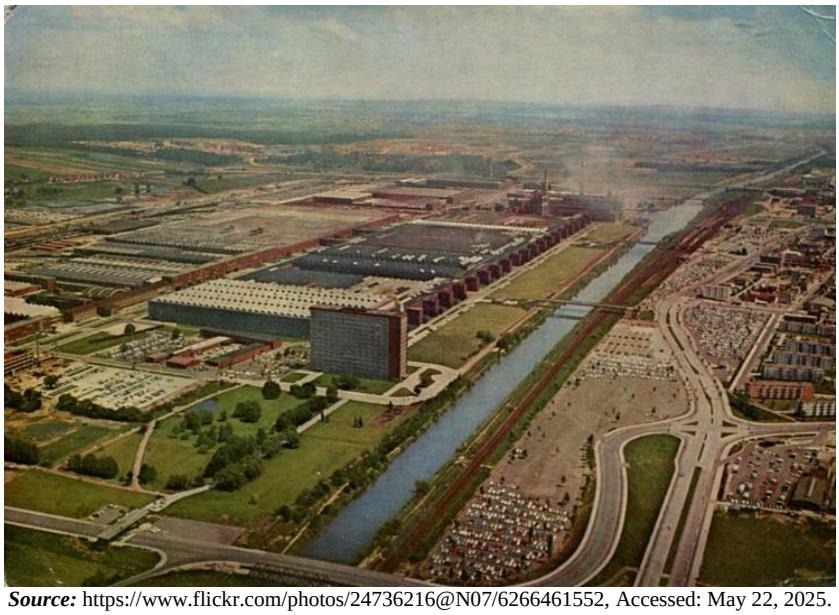
Source: https://www.mak.at/en/artikel_detail?article_id=1342454606418, Accessed: May 22, 2025.

Fig 97: Contemporary Art Depot (MAK Contemporary Art Collection), Vienna (1942-1944)

The Nazis built many apartments, 100,000 of them in Berlin alone, mostly as housing estates (for example, in the Grüne Stadt/Green City) in Prenzlauer Berg (Figure 98). Volkswagen's city of Wolfsburg was originally built by the Nazis (Figure 99).

Source: https://www.immpex.de/referenzen/details/gr%C3%BCne-stadt-prenzlauer-berg.html, Accessed: May 22, 2025.

Fig 98: Grüne Stadt (Green City) in Prenzlauer Berg (1920)



Source: https://www.flickr.com/photos/24736216@N07/6266461552, Accessed: May 22, 2025.

Fig 99: Volkswagen city Wolfsburg

The Nazis associated modern art with democracy and pacifism and labeled it 'degenerate' due to its alleged Jewish and communist influences. They sought to control art and favored more realistic and classical styles over avant-garde art. This was the result of disagreements among leaders, including Alfred Rosenberg and Joseph Goebbels, with Goebbels ultimately accommodating Hitler's preferences. In July 1937, the Nazi Party held two art exhibitions in Munich. The Great German Art Exhibition featured works that Hitler approved of, while the Exhibition of Degenerate Art featured modern, abstract, and non-representational art that the Nazis considered 'degenerate'. The aim of the exhibition was to provoke a negative reaction and portray it as a symptom of an evil conspiracy against the German people. The exhibition attracted over a million visitors, and some of the artwork was later burned by the Nazis. However, being banned by the Nazis gave some artists a positive image, and they are now considered among the greats of modern art [53] (Figure 100).

Source: https://www.dw.com/en/80-years-ago-how-degenerate-art-purges-devastated-germanys-museums/a-39736301
Accessed: May 22, 2025.

Fig 100: Nazi art exhibition in Munich (1937)

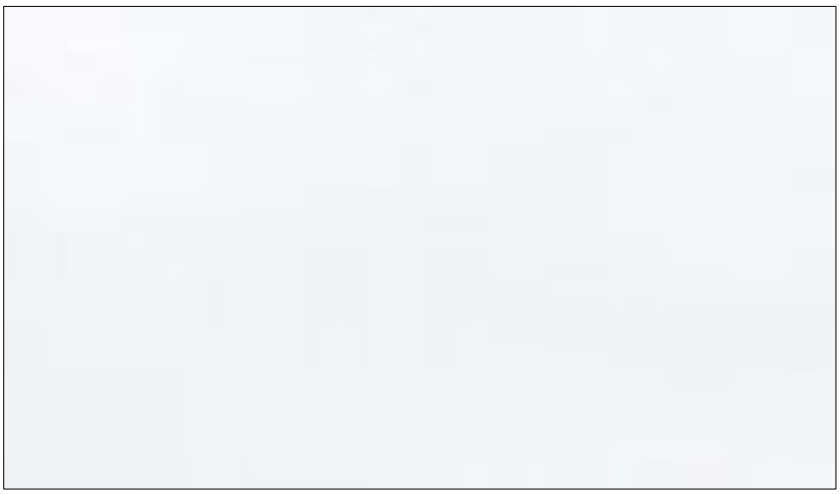
In 1937, the Nazis seized over 20,000 modern works of art. The following year, they legalized the sale of confiscated art and sold it at a large auction in Switzerland, and in 1939, the Nazis burned 5,000 paintings they could not sell [54]. The Bauhaus movement began in 1919 in Weimar, Germany. It was a school that brought together artists and craftsmen to work together and master their crafts in one place. The movement's goal was to create a utopian society for artists and designers. The first version of the school was led by Walter Gropius (1883–1969) for nine years. The school then moved to Dessau in 1925, where Gropius designed the Bauhaus building and several other buildings. The school moved to Berlin in 1932, but under constant Nazi harassment, it was finally closed [55]. However, there were also a large number of architects who advocated Nazi architecture. Surviving examples of Nazi architecture: Academy for Young Leaders in Braunschweig (German: Akademie für Jugendführung), 1939; Berchtesgaden Branch Office in Bischofswiesen (German: Reichskanzlei Dienststelle Berchtesgaden), 1937; New terminal building at Berlin Tempelhof Airport (German: Flughafen Berlin-Tempelhof), 1937; Extension of Charlottenburger Chaussee in Berlin (German: Erweiterung der Charlottenburger Chaussee in Berlin), 1937; Former Reichsbank building in Berlin (German: Haus am Werderschen Markt), 1938; Führerbau in Munich (1933–1937); Gauforum in Weimar (1939); Haus der Kunst in Munich (1933–1937); Kehlsteinhaus in Berchtesgaden (1937-1938); Air Ministry Building in Berlin (German: Detlev Rohwedder House), 1935-1936; Nazi Party Rally Grounds in Nuremberg (German: Reichsparteitagsgelände), 1933-1938; Olympiastadion in Berlin (1936); NS-Ordensburgen Krössinsee, Sonthofen and Vogelsang (1934-1936); Prora Building Complex in Rügen (1936-1939); Saarbrücken Theater in Saarbrücken (German: Saarländisches Staatstheater), 1937-1938; Schlesier-Ehrenmal Mausoleum in Wałbrzych, Poland (German: Schlesier-Ehrenmal), 1938; Lower Silesian Government Office Building in Wrocław, Poland (German: Niederschlesien), 1939-1945. The Youth Leadership Academy (German: Akademie für Jugendführung) was a Hitler Youth (HJ) leadership school in Braunschweig. It was the highest Nazi training center for full-time junior leaders of the Hitler Youth during the Nazi era. It was built between 1937 and 1939. Today, this building houses the Braunschweig College of Adult Education and the Abendgymnasium Braunschwieig (Figure 101).

Source:https://en.wikipedia.org/wiki/Academy_for_Youth_Leadership#/media/File:Braunschweig_HJ-Akademie_Sueden_(2006).JPG
Accessed: May 22, 2025.

Fig 101: Academy for Young Leaders in Braunschweig (German: Akademie für Jugendführung), 1939 (Architect: Erich zu Putlitz, 1859-1938)

The design of the Berchtesgaden Branch Office building in Bischofswiesen (German: Reichskanzlei Dienststelle Berchtesgaden) was entrusted to the architect Alois Degan. Construction began in mid-September 1936. The high

groundwater level made it difficult to lay the foundations, so a floating foundation was built on 620 concrete piles. Degan opted for a main building with a side wing; in addition, a garage building with staff accommodation was built to the northeast. The completion ceremony took place on 18 January 1937, and the above-ground building was completed in July 1937. Between 1943 and 1945, a 500 m long air defense tunnel was built (Figure 102).



Source:https://en.wikipedia.org/wiki/Berchtesgaden_Chancellery_Branch_office#/media/File:Ehemaliger_Reichskanzlei_-_panoramio.jpg
Accessed: May 22, 2025.

Fig 102: Branch office of Berchtesgaden in Bischofswiesen (German: Reichskanzlei Dienststelle Berchtesgaden), 1937 (Architect: Alois Degan)

Berlin Tempelhof Airport (German: Flughafen Berlin-Tempelhof) was one of the first airports in Berlin. Located in the south-central Berlin district of Tempelhof-Schöneberg, the airport ceased operations in 2008 amid controversy, leaving Tegel and Schönefeld as the two main airports serving the city for another twelve years until both were replaced by Berlin Brandenburg Airport in 2020. The Reich Ministry of Transport designated Tempelhof as an airport on October 8, 1923. The old terminal was originally built in 1927. In anticipation of an increase in air traffic traffic, the Nazi government began a massive reconstruction in the mid-1930s. Until 1930, Tempelhof was the busiest airport in Europe and home to the Lufthansa airline, which still operates today. In May 1933, when Hitler's National Socialist Party came to power, Göring took control of the aviation industry (Figure 103).

Source: https://www.businessinsider.com/inside-berlin-iconic-tempelhof-airport-2017-3, Accessed: May 22, 2025.

Fig 103: New terminal building at Berlin Tempelhof Airport (German: Flughafen Berlin-Tempelhof), 1937 (Architect: Ernst Sagebiel, 1892-1970)

Expansion of the Charlottenburger Chaussee in Berlin (German: Erweiterung der Charlottenburger Chaussee in Berlin). During the Nazi plans for Welthauptstadt Germania, Adolf Hitler's chief architect Albert Speer ordered the expansion of the Charlottenburger Chaussee in an 'east-west axis' in 1937. To provide a continuous view at street level, the bridge was flattened and widened, while the candelabra and porches were dismantled and moved 33 meters apart. The Charlottenburg Gate and its surroundings were severely damaged during World War II and the final Battle of Berlin, when in April 1945 the Polish 1st Infantry Division, pushing eastwards into the centre of Berlin, fought the retreating Wehrmacht troops (Figure 104).

Source: https://www.theguardian.com/cities/2016/apr/14/story-of-cities-hitler-germania-berlin-nazis, Accessed: May 22, 2025.
Source: https://en.wikipedia.org/wiki/Charlottenburg_Gate#/media/File:Charlottenburger_Bruecke_mit_Ch.Tor_076.jpg, Accessed: May 22, 2025.

Fig 104: Extension of the Charlottenburger Chaussee in Berlin (German: Erweiterung der Charlottenburger Chaussee in Berlin), 1937 (Architect: Albert Speer)

The former Reichsbank Building (German: Haus am Werderschen Markt) is a building in Berlin, originally built between 1934 and 1938 to house the Reichsbank, and now part of the Foreign Ministry. One of the remaining examples of Nazi architecture, the building was commissioned in 1933. A design competition attracted numerous participants, including two Bauhaus architects who would later have to flee the Nazis, Walter Gropius and Ludwig Mies van der Rohe. The jury chose Mies van der Rohe's design, but Hitler stepped in and awarded the commission to Heinrich Wolff. Wolff's design called for a structure with a stone face over a reinforced concrete core. After World War II, the building, which is now located in East Berlin, first housed the East German Ministry of Finance and, from 1959, the ruling Socialist Unity Party. After reunification, the new headquarters of the Ministry of Foreign Affairs was built next door, and the former Reichsbank building became part of its office complex, undergoing alterations for this purpose supervised by Hans Kollhoff (Figure 105).

Source: http://christawolf.berlin/wp-content/uploads/2016/02/Bundesarchiv_Bild_183-FO427-202-001_Berlin_Geb%C3%A4ude_des_ZK_der_SED.jpg, Accessed: May 22, 2025.

Fig 105: Former Reichsbank building in Berlin (German: Haus am Werderschen Markt), 1938 (Architect: Heinrich Wolff, 1880-1944)

The former Führer Building (Führerbau) was built between 1933 and 1937 for dictator Adolf Hitler at Arcisstrasse 12 in Munich according to designs by architect Paul Ludwig Troost. The first plans for the Führer Building date back to 1931. It was completed by Leonhard Gall three years after Troost's death. During the Nazi era, the Führer Building served as a representative building. In terms of urban planning, the building completed Königsplatz to the east together with the NSDAP administration building. The Munich Agreement was signed here in 1938. From 1943 onwards, around 650 paintings were stored in the air raid shelter of the Führer Building, mainly looted works of art destined for the "Führermuseum" in Linz. Just before the invasion by the 7th US Army - on the night of 29/30 April 1945 - the basement was looted. More than 600 paintings disappeared, including many works from the Dutch Golden Age. From 1945 onwards, the former Führer Building was used by the American military government, together with the administration building, as a central collection point for looted art that the Nazis had looted from across Europe during World War II, including the Göring art collection and the confiscated works from the Linz Special Order. From there, identified works of art were returned to their countries of origin. Today, the house houses the University of Music and Theater in Munich. In 1954, the congress hall was converted into a concert hall (Figure 106).

Source: https://www.br.de/medienkompetenzprojekte/ns-zeit-muenchen-audioguide-fuehrerbau100.html, Accessed: May 22, 2025.

Fig 106: Führerbau in Munich, 1933 and 1937 (Architect: Paul Ludwig Troost, 1878-1934)

The Gauforum Weimar was the only one of several Gauforums planned in Germany during the National Socialist era to be built in Weimar, Thuringia, and has essentially been preserved. The building on today's Jorge Semprún Square covers an area of about 40,000 m^2. Of the five planned complexes, three were completed between 1937 and the end of World War II. Today they are mainly used by the Thuringian State Administration Office and the Thuringian State Office for the Environment, Mining and Nature Conservation. The fourth building, a hall structure that was only completed after the war, has housed the Weimar Atrium shopping mall since the end of 2005, as well as a bus parking lot and a 3D cinema. For the prestigious National Socialist project in Weimar, the Gauforum, the northern part of Jakobvorstadt, a total of 139 houses, and the Asbach river were to be diverted. Such Gauforums, in which the central administrations of the NSDAP Gaus were to be combined, were planned in all the Gau capitals in Germany, but were largely only realized in Weimar. On May 1, 1937, Rudolf Hess laid the foundation stone of the "People's Community Hall" (Figure 107) and renamed the square "Adolf Hitler Square". The carefully staged mass event was attended by 40,000 people. The massive complex clearly demonstrates the NSDAP's claims to leadership; the town halls of Weimar must have looked small by comparison. Hitler personally added the "Halle der Volksgemeinschaft" to the design with standing room for 20,000 people and a bell tower, which was to be the tallest building in Weimar. In 1939, Fritz Sauckel celebrated his 45th birthday there. By 1943, all the buildings were completed except for the hall, and prisoners from the Buchenwald concentration camp were used in the construction. After the completion of the Gau Forum, it was planned to move the Reichsführer Fritz Sauckel's Office from the State Museum to the south wing of the Gau Forum, the "Office of the Reichsführer and the Gau Administration". An oversized study was planned for Fritz Sauckel on the first floor of the building, which was further emphasized by a balcony and an entrance portal. Plans for the structural redevelopment of Weimar also included the immediate surroundings of the Gauforum. The new street, temporarily called „X Straße", today's Ferdinand-Freiligrath-Straße, was designed in a nationalist homeland style. The apartments built also served as a replacement for the approximately 1,650 inhabitants of Jakobsvorstadt who were affected by the demolition of the district. The character of the street is particularly visible at house no. 21, the Siechenbräu inn, which has existed since August 1939. The street view consists of Romanesque-style columns decorated with Old German decorations on the capitals. The Gauforum remained empty until the end of the war, and on May 1, 1945, the square was renamed „Karl-Marx-Platz". Although the shell of the unfinished hall was completed after the war, it was not used until 1967, when additional floors were added. In 1976, the hall received a concrete louvre facade that is barely visible today. Since November 2005, the former „Halle der Volksgemeinschaft" has housed the „Weimar Atrium" shopping center. The Thuringian state administration office is located in the now listed Gauforum buildings. The tower building (Jorge-Semprún-Platz 2) contains a permanent exhibition on the history of the place, while the Museum of Forced Labor under National Socialism, sponsored by the Buchenwald and Mittelbau-Dora Memorial Foundation, will open in the south wing of the former Gauforum in 2024. The Haus der Kunst is an exhibition building on Prinzregentenstrasse in Munich at the southern end of the English Garden. It was built between 1933 and 1937 at the instigation of Adolf Hitler to designs by Paul Ludwig Troost in the monumental neoclassical style as the House of German Art.

Source: https://upload.wikimedia.org/wikipedia/commons/1/13/Gauforum_Weimar%2C_Jorge-Sempr%C3%BAn-Platz-0991.jpg
Accessed: May 22, 2025.

Fig 107: Gauforum in Weimar, 1939 (Architect: Hermann Giesler, 1898-1987)

The house, without its own collection, organizes and presents exhibitions of contemporary and modern art. It belongs to the Free State of Bavaria and is managed by the "Haus der Kunst" Foundation. It includes the Free State of Bavaria, the association of Munich art associations called the "Artists' Association in House of Art" and the association of patrons "Gesellschaft der Freunde Haus der Kunst München e. V" (Figure 108).

Source: https://www.deutschlandfunkkultur.de/neuanfang-andrea-lissoni-wird-chef-am-haus-der-kunst-100.html, Accessed: May 22, 2025.

Fig 108: Haus der Kunst in Munich, 1933-1937 (Architect: Paul Ludwig Troost)

The Kehlsteinhaus on Kehlstein is a former representative building in the Upper Bavarian district of Berchtesgadener Land that was built between 1937 and 1938 on behalf of the NSDAP according to designs by Roderich Fick. It is a place on the list of perpetrators and was part of the Obersalzberg Führer's restricted area. The Kehlsteinhaus has been open to the public since 1952. An exhibition provides information about its history, and the remaining rooms have since been used as a restaurant. The Kehlsteinhaus is technically accessible via an exposed mountain road - the Kehlsteinstrasse - and a lift. The Kehlsteinstrasse is only used by Kehlsteinlinie buses. The entire Kehlstein facilities are now owned by the Free State of Bavaria. The Berchtesgaden State Foundation has a usufruct over the Kehlstein facilities. The net income goes to charities in the Berchtesgadener Land district. With 350,000 visitors (as of 2014), the Kehlsteinhaus is one of the main tourist attractions in the Berchtesgadener Land subregion and is therefore one of the most visited attractions in the entire district (Figure 109).

Source: https://de.wikipedia.org/wiki/Kehlsteinhaus#/media/Datei:Erelio_lizdas.jpg, Accessed: May 22, 2025.

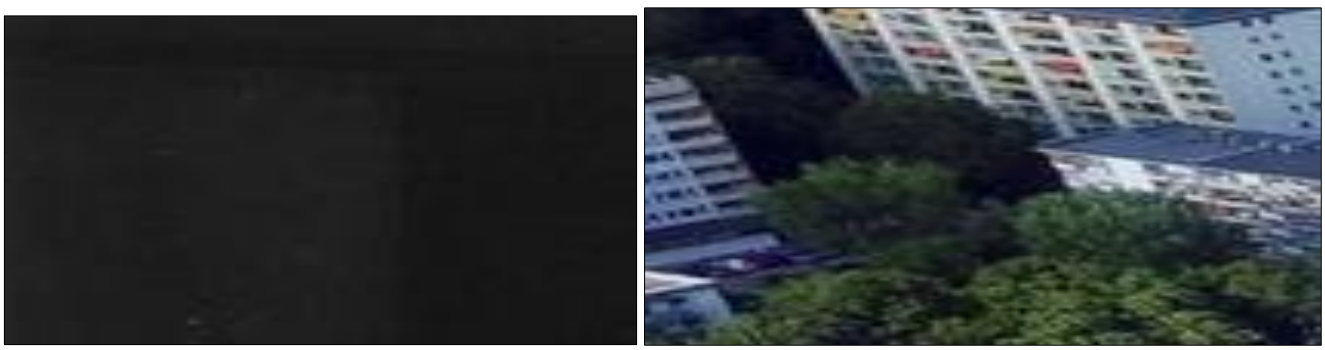
Fig 109: Kehlsteinhaus in Berchtesgaden, 1937-1938 (Architect: Roderich Fick, 1886-1955)

The Detlev-Rohwedder-Haus (Detlev Rohwedder House) is a building in Berlin that was the largest office building in Europe at the time of its construction. It was built between February 1935 and August 1936 to house the German Ministry of Aviation (German: Reichsluftfahrtministerium - RLM), headed by Hermann Göring, a leading Nazi. During the German Democratic Republic (East Germany), it was known as the Haus der Ministerien (House of Ministries). In 1992, it was renamed the Detlev Rohwedder Building, in honor of Detlev Karsten Rohwedder, former president of the Treuhand, whose headquarters were there from 1991 to 1995, and who was assassinated in 1991 by the far-left terrorist group the Red Army Faction. In 1999, the building was the headquarters of the German Ministry of Finance (Figure 110).

Source:https://en.wikipedia.org/wiki/Detlev-Rohwedder-Haus#/media/File:Berlin_Finanzministerium_Wilhelmstr_asv2019-07.jpg, Accessed: May 22, 2025.

Fig 110: The Air Ministry building in Berlin (German: Detlev Rohwedder House), 1935-1936 (Architect: Ernst Sagebiel)

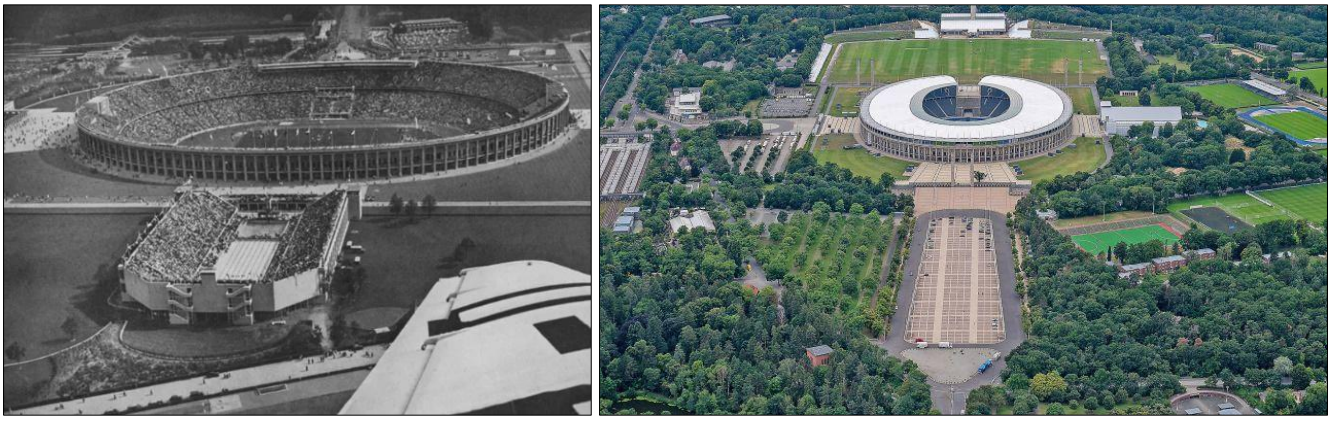
The area in the southeast of Nuremberg where Nazi Party meetings were held from 1933 to 1938 was called the Nazi Party Hall (Reichsparteitagsgelände). The overall design for the site design came from Albert Speer in the basic concept, and in the details from Walter Brugmann, who also led the implementation. It covers a total area of over 16.5 km^2. The area stretched between the Zehnteich railway station, the old Tiergarten and in the southeast to Moorenbrunnfeld. Some of the colossal structures were fully or partially completed and are still there (Figure 111).



Source: https://holzmann-bildarchiv.de/bauen-im-ausland/kongresshalle-nurnberg/, Accessed: May 22, 2025.
Source: https://www.deutschlandfunkkultur.de/ausweichstaette-fuer-nuernberger-oper-ein-opernhaus-im-nazi-100.html Accessed: May 22, 2025.

Fig 111: Nazi Party Rally Grounds in Nuremberg (German: Reichsparteitagsgelände), 1933-1938 (Architects: Albert Speer, Walter Brugmann, 1887-1944)

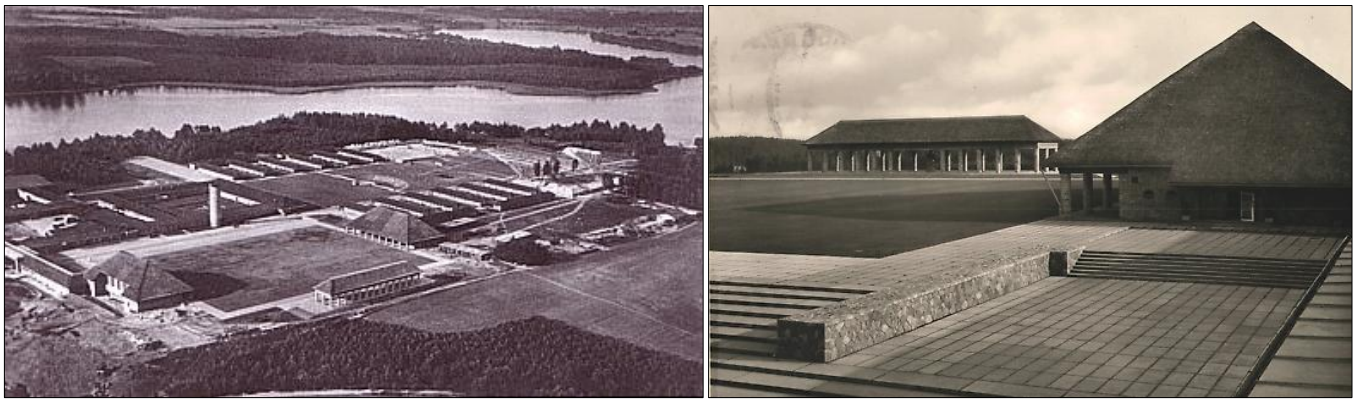
The Olympic Stadium Berlin is located in the Charlottenburg-Wilmersdorf district of Berlin in the Westend district. It is part of the Olympic Stadium (originally: Reichssportfeld) and was used from 1934 to 1936 for the Games of the XI Olympiad (1–16 August 1936) with a capacity of 100,000 spectators. It was built on the site of the former German Stadium. Today, the Olympic Stadium is the home ground of the Hertha BSC football club, which is the main user of the stadium. It currently offers 74,475 seats, of which 38,020 are in the lower ring and 36,455 in the upper ring (Figure 112).



Source: https://www.ebay.com/itm/195164484323, Accessed: May 22, 2025.
Source: https://www.rbb24.de/panorama/beitrag/2024/05/olympiastadion-berlin-europameisterschaft-sperrungen-verkehrszon.html Accessed: May 22, 2025.

Fig 112: Olympiastadion in Berlin, 1936 (Architects: Werner March (1894-1976) and Albert Speer)

Ordensburg Krössinsee (also Crössinsee) is located near the town of Falkenburg (Polish: Złocieniec) in Pomerania in present-day Poland. It was built from 1934 to 1936 as one of three castles of the Nazi order, but served for that purpose only until 1939. Today the complex is used by the Polish army. The foundation stone of Krössinsee Castle was laid on 22 April 1934. It was built by the Cologne architect Clemens Klotz. The official inauguration was on 24 April 1936. The bell foundry Franz Schilling Söhne in Apolda made the carillon for the bell tower. In 1937/1938 and 1938/1939, courses for the so-called Junkers of the Order, i.e. for young NSDAP leaders with a starting age of around 25 to 30, were held here. The commandant of the castle of the order was Otto Gohdes. With the outbreak of World War II, the Junker courses were discontinued on 1 September 1939. The Ordensburg was used for various purposes during World War II, including as a military hospital in 1939/1940. On 16 May 1941, Reichsleiter Robert Ley renamed the Ordensburg Die Falkenburg am Krössinsee. The Adolf Hitler School East Prussia-Pomerania used the buildings until January 1945. In early February 1945, Heinrich Himmler briefly set up his command post here as commander of Army Group Vistula. With the approach of the Red Army, the facility was evacuated in February and March 1945, and the last permanent staff members left the facility on 4 March 1945. In September 2016, researchers recovered a time capsule from 1934 that had been sunk into the foundations of the Ordensburg. The copper cylinder contained newspaper issues, Reichsmarks, volumes of Hitler's „Mein Kampf“ („My Struggle“) and Nazi memorabilia, as well as a booklet with the history of the city of Falkenburg (Figure 113(a)).



Source: https://www.ebay.de/itm/373123925316, Accessed: May 22, 2025.
Source::https://www.abebooks.de/manuskripte-papierantiquitaeten/Ansichtskarte-Kr%C3%B6ssinsee-NS.-Ordensburg/31817492737/bd#&gid=1&pid=1, Accessed: May 22, 2025.

Fig 113(a): NS-Ordensburgen Krössinsee, Falkenburg (Polish: Złocieniec), 1934 - 1936 (Architect: Clemens Klotz, 1886-1969)

The Prora building complex in Rügen is a district of the municipality of Binz on Rügen. It is located directly on the shores of the Baltic Sea in the center of Prorer Wiek and arose from the KdF seaside resort Rügen, which was built between 1936 and 1939 but remained unfinished. The organization Snagom kroz radost (KdF) intended to make it possible for 20,000 people to rest in the complex at the same time. The start of World War II in 1939 prevented it from being

completed as a summer resort. Instead, after the war, Prora became a barracks for the National People's Army (NVA), inextricably linked to the development of the GDR - from the secret rearmament of 1949 to the Peaceful Revolution in 1989. The name is derived from Prora, a wooded chain of hills in the southern part of the Schmale Heide. „The Colossus of Rügen“ is the core of the complex and originally consisted of eight identical blocks strung together over a length of 4.5 kilometers along the Prorer Wiek. Between 1945 and 1949, three blocks were destroyed except for a few segments. Five blocks, about 2.5 kilometers long, remained, which around 1950 were converted and expanded under the auspices of the 'Cold War' into the most monumental barracks complex in the GDR. The site was used for military purposes for four decades. Prora became a no-go area. After 1990, the Bundeswehr closed the military site. After its initial temporary civilian use, a large part of the former barracks fell into disrepair. Since 2004, the blocks have been sold individually and converted into residential and hotel complexes. The post-war and GDR history of the site initially played little role in the official culture of remembrance after 1990. Since 2008, it has been renovated together with the planned KdF swimming pool. In 2013, the Rügen Nature Heritage Centre with a lookout point was opened to the west of the resort complex in the historic Prora forester's house. The growing resort was officially recognised as a 'state-recognised resort' on 17 August 2018 and aims to be declared a 'Baltic Sea resort' (Figure 113(b)).

Source: https://de.wikipedia.org/wiki/Prora#/media/Datei:20-07-06-Prora-RalfR-DJI_0120.jpg, Accessed: May 22, 2025.

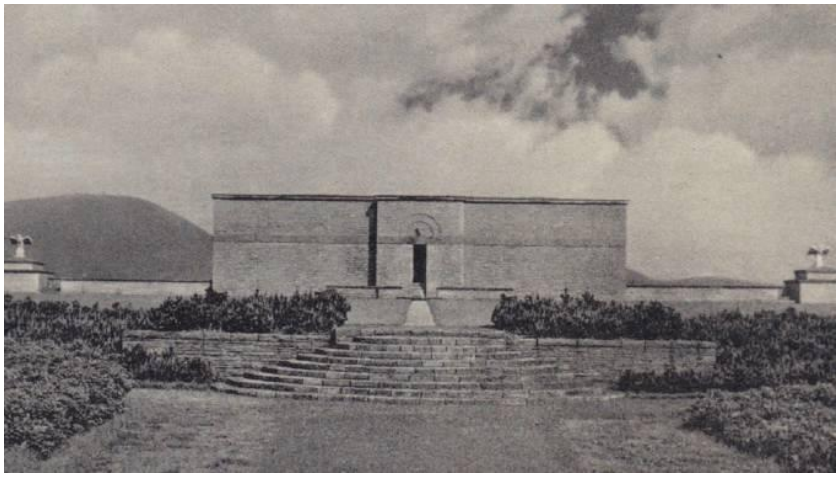
Fig 113(b): Prora building complex in Rügen, 1936-1939 (Architect: Clemens Klotz)

The Saarland State Theater (German: Saarländisches Staatstheater) is a multidisciplinary theater in the capital of Saarland, Saarbrücken, with around 30 premieres and new productions each year, over 700 events and more than 200,000 visitors (Figure 114). Operas, plays, ballets and concerts are performed in the State Theater (Great House), the Alte Feuerwache, the Congresshalle and the Sparta. Before the French Revolution, there were three different venues for theater performances in Saarbrücken: the castle theater in Saarbrücken Castle, the comedy house on Ludwigsplatz, which was renovated in 1786, and the open-air theater on the Malstatter Ludwigsberg (former Schloss Ludwigsberg park).

Source:https://de.wikipedia.org/wiki/Saarl%C3%A4ndisches_Staatstheater#/media/Datei:Saarbr%C3%BCcken_Staatstheater.jpg, Accessed: May 22, 2025.

Fig 114: Saarbrücken Theater in Saarbrücken (German: Saarländisches Staatstheater), 1937-1938 (Architects: Paul Baumgarten (1900-1984) and Gottfried Böhm, 1920-2021)

Mausoleum in Wałbrzych (German: Schlesier-Ehrenmal), the Silesian Monument of Fame is a cenotaph in memory of 170 thousand Silesians who died during the First World War, victims of mining accidents and 25 local fighters of the National Socialist movement. It represents the style of monuments commemorating the victims of war, and is also an example of a propaganda monument of glory, typical of the monumental architecture of the Third Reich (Figure 115).



Source: https://www.tajemnice-swiata.pl/schlesier-ehrenmal/, Accessed: May 22, 2025.

Fig 115: Schlesier-Ehrenmal Mausoleum in Wałbrzych, Poland (German: Schlesier-Ehrenmal), 1938 (Architect: Robert Tischler, 1885-1959)

The Lower Silesian Voivodeship Sejmik (Polish: Sejmik Województwa Dolnośląskiego) is the regional legislative body of the Lower Silesian Voivodeship in Poland. It is a unicameral legislature consisting of thirty-six councilors elected in local elections for a five-year term. The current president of the assembly is Jerzy Pokój. The assembly meets in the Voivodeship Office building in the center of Wrocław. This spacious building, allegedly modeled after Die Neue Reichskanzlei, Hitler's Berlin Nativity Scene, was built during World War II (from 1939 to 1945) to a design by architects Felix Bräuler, Erich Böddicker, and Arthur Reck. Felix himself used plans by Alexander Müller and Ferdinand Schmidt from the 1920s, which were rejected at the time due to financial problems. The building was never completed by its original builders - as the front line advanced, they had to abandon construction before the brick walls could be plastered. After the war, Polish authorities repaired and completed the structure, damaged by bombing during the Siege of Breslau/Wrocław, and converted it into the Donjesle Provincial Office, which it remains today (Figure 116).

Source:https://upload.wikimedia.org/wikipedia/commons/b/b3/Lower_Silesian_Voivodeship_Office_aerial_view_2017.jpg, Accessed: May 22, 2025.

Fig 116: Lower Silesian Government Office Building in Breslau/Wrocław, Poland, 1939-1945 (German: Niederschlesien), (Architects: Felix Bräuler, Erich Böddicker, Arthur Reck)

Large world exhibitions (EXPO), from the first one held in London to today, have become the world's largest events and gatherings where countries and companies show the best of themselves in order to present their 'being'. In the short period of its existence (1933-1945), the Germany of the Nazi regime, led by Adolf Hitler, presented itself at three World (EXPO) exhibitions. We present German pavilions.

A Century of Progress Exposition, Chicago, USA, May 27 - November 1, 1933. The main theme of the exhibition: Century of Progress. Germany did not participate in this Great Exhibition.

Exposition Universelle et Internationale de Bruxelles (Universal and International Exposition of Brussels, 1935), Brussels, Belgium, April 27 - November 6, 1935. The main theme of the exhibition: Transports. Celebration of the 100th anniversary of the opening of the first railway line Brussel-Mechelen, 1835. Colonisation. Celebration of the 50th anniversary of the independence (1835) of the Independent State of Congo.

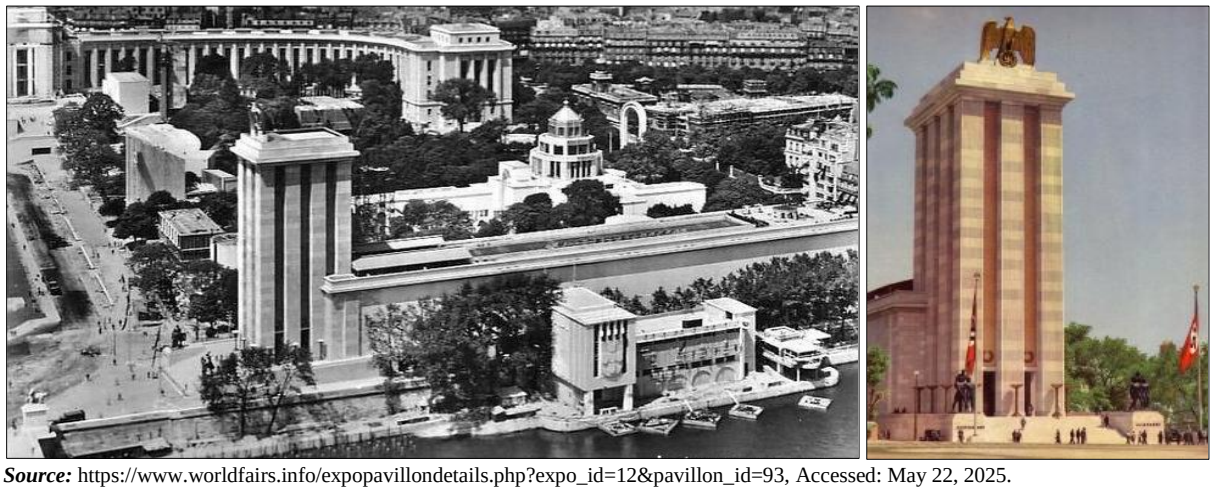
Two years after Hitler came to power, the German pavilion, characterized by typical Nazi architecture, announces a 'new Germany' full of self-awareness and great historical ambitions (Figure 117).

Source: https://upload.wikimedia.org/wikipedia/commons/4/4a/Li%C3%A9ge_-_1939_-_Le_palais_de_l%27Allemagne_-_Fahrenkamp%2C_archit.jpg, Accessed: May 22, 2025.

Fig 117: Le Palais d'Allemagne (The Palace of Germany). (Architect: Emil Fahrenkamp, 1885-1966)

Exposition Internationale des Arts et des Techniques appliqués à la vie modrne (International Exposition dedicated to Art and Technology in Modern Life), Paris, France, 25 May – 25 November 1937. The main theme of the exhibition: Arts and Technology in modern life.

The pavilions of Germany and the Soviet Union were particularly notable at this exhibition, and they were located opposite each other. Hitler wanted to withdraw from participation, but his architect Albert Speer convinced him to participate, showing Hitler his plans for the German pavilion. Speer later revealed in his autobiographies that, after secretly viewing the plans for the Soviet pavilion, he had designed the German pavilion to be a bulwark against communism. The preparation and construction of the exhibits were delayed. On the day of the exhibition's opening, only the German and Soviet pavilions had been completed. This, as well as the fact that the two pavilions were located opposite each other, turned the exhibition into a contest between two great ideological rivals. Speer's pavilion culminated in a tall tower crowned with the symbols of the Nazi state: the eagle and the swastika. The pavilion was conceived as a monument to 'German pride and achievement'. It was intended to send a signal to the world that the new and powerful Germany had a renewed sense of national pride. At night, the pavilion was illuminated by floodlights. Josef Thorak's sculpture Comradeship stood outside the pavilion, depicting two enormous naked men, holding hands and standing defiantly side by side, in a pose of mutual defense and 'racial friendship' (Figure 123).



Source: https://www.worldfairs.info/expopavillondetails.php?expo_id=12&pavillon_id=93, Accessed: May 22, 2025.

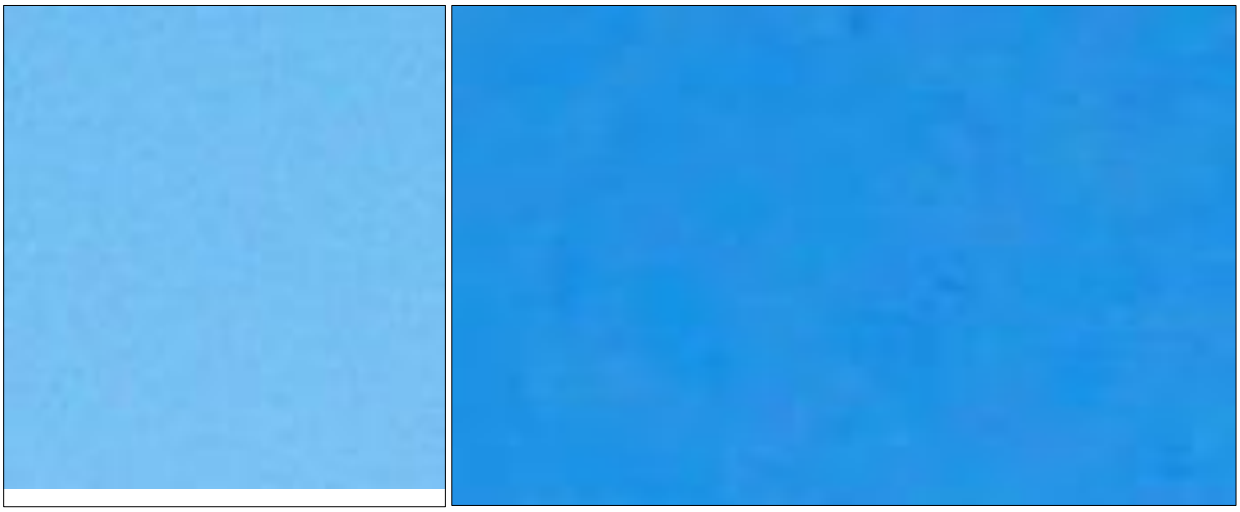
Fig 118: Pavillon de l'Allemagne (Pavilion of Germany), 1937 (Architect: Albert Speer)

The 1939-1940 New York World's Fair, New York, USA, April 30, 1939 – October 31, 1940. Main theme of the fair: The World of Tomorrow. Slogan of the main theme: Dawn of a New Day. Germany did not participate in this fair.

9. The Architecture of Socialism in North Korea

Korean architecture (the area of both South and North Korea) refers to the architectural style that has developed over centuries in Korea. Throughout Korean history, various kingdoms and royal dynasties have developed a unique style of architecture with influences from Buddhism and Korean Confucianism. Deeply influenced by Chinese architecture, traditional Korean architecture is largely recognizable by its sloping roofs. As with other Korean arts, Korean architecture is distinguished by its naturalistic tendencies, simplicity, economy of form, and avoidance of extremes [56]. In Korean architecture, buildings are structured horizontally and vertically. The structure usually rises from a stone foundation

to a curved roof covered with tiles, which is held up by a cantilevered structure and supported by pillars; the walls are made of earth (adobe) or sometimes consist entirely of movable wooden doors. The architecture is built according to the 'kan unit', the distance between two columns (about 3.7 meters), and is designed so that there is always a transitional space between 'inside' and 'outside'. The console, or cantilever structure, is a specific architectural element that has been shaped in various ways over time. If a simple system of supports was already in use under the Goguryeo kingdom (37 BC-668 AD) - in the palaces of Pyongyang, for example - a curved version (Figure 119), with supports placed only on the heads of the building's columns, was developed during the early Goryeo (Koryo) Dynasty (918-1392). The Hall of Amitabha at Buseok Temple in Yeongyu is a good example (Figure 125). Later (from the mid-Koryo period to the early Joseon dynasty), a multi-bracket system or a bracket system between columns was developed under the ancient Han dynasty under Chinese influence during the Mongol Yuan dynasty (1279-1368). In this system, too, the brackets were placed on transverse horizontal beams. Namdaemun Gate in Seoul, Korea's first national treasure, is perhaps the most symbolic example of this type of structure. In the middle of the Joseon period, the winged girder form appeared (an example is Yongnyongyon Hall in Jongmyo, Seoul), which, according to some authors, was more suited to the poor economic situation of the peninsula resulting from repeated invasions. Only in important buildings such as palaces or sometimes temples (Tongdosa, for example) were multi-cluster brackets still used. Korean Confucianism also led to more sober and simpler solutions.



Source: https://en.wikipedia.org/wiki/Goguryeo#/media/File:Tomb_of_King_Tongmyong,_Pyongyang,_North_Korea.jpg, Accessed: May 21, 2025.

Fig 119: Stone guardian and his horse, in front of the Tomb of King Tongmyong, Pyongyang, North Korea. A related building is in the background (between the 3rd century BC and the 7th century)

Buseoksa Temple is a Buddhist temple located near Mount Bonghwang in Buseok-myeon, Yeongju City, Gyeongsangbuk-do, founded by the prominent scholar-monk Uisang in 676. Buseoksa Temple is also known as the 'Temple of Floating Stone'. The Korean Huayan school was highly celebrated here with the lectures of Uisang, who was later called the esteemed scholar of Buseok, and the school was later named the Buseok School. The temple houses Muryangsuyeon, the second oldest wooden building in South Korea, reconstructed in 1376. In 1372, a large number of additions were re-established by the great monk Won-eung during the reign of King Gongmin in 1376. Several buildings from the Goryeo period (9th century to late 14th century) remain to this day, one of which is the main hall Muryangsujeon located on the highest level, where Amitabha is enshrined (Figure 120).

Source:https://en.wikipedia.org/wiki/Buseoksa#/media/File:%EB%B6%80%EC%84%9D%EC%82%AC_%EB%AC%B4%EB%9F%89%EC%88%98%EC%A0%84.jpg, Accessed: May 21, 2025.

Fig 120: Buseoksa Buddhist Temple near Bonghwang Mountain in Buseok-myeon, Yeongju City, Gyeongsangbuk-do, South Korea (676)

Gyeongbokgung Palace in Seoul, South Korea is a famous historical site known for its impressive architecture and cultural importance from the Joseon Dynasty. Built in 1395, it was the largest and most important of the five grand palaces built at that time. The palace is home to the National People's Museum and the National Palace Museum of Korea, providing a deep insight into Korean history and culture. It is a beautiful place with detailed design, spacious gardens and stunning pavilions. There is also a changing of the guard ceremony that offers a vivid glimpse into the past (Figure 121).

Source: https://daebak.co/en-eu/blogs/magazine/korean-architecture-in-ancient-times, Accessed: May 21, 2025.

Fig 121: Gyeongbokgung Palace, Seoul, South Korea (1395)

Namdaemun (Southern Great Gate), officially known as Sungnyemun, is one of the Eight Gates in the fortress wall of Seoul, South Korea. The gate formed the original southern border of the city during the Joseon Dynasty, although the city has since significantly outgrown this border. It is located in Jung-gu between Seoul Station and Seoul Plaza, with the historic 24-hour Namdaemun Market next to the entrance. The gate, which dates back to the 14th century, is a historic pagoda-style gate and is designated as South Korea's first national treasure. It was once one of three main gateways through the city walls of Seoul, which had a stone circle of 18.2 kilometers and were up to 6.1 meters high. It was first built in the last year of the reign of King Taejo of Joseon in 1398, and rebuilt in 1447 (Figure 122).

Source: https://en.wikipedia.org/wiki/Namdaemun#/media/File:Sungnyemun_Gate,_front,_2013.jpg, Accessed: May 21, 2025.

Fig 122: Namdaemun (South Gate), Seoul, South Korea (14th century)

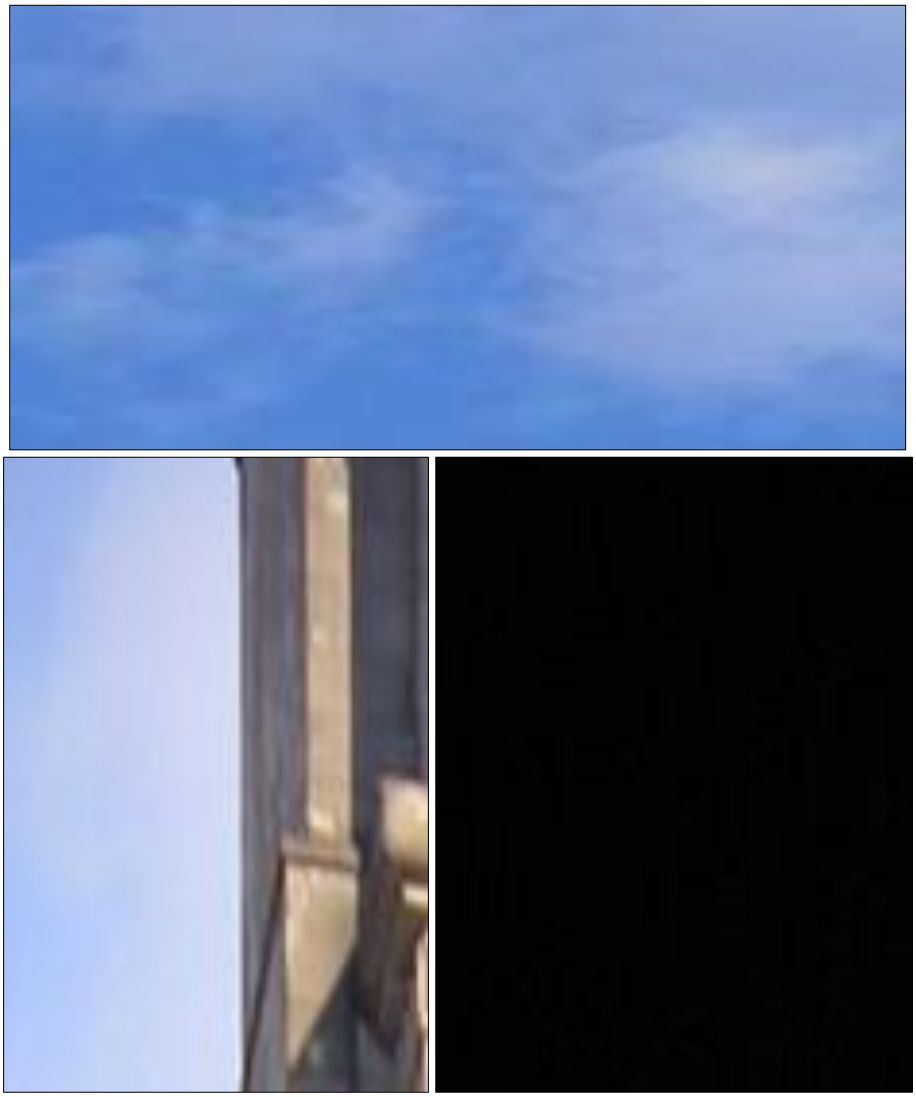
North Korea is a country known for its rising nuclear tensions, extreme militaristic displays and draconian views on human rights. As one of the few remaining places on earth that is almost completely closed off from the rest of the world, little is known about everyday life in the communist state. But for a nation so shrouded in mystery and uncertainty, the efforts of their architectural bravura provide some insight into how their regime operates. North Korea is one of the few countries still under communist rule and arguably the most isolated and unknown in the world. This is the result of the philosophy of Juche – a political system based on national self-reliance, partly influenced by the principles of Marxism and Leninism. The West looks at the country with disbelief – surely this cannot be a functioning country where people go

about their ‘everyday lives’. The country’s population certainly cannot buy into this regime. People have careers, they take the bus to work. This is a carefully constructed regime that has at its heart an unprecedented understanding of how architecture and urbanism can influence and control people. Coming second only to the military on the party’s list of priorities, the design of the built environment has had an incalculable effect on reinforcing the ideologies of the North Korean regime and communicating them to the people. The Korean peninsula provides a striking example of post-war polarization: two opposing political and economic systems, constantly presented in contrast/conflict by the global media, which still maintain a tangled, complicated relationship. The role of architecture in this polarization has been crucial. North Korea sought to present the aspirations of the new communist nation within a post-war context – a tabula rasa – from which adaptations of modernism could emerge. In South Korea, rapid economic growth gave rise to a form of modernization that represented the ideals of a globalized world. The daily life of people in North Korea (and therefore 'architecture as a framework of life') is a sign of respect and worship of the 'great leader' (first - Kim Il Sung (1912-1994, and then his son - Kim Jong Il, 1941-2011). Despite the rich architectural tradition, architecture in North Korea since 1953 has inherited almost nothing from that tradition. An example of reliance on traditional Kim Il Sung Square is the main building in Pyongyang in 1954. Kim Il Sung Square is a large city square in the central district of Pyongyang and is named after the country's founder, Kim Il Sung. The square was built in 1954 to rebuild the capital after the destruction of the Korean War. The square is located at the foot of Namsan Hill, on the west bank of the Taedong River. Juche on the other side of the river The 37th largest square in the world, with an area of about 75,000 m^2 that can accommodate a gathering of more than 100,000 people. The square has great cultural significance, as it is a common gathering place for concerts, rallies, dances, and military parades, and it often appears in media related to North Korea (Figure 123).

Source:https://en.wikipedia.org/wiki/Kim_Il_Sung_Square#/media/File:Laika_ac_Juche_Tower_(12108772354).jpg, Accessed: May 21, 2025.

Fig 123: Kim Il Sung Square, Pyongyang, North Korea (1954)

Juche Tower (Tower of the Juche Idea) completed in 1982. It is a monument in Pyongyang, the capital of North Korea, and is named after the Juche ideology introduced by the country's first leader, Kim Il Sung. Juche Tower is located on the east bank of the Taedong River, directly opposite Kim Il Sung Square on the west bank. It was built to commemorate Kim Il Sung's 70th birthday. Although his son and successor Kim Jong Il is officially credited with the design, interviews with former North Korean officials contradict this claim. The tower's architectural style is inspired by the stone pagodas of pre-modern Korea. The 170-meter-tall four-sided structure – the tallest in granite – contains 25,550 blocks (365 × 70 = one for each day of Kim Il Sung's life, excluding extra days for leap years). A torch at the top of the tower is always lit. It is possible to climb the tower by elevator, and from the platform below the torch there is a wide view of Pyongyang. At the base are reception rooms where videos are sometimes shown explaining the ideological importance of the tower. The Juche Tower is the second tallest monumental column in the world after the San Jacinto Monument in Texas, United States, which is 2.9 meters tall. Connected to the tower is a 30-meter tall statue consisting of three idealized figures each holding a tool – a hammer (worker), a sickle (peasant) and a writing brush ('working intellectual') – in a classic Stalinist style reminiscent of the Soviet statue of the Worker and the Collective Farm. The three tools form the emblem of the ruling Workers' Party of Korea. There are also six smaller groups of figures, each 10 meters high, which symbolize other aspects of Juche ideology (Figure 124).



Source: https://exploredprk.com/history/tower-of-the-juche-idea/, Accessed: May 21, 2025.
Source:https://en.wikipedia.org/wiki/Juche_Tower#/media/File:Tower_of_Juche_Idea,_Pyongyang,_North_Korea_(2909246855).jpg, Accessed: May 21, 2025.

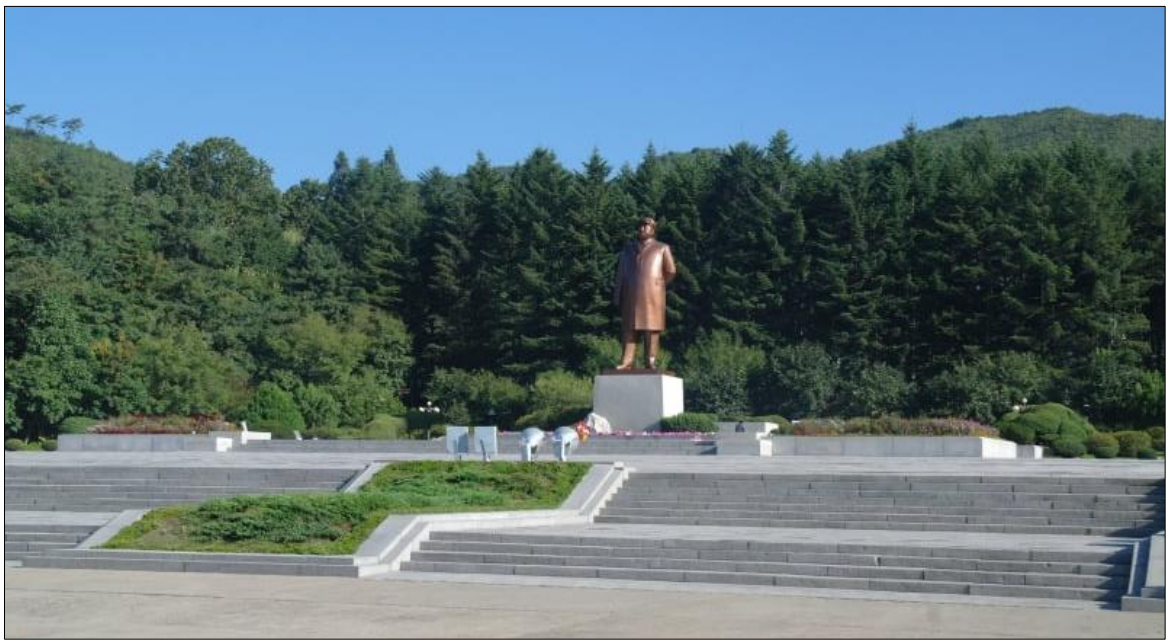
Fig 124: Juche Tower (Tower of the Juche Idea), Pyongyang (1982)

The Arc de Triomphe is located at the foot of Moran Hill and was built in 1982 to commemorate the Korean resistance to Japan from 1925 to 1945 (Figure 125).

Source: https://en.wikipedia.org/wiki/Arch_of_Triumph_(Pyongyang)#/media/File:Arch-of-Triumph-2014.jpg, Accessed: May 21, 2025.

Fig 125: The Arch of Victory at the foot of Mount Moran, Pyongyang (1982)

Pyongsong Square is a central public square in Pyongsong City, the capital of South Pyongan Province and the closest city to Pyongyang that can be visited. As its name suggests, Pyongsong Square is located in Pyongsong City, west of the city center, with a small hill rising behind the top of the square. Since this is not a large urban area, it is a few minutes' drive from almost anywhere in Pyongsong (Figure 125).



Source:https://res.cloudinary.com/korea-konsult-ab/image/upload/c_limit,f_auto,q_auto,w_800,dpr_auto/pyongsong/aSAM_2664.jpg Accessed: May 21, 2025.

Fig 125: Pyongsong Square

he Mansu Hill Grand Monument is a complex of monuments in Pyongyang, North Korea. It has a total of 229 figures commemorating the history of the revolutionary struggle of the Korean people, and especially their leaders. The central part of the monument consists of two bronze statues - Kim Il Sung and Kim Jong Il - 22 meters high (Figure 126).

Source: https://en.wikipedia.org/wiki/Mansu_Hill_Grand_Monument#/media/File:DPRK_-_(40247907324).png, Accessed: May 21, 2025.
Source: https://www.flickr.com/photos/eberlen/8576794608, Accessed: May 21, 2025.

Fig 126: Bronze statues of Kim Il Sung and Kim Jong Il atop Mount Mansu, 1972 (Statue design: Mansudae Art Studio)

Built to celebrate the fiftieth anniversary of the founding of the Workers' Party of Korea, the 'Three Granite Fists' rise 50 meters into the air, each clutching a symbol of revolution: a hammer for workers, a sickle for farmers, and a calligraphy brush symbolizing intellectuals, the latter feature distinguishing the North Korean Communist Party from others around the world. In a recurring numerological symbolism, the number of stone slabs around the circular belt indicates the date of Kim Jong-il's birth. The number of slabs that make up the belt around the monument and its diameter indicate the date of Kim Jong-il's birth. The inscription on the outer belt says 'Long live the leader and organizer of the victories of the Korean people, the Workers' Party of Korea'! On the inner side of the belt are three bronze reliefs with their different meanings: the historical roots of the party, the unity of the people within the party, and the party's vision for a progressive future. Two buildings in the shape of red flags with letters that form the words '100 battles, 100 victories' surround the monument (Figure 127).

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

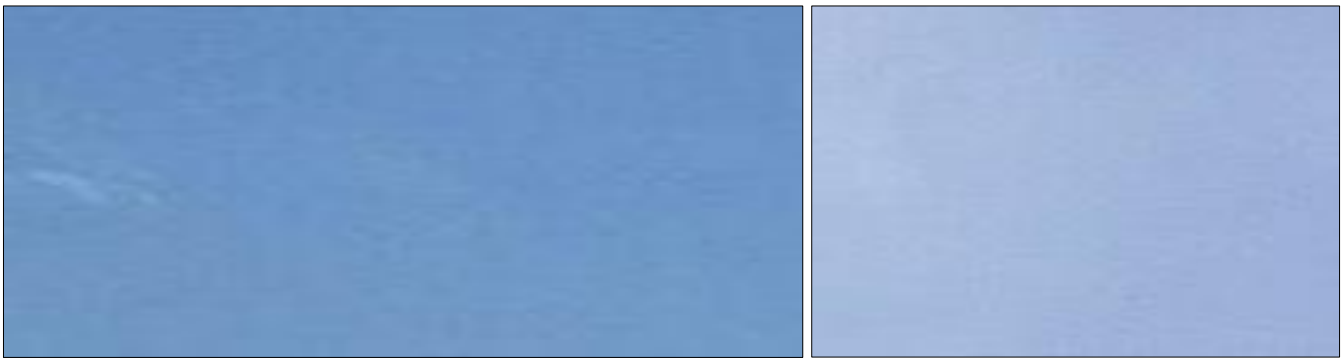
Fig 127: Three Granite Fists, Pyongyang (1995)

The Museum of the Korean Revolution is located in Pyongyang, North Korea. It was founded on August 1, 1948, and houses a large exhibition of artifacts related to Kim Il Sung and the Korean revolutionary movement. It is located behind the Mansu Hill Grand Monument and adjacent to the Mansudae Assembly Hall, the seat of the Supreme People's Assembly, North Korea's legislature. The Museum of the Korean Revolution covers the period from 1860 to the present, including the anti-Japanese resistance, the Korean War, and the socialist construction period. It has 90 rooms that house artifacts related to Kim Il Sung and his associates, the reunification of Korea, the Korean diaspora, and various historical battles. Since its founding, it has had 27 million visitors from North Korea and abroad. At 240,000 m^2, it is also one of the largest buildings in the world. The museum underwent major renovations that were completed in 2017. A new exhibition hall opened in 2022 to mark the 10th anniversary of Kim Jong Un's rise to power (Figure 128).

Source: https://res.cloudinary.com/korea-konsult-ab/image/upload/c_limit,f_auto,q_auto,w_800,dpr_auto/pyongsong/aSAM_2669.jpg Accessed: May 21, 2025.
Source: https://en.wikipedia.org/wiki/Korean_Revolution_Museum#/media/File:Korean_Revolution_Museum_-_panoramio.jpg Accessed: May 21, 2025.

Fig 128: Museum of the Korean Revolution, Pyongsong (1948)

Mansudae Congress Hall is the seat of the Supreme People's Assembly, North Korea's unicameral legislature. It is located in the capital of North Korea, Pyongyang, near the Museum of the Korean Revolution. Before the Korean War, the area where the building is located was the site of a former women's prison in Pyongyang. Facilities include a main meeting hall covering an area of 4,300 m^2 with 2,000 seats for members of parliament, as well as a simultaneous translation system in the hall that has the capacity to translate ten foreign languages simultaneously. The building is based on Soviet architectural influences with some Korean elements. On September 9, 2022, a concert was held as part of the Mansudae Assembly Hall to mark the 74th Foundation Day of the Republic, which was broadcast live by the state television of the DPRK (Figure 129).



Source: https://en.wikipedia.org/wiki/Mansudae_Assembly_Hall#/media/File:Mansudae_Assembly_Hall.JPG, Accessed: May 21, 2025.
Source: https://upload.wikimedia.org/wikipedia/commons/5/57/Mansudae_Assembly_Hall.jpg, Accessed: May 21, 2025.

Fig 129: Mansudae Congress Hall, Pyongyang (1984)

Kim Il Sung University in Pyongyang is located in Taesong, Pyongyang. Founded on October 1, 1946, it was the first higher education institution in North Korea since its founding. The 15-hectare campus, along with the main academic buildings, contains 10 separate offices, 50 laboratories, libraries, museums, a printing house, a research and development center, dormitories, and a hospital. There is a large computer lab, but there is limited internet access. The university is named in honor of Kim Il Sung (1912–1994), the founding leader of North Korea. Kim Il Sung University enrolls about 16,000 students and offers courses in law, economics, humanities, and natural sciences. In spring 2017, Kim Il Sung University launched a specialized course in Japanese language and literature. Undergraduate studies take between four and a half and five years to complete (Figure 130).

Source: https://www.researchgate.net/figure/Main-building-of-Kim-Il-sung-University-Note-44_fig4_348026853, Accessed: May 21, 2025.

Fig 130: Kim Il Sung University in Pyongyang (1946)

The Pyongyang University of Foreign Studies is a five-year university in Pyongyang, North Korea, specializing in language education. The university separated from Kim Il-sung University in 1964. It does not have such a reputation as the foreign language department of Kim Il-sung University, which trains members of the political elite; most graduates become working-level diplomats or work in the intelligence service (Figure 131).

Source:https://www.japantimes.co.jp/news/2019/12/09/national/prestigious-pyongyang-university-teaching-specialist-japanese-language-literature-courses/, Accessed: May 21, 2025.

Fig 131: Pyongyang University of Foreign Studies, 1961

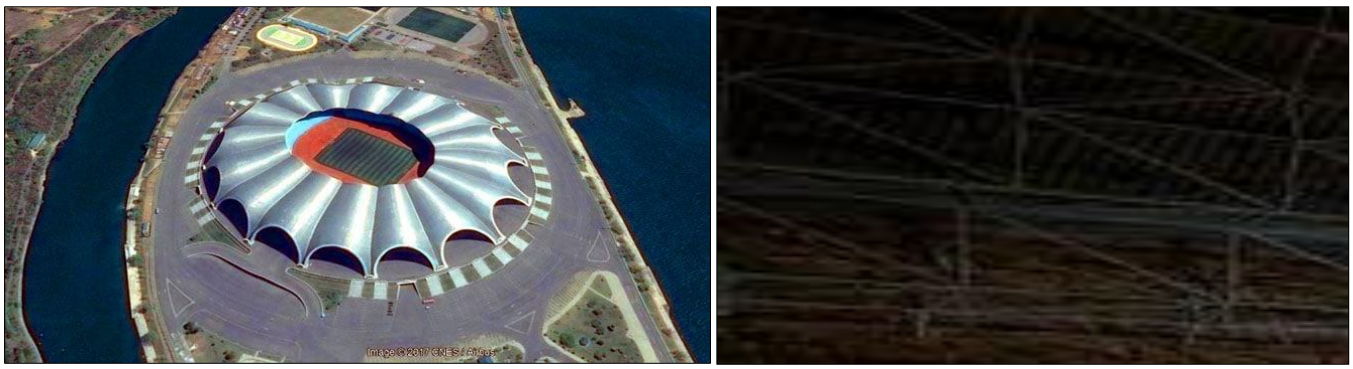
Pyongsong was officially founded in December 1969 near the old provincial capital of Sain-ni, at a site formerly called Sainjang, once a station on the Pyongyang-Yonghŭng railway. Today, it has a population of 285,000. In addition to

its administrative functions, Pyongsong is a scientific and cultural center. It is considered the country's Silicon Valley, focusing on leading space research. A number of leading national research organizations are headquartered in Pyongsong, such as the Institute for Space Research, the National Academy of Sciences, and the Pyongsong Atomic Energy Research Center, part of the Pyongsong College of Science's Department of Nuclear Physics, which has about 6,000 affiliated staff - all of them in Pyongsong. In 2014, Pyongsong looked like a unique construction site - new apartment blocks, roads, and other infrastructure were being built to accommodate the families of local space scientists who live and work in Pyongsong. Pyonsong opened to tourism in 2012, one of the country's newest openings for Western tourists (Figure 132).

Source: https://en.wikipedia.org/wiki/Pyongsong#/media/File:Pyongsong-Street-2014.jpg, Accessed: May 21, 2025.

Fig 132: Pyongsong City Center

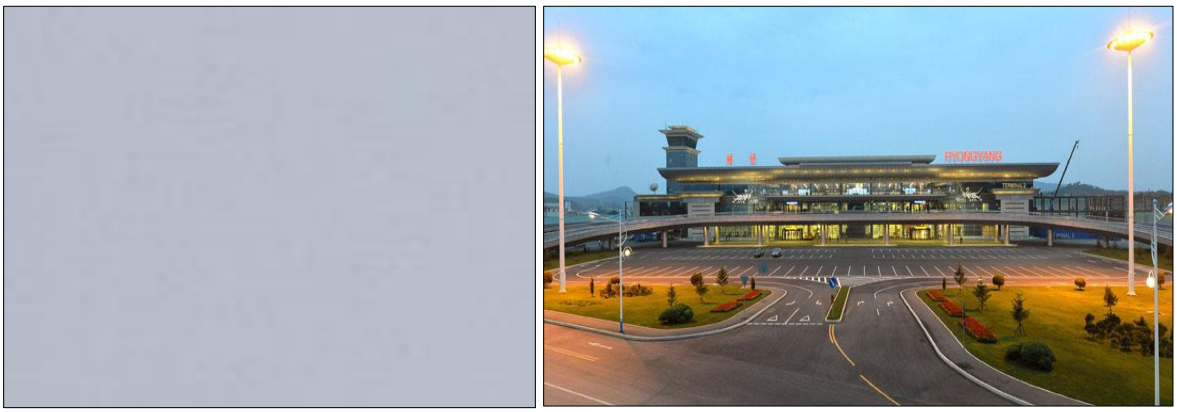
The Rungrado 1st of May Stadium“ is a multi-purpose stadium covering an area of 20.7 hectares on Rungr Island in Pyongyang. It opened on 1 May 1989, and its first major event was the 13th World Festival of Youth and Students. It is the second largest stadium in the world by seating capacity. The stadium has a capacity of 114,000 spectators (Figure 133).



Source: https://footballgroundguide.com/leagues/rungrado-1st-of-may-stadium.html, Accessed: May 21, 2025.

Fig 133: „The Rungrado 1st May Stadium“ in Pyongyang, North Korea, 1989 (Architect: Marie-Hélène Fabre)

Pyongyang International Airport is the main international airport serving Pyongyang, the capital of North Korea. It is located in the Sunan district of the city. Two airports were built in Pyongyang during the Japanese occupation. Pyongyang Air Base was built by the Empire of Japan in the 1940s and remained in use until the 1950s. A second airport, Mirim Airport, was also built by the Empire of Japan in the 1940s, east of the Taedong River. However, after World War II, the need for a newer airport arose, and Sunan Airport was built. Mirim Airport survived as a military airfield, while Pyongyang Air Base was converted for government and residential purposes. During the Korean War, the airport was occupied by United Nations forces for seven weeks in late 1950, when the forces brought large quantities of supplies to Sunan. On May 13, 1953, the airport was submerged when the US Air Force bombed the Toksan Dam. After the signing of the armistice, two months later, the North Korean government began repairing and expanding the airport (Figure 134).



Former terminal (2006) New terminal

Source:https://en.wikipedia.org/wiki/Pyongyang_International_Airport#/media/File:North_Korea-Pyongyang-Sunan_International_Airport-02.jpg, Accessed: May 21, 2025.

Fig 134: Pyongyang International Airport

Reportedly the deepest subway system in the world, at 110 meters below ground, the Pyongyang metro shares the same palatial and lavish decor as the Moscow network. Yonggwang ('Glory') station is one of the most impressive stations in the city, with chandeliers designed to resemble victory fireworks and huge marble columns carved in the shape of victorious flaming torches (Figure 135).

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

Fig 135: Subway in Pyongyang (1973)

Education in North Korea is universal and state-funded. As of 2021, the UNESCO Institute for Statistics does not publish data on literacy rates in North Korea. Some children go through one year of kindergarten, four years of primary school, six years of secondary school, and then go on to university. In 1988, the United Nations Educational, Scientific and Cultural Organization (UNESCO) reported that North Korea had 35,000 preschools, 60,000 primary schools, 111,000 secondary schools, 23,000 colleges and universities, and 4,000 other forms of post-secondary education [57]. Education in North Korea is free, universal, and has traditionally been compulsory for 11 years, from ages four to 15, in public schools. There are 12 years of compulsory education - one year of kindergarten, five years of primary school, three years of junior high school, and another three years of senior high school. Previously, there was a four-year primary school. All school-age children - from 5 to 17 years of age - are expected to complete a compulsory education that aims to "effectively realize the ideals of socialist human beings." The system shortens the usual 12 years of primary and secondary education - four or five years for primary school and six years for secondary school - with one year of kindergarten added at the beginning. Chong Jae Lee wrote in the "Encyclopedia of World Education": "This system is also organized to ensure continuity and integration of primary education with political education from preschool to the second cycle of secondary education. Primary education focuses on subjects such as language, mathematics, science, and physical education" [58]. (Figure 136).

Source: https://edition.cnn.com/2015/05/07/asia/gallery/ripley-north-korea-school/index.html, Accessed: May 21, 2025.

Fig 136: Elite elementary school in Pyongsung

The Grand People's Study House (English: Pyongyang Central Library) is an imposing centerpiece of the city. Visitors enter a vast marble lobby, greeted by a statue of the enthroned Kim Il-sung, which leads to a vast complex of 600 rooms, with a capacity for 30 million books and up to 12,000 visitors per day (Figure 137).

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

Fig 137: Pyongyang Central Library (English: Grand People's Study House), 1982.

The vast complex built along the Pothong River was the city's leading health center when it opened in 1980. It features a sauna, a bathhouse, swimming pools, and a hair salon - where customers can choose from a range of officially approved hairstyles. In a futuristic style, the diving boards are accessed by a mechanical elevator in a shaft lined with smoked glass (Figures 138,139).

Source: https://www.archipanic.com/pyongyang-architecture/, Accessed: May 21, 2025.

Fig 138: Modernist swimming pool at Changgwang-won Health Complex, Pyongyang (1981)

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

Fig 139: Pothong River Health Center, Pyongyang (1980)

Construction of Sports Street in Pyongyang began in July 1986, initially to co-host the XXIV Olympiad (Seoul 1988 Olympic Games), but eventually for the 13th World Youth and Student Festival (Figure 140). Indoor gyms and other facilities were completed by September 1988, and three hotels opened on May Day 1989. In 1985, with the support of Cuban leader Fidel Castro, the DPRK proposed to co-host the 1988 Olympic Games under the name Korea Pyongyang Seoul Olympic Games and proposed to host 11 events out of 23 sports (10 indoor stadiums and a football stadium). Several rounds of negotiations were held in Lausanne between representatives of North Korea (DPRK), South Korea (ROK) and the International Olympic Committee (IOC) between 1986 and 1988. Meanwhile, construction work has begun in Pyongyang. Many of the landmarks of today's Pyongyang were built during this period: May Day Stadium, Ryugyong Hotel (not yet completed until July 2024), Kwangbok Street (a 6 km long avenue with 25,000 apartments), Chongchun (youth/sports) Street, Yanggadko Football Stadium, and the Pyongyang–Kaesong Expressway. In total, 260 new buildings were built, costing about 25–30% of the DPRK's annual budget. Although Pyongyang's bid to host the 1988 Olympics was ill-fated from the start, as it had no support from either the USSR or China (both Moscow and Beijing were unwilling to risk their bids for future events by boycotting the Seoul Olympics). Also, Moscow – now under Gorbachev – had a larger agenda for peace and reconciliation, while Beijing recognized South Korea's economic potential and its benefits to China), several offers were made during the two years of negotiations. The proposals ranged from handball and volleyball preliminaries to 8 full events to three full events including football. The IOC also offered to call these events the Games of the XXIV Olympiad in Pyongyang. At one point, Kim Il Sung proposed hosting 1/3 of the events representing 1/3 of the Korean population living in the North. After it became apparent that a joint Olympics between the DPRK and the ROK was not possible, Pyongyang proposed holding the 13th World Festival of Youth and Students to counterbalance or even surpass the success of the Seoul Olympics. There is one thing that the North managed to achieve that the ROK did not: there was one participant from the South; Lim Su-Kyung ('Flower of Reunification' as she is called in the North) who traveled to Pyongyang illegally for the event (she was arrested upon her return to the ROK and sentenced to 5 years in prison).

Source: https://exploredprk.com/sport/sports-village-crowded-by-people/, Accessed: May 21, 2025.
Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.
Source: https://koryogroup.com/travel-guide/pyongyang-sports-street-chongchun-street-north-korea-travel-guide, Accessed: May 21, 2025.

Fig 140: Sports shop on Chongchun Sports Street, Pyongyang (1989)

The Central Youth Hall is a social education center located in Pyongyang, North Korea. It was opened on 18 May 1989 for the 13th World Festival of Youth and Students. The building contains various functions including two theaters (2,000 and 600 seats), a 1,000-seat multi-purpose hall, four large meeting rooms for 250 people; a total of 760 rooms covering 59,900 m^2 (Figure 141).

Source:https://en.wikipedia.org/wiki/Central_Youth_Hall#/media/File:Laika_ac_Pyongyang_Central_Youth_Hall_(7984783381).jpg, Accessed: May 21, 2025.

Fig 141: Central Youth Hall, Pyongyang, North Korea (1989)

Pyongyang Gymnasium, also known as Pyongyang Indoor Stadium, is an indoor sports arena located in Pyongyang, North Korea. The capacity of the arena is for 20,100 people, and it was opened in 1973. It is used for holding indoor sports events, such as basketball and volleyball, as well as for concerts. Notable events held at the site include a 2014 basketball game between the North Korean men's national basketball team and former US National Basketball Association players and a 2003 mass game featured in the 2004 documentary State of Mind (Figure 142).

Source: https://en.wikipedia.org/wiki/Pyongyang_Gymnasium#/media/File:Laika_ac_Pyongyang_Indoor_Stadium_(12144535375).jpg Accessed: May 21, 2025.

Fig 142: Pyongyang Gymnasium, 1973 (Architect: Yun Ko-gwang)

The Pyongyang Ice Rink is shaped like a skater's hat and closely resembles the cathedral in Brasilia, Brazil. The Pyongyang Ice Rink is one of the city's most prominent landmarks. With more than 6,000 seats, it is the largest ice hockey and figure skating arena in North Korea (Figure 143).

Source: https://www.flickr.com/photos/eberlen/8575700641/in/photostream/, Accessed: May 21, 2025.
Source: https://www.archipanic.com/pyongyang-architecture/, Accessed: May 21, 2025.
Source:https://www.archipanic.com/wp-content/uploads/2017/04/Pyongyang-vintage-socialist-architecture-07.jpg, Accessed: May 21, 2025.

Fig 143: Ice rink in Pyongyang, North Korea (1982)

The East Pyongyang Grand Theater is a 2,500-seat theater located in the capital of North Korea, Pyongyang. It was the venue for a 2008 concert by the New York Philharmonic, the first major United States cultural visit to North Korea since the Korean War. The theater was built in 1989 and is usually the venue for performances celebrating North Korean dynastic leaders and national achievements. In December, an opera was held before the concert in honor of Kim Jong-suk, the mother of North Korean leader Kim Jong-il. In 2005, the theater suffered a fire that resulted in the loss of its original facade and interior elements. On New Year's Day 2007, after reconstruction, the theater hosted the Mansudae Art Troupe. Its massive stage required an acoustic shell built to properly project the sound of the orchestra. The total size is more than 62,000 m^2. The colonnaded Great Hall (lobby) includes a mural of the Ulrim Falls. According to a Reuters reporter, its architecture is 'blandly communist', and 'a bulky, dilapidated structure that the locals struggle to heat and light at night' [59] (Figure 144).

Source: https://www.nytimes.com/2008/02/25/arts/music/25prep.html, Accessed: May 26, 2025.

Fig 144: East Pyongyang Grand Theater, Pyongyang, North Korea (1989)

Built (1989) for the World Festival of Youth and Students, the 4-km-long avenue of Kwangbok Street is lined with show-off apartment blocks, mostly reserved for party officials. The buildings range from cylindrical clusters to stepped ziggurats and curved serpentine blocks. As Kim Jong Il wrote approvingly: “The arrangement of buildings in straight lines along the main street is an outdated method” (Figure 145).

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

Fig 145: Kwangbok Avenue in Pyongyang (1989)

Straight, wide avenues lined with colossal monuments are the norm. The result is a general sense of direction and leadership. Massive mosaics cover entire walls and subway stations, telling the history of the Korean people and their leaders. Buildings are arranged in geometric patterns to frame a particular square or monument. This arrangement further emphasizes the character of brute strength that radiates from the city (Figure 146).

Source: https://www.archipanic.com/wp-content/uploads/2017/04/Pyongyang-vintage-socialist-architecture-14.jpg, Accessed: May 21, 2025.

Fig 146: View of eastern Pyongyang from the Juche Tower. The absence of visual pollution and commercial advertising reveals the city's homogeneous design.

Originally designed to be completed in time for the 1989 World Festival of Youth and Students, the Ryugyong Hotel has stood on Pyongyang's skyline for years, dubbed the 'Hotel of Doom.' It was planned to feature 3,000 rooms and five revolving restaurants, and was finally clad in mirrored glass in 2012 as part of a deal with the Egyptian telecommunications company – but the hotel remains unopened. The Ryugyong Hotel is definitely a bit of a taboo, but it is also a clear landmark of Pyongyang. The fact that it is still unfinished after more than 30 years is somewhat embarrassing, but since the problem is too obvious to hide, the general attitude is that such a large structure is difficult to build, especially under severe economic sanctions (Figure 147).

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

Fig 147: Ryugyong Hotel, Pyongyang (1989)

Pyongyang University of Science and Technology (English: Pyongyang University of Science and Technology, PUST) is North Korea's first privately funded university. It was founded, run and partly financed by associations and people outside the country. The PUST was jointly planned and built by the forces of North and South Korea, along with contributions from groups and individuals from other nations, notably China and the United States. The initiative is largely financed by evangelical Christian movements. Originally planned for operation in 2003, the project was postponed for several years and began operation in October 2010 (Figure 148).

Source: https://www.timeout.com/things-to-do/pyongyang-architecture-beautiful-bizarre-buildings-north-korea, Accessed: May 21, 2025.

Fig 148: Pyongyang University of Science and Technology (PUST), Pyongyang, North Korea, 2010.

10. Conclusion

The topic of this paper is a study on the topic „Defining Architectural Space (ADS)“ in the conditions of a specific social environment that is most often characterized as a 'totalitarian social system' - 'totalitarianism'.

The author has so far published several books and scientific papers on the topic „Defining ArchitecturalSpace(ADS) [33, 38, 39, 41, 60-96]. Totalitarianism (total power) is a political system in which power is under the control of one class, caste, political organization or party that does not recognize the limits of its powers and therefore seeks to control all aspects of social life. Totalitarianism is realized through an open dictatorial political system or through a sophisticated dictatorship (crypto-totalitarianism) through partitocracy, false separation of powers, false parliamentarism, unfree media in the hands of the state or financial-political power centers. Totalitarian regimes are established by parliamentary means in one-party, two-party or multi-party elections, revolutions, coups d'état, military occupation... Totalitarian power is associated with a single-mindedness, a worldview with the help of which is ruled (nationalism, patriotism, religious worldview, consumerism, quasi-communism, quasi-liberalism) and for this purpose it uses strong propaganda for the purpose of 'nationalizing the masses', suppresses and limits public freedom speech (the media is controlled or sanctions are applied) and suppresses anti-

systemic peaceful protests or any form of anti-systemic action. Totalitarianism is the opposite of the conception of a humane and open pluralistic society of social justice and equality. In many schools of architecture, the topic of 'totalitarian architecture' is 'bypassed', since it is associated with the ideas and many anti-civilization works of the ruling class or individuals (Hitler, Stalin - for example). In short, the fundamental characteristic of the architecture of totalitarian social systems is the expression of the superiority of "our ideology", "our leader", "our nation", "our state" over others. Therefore, in the perception of "those others" (democratic social systems), it is experienced with a note of pejorativeness.

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