

Who am I as a designer?  
what kind of a professional  
do I wanna be?

What is designily ~~Perfectionism~~ <sup>STUFF!</sup>  
for me? ~~SEARCH~~ <sup>ORDER</sup>

I grew up, been used  
to focus and  
concentrate  
my attention  
on mistakes and  
errors →

OPPOSITE

FLAWS

HONESTY

SIMPLICITY

inspiration in imperfections  
→ finding poetry and

HETEROTOPIC  
PLACES

\*the cover

DESIGNING AS  
MAKING-UP

VERSUS

DESIGNING AS  
ARTISTIC REFLECTION  
OF REALITY

NEGLECTED  
IGNORED

Unbalanced perfection is  
suffocating and poisonous?  
Order reveals its true  
beauty while being spiced  
with imperfections

Honesty - unpretentiousness  
- that's what creates the  
soul and atmosphere

NAIVE = Sincere?

naive art!

naive architecture

Daria Murashkina

SHAPES OF SINCERITY.  
Exploration of The Concept of Sincerity  
in the overview of Soviet Architecture.

Thesis

Master Interior Architecture

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ABSTRACT

In the following research, "Shapes of sincerity. Exploration of The Concept of Sincerity in the overview of Soviet Architecture.", an endeavour to explore the morphology of sincerity will be undertaken. First, through an overview of the concept of sincerity from the etymological, philosophical and psychological perspectives, the broader scope of the existing viewpoints on sincerity will be collected and analysed. As the next step, an architectural "layering" of a single but multi-component commonwealth that existed in a relatively short, apprehensible timeframe - the Soviet Union - will be overviewed in order to reveal the diversity of tendencies of architectural making within specific geopolitical frames. As the final step, both the explored range of theoretical concepts related to sincerity and the factual variety of the overviewed architectural movements will be overlapped to reveal new conceptual patterns. The result of such overlapping, as well as subjective reasoning on the idea of spatial expression of sincerity, will conclude the writing.

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## 0.0 INTRODUCTION

Wearing a mask in 2020 has become a new normal and our new reality. We are obliged to cover our faces with medical masks in public environments almost all over the world nowadays <sup>[1]</sup>. However, in this phrase's metaphorical sense, wearing a mask is not an essentially new thing, better to say quite ancient, even though it is still on the agenda.

«*Keeping a face*», «*building an image*» - these are the definitions of this phrase that the majority of us can relate to. Being a part of society requires certain obedience to certain unspoken rules.

In order to become a well-functioning part of society, most of its particles attempt to find a way to get integrated into existing social structures (even if that means being opposed to the general structural patterns). It is important to make your position clear, to become categorizable, and to make the message readable: "*that's what I am, that's where I stand, that's what I stand for, and that's what I stand against.*" Being primarily made for the others, these statements inevitably reflect the other's expectations to a greater or lesser extent. The need for generalising and social clustering converts them into: "*I am approximately like this person, I stand for what this group of people stands for, and against what that other group believes*". This self-labelling is as necessary for an individual's socialisation as much it is unpleasant for one to admit.

Of course, it is also possible to stay uncategorised, but this would mean to bring oneself out of the existing structures, and thus out of all the possible benefits that a social organisation provides. Individuals who are consciously or unconsciously not involved in this socio-cultural game, getting voluntarily or forcibly isolated from society to some degree (hermits and mentally ill people might be good examples for both cases). It requires a great effort for a herding animal such as a human being <sup>[2]</sup> to lead a completely independent life.

So the motivation to stay inside the cultural frame is exceptionally high - it is one of the fundamental safety issues. It thus becomes a deeply subconscious behaviour - representing only what is decent or profitable to expose in a particular socio-cultural context and keeping thoroughly hidden what is considered unacceptable, obscene, vulgar, or intimate.

The mask which is used to conceal the inappropriate too actively (for instance, in a relatively demanding or hostile environment) can sometimes become a new level of reality for its owner, a replacement of the "*true self*" <sup>[3]</sup>. And at this point, out of safety, it becomes a danger.



1. *Hidden De Keyser* (photo collage based on a portrait of a Gentleman by Thomas de Keyser, 1626), Volker Hermes, 2019

*"We are only as sick as the secrets we keep."*

- *the unknown*

The mask wearer, in that case, uses this tool not only as a filter for their raw personality to be able to present a more desirable version of themselves but also loses the distinction between their false and actual self. The play that one is performing for a specific environment becomes a fake reality, and the fictional character takes over an actor's personality. This psychological paradox in its absolute state is categorized by clinicians as a feature of narcissistic personality disorder <sup>[3]</sup>. But in its transient form, it is a plainly common thing for many individuals developing inside of a cultural structure.

*"...is a compromise between the individual and society as to what a man should appear to be. He takes a name, earns a title, represents an office, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a product of compromise, in making which others often have a greater share than he."*

- *Carl Jung, Collected Works Volume 7: Two Essays in Analytical Psychology*

The natural ability of the human psyche for pretence (symbolic representation) and imitation (behavioural and emotional) manifests itself since infancy <sup>[4]</sup>. It is a crucial part of our ability to learn, socialize, and translate knowledge through generations apart from genetic memory. These are the main features that made us so evolutionary progressive and unique as specimens, but at the same time so much alike as individuals, prone to copy more than improvise for the sake of personal comfort and collective unity.

The river of culture commonly shapes its stones so that they could function as a more productive whole rather than separately. Considering that you and the others may still not be shaped as perfectly as this fashion requires, and integrating this imperfection into one's being is a challenging game, results of which should at least outweigh the struggle to be played. And yet, it happens here and there: the "unshaped" elements sometimes successfully coexist with the "perfection" of the structure they belong to. Surprisingly, they state their value while not denying their "inconsistencies" and exaggerating their actuality.

There's a folklore-based etymological theory, which has a few iterations and thus can not be fully scientifically proven but is no less remarkable for that reason. According to the legend, sculptors in Ancient Rome tended to cover their works with wax to conceal the flaws and mistakes irreparable in such delicate artistry as marble carving. However, during the public exposure in the open air, wax patches were melting under the sun, revealing the imperfections of such works. If this trick wasn't applied, the works of art

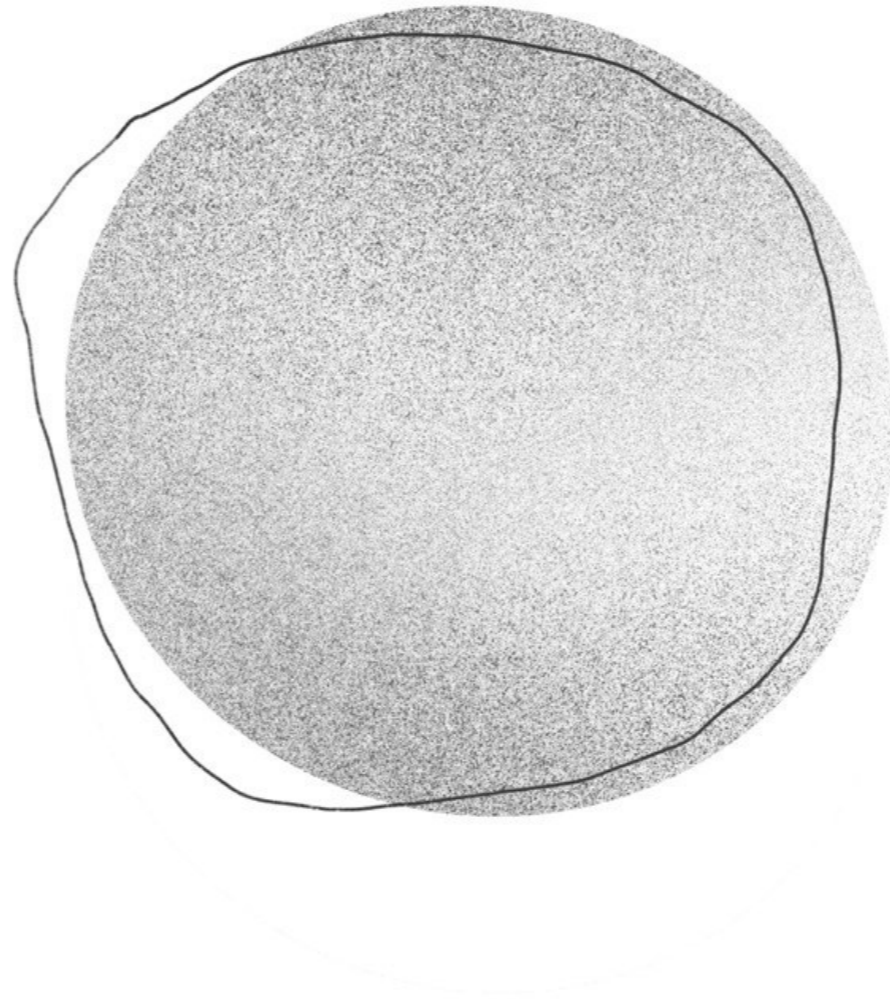
remained as they are, both before and after the exhibition. These works were marked as made without wax (lat. sine cera), which might have become a base of the Latin word *sincerus* (whole, clean, uninjured), the origin of the modern English word *sincere* <sup>[5]</sup>.

The act of embracing the actuality of oneself and the being with all its imperfections and abnormalities as the consequence of unmasking a personality is going to be explored and explained deeper in the following research. The contents underneath the mask as a source of authentic potential will be reviewed from the psychological perspective and the perspective of the artistic approach.

The concept of sincerity in the current work will be overviewed concerning the socio-cultural context in general, as well as analyzed in the perspective of architectural practice: how sincerity represents itself within different architectural approaches; and finally, discussed in relation to the spatial experience of the individual: how our decision to wear "the mask" is related to our physical environment. Underlying the above, the main question that the following research will attempt to answer is - **what is sincerity in architecture?**



2. Courtyard in Odessa,  
Alexander Kreymer, 2016



## 1.0 ETYMOLOGICAL AND CROSS-CULTURAL OVERVIEW OF THE CONCEPT OF SINCERITY

Language is a fluctuating substance, and it is not always easy to come to complete clarity only by using common terms. There's always a space for interpretation in case the exact shade of the words hasn't been specified. That's why a short delve into the terminology of the following work is not going to go amiss.

The modern English word "sincerity", according to the official etymological report, came from Latin "sincerus" - "whole, clean, uninjured," figuratively "sound, genuine, pure, true, candid, truthful" <sup>[1]</sup>. It is remarkable that the origin of the word shows the link with the concept of wholeness, coherency and purity.

In Dutch translation, sincerity sounds like *oprechtheid*. The root *recht* means straight, right. In the English language, which belongs to the same (Germanic) language family as Dutch <sup>[2]</sup>, there's a synonym of sincerity that also contains this root - straightforwardness - the word that describes the very direct, not tortuous (straight) approach in the expression of thoughts.

In the Russian language, there are two almost identical meanings that can be translated as sincerity: *iskrennost'* (искренность) and *otkrovennost'* (откровенность). The word *iskrennost'* comes from a Proto-Slavic root *iskrъňь* which the majority of modern Slavic languages share for the word sincerity or its synonyms. Some of the literal meanings of the words which are based on this root are "clean-hearted, close-to-heart, deep-hearted", etcetera.

The root of the word *otkrovennost'* (откровенность) comes from the Ancient-Russian version of the verb "open". The first part "ot" means "from, out", the second - "krov" means "cover, roof". This origin shows the link between sincerity and the ability to unhide, uncover, open up certain aspects of one's mind.

### MORALITY. 1.1

It is explicitly hard to find a society on the known historical timeline, for which the ability to tell the truth and be honest with others was not considered a morally positive trait.

Morality, according to sociobiologists, is an evolutionary developed mechanism of group survival <sup>[3]</sup>. In a less sophisticated form, it also inherits the behavioural patterns of animals, whose existence largely depends on cooperation within the group <sup>[3]</sup>. Deception, however, specifically inherent in mankind, clearly does not contribute to successful ingroup cooperation, and therefore is considered immoral.

At the same time, however, the ability to be sincere, thus, first of all, truthful to oneself, to proclaim "As I am, so I act," <sup>[4]</sup> is not so undoubtedly beneficial for the mass. Sincerity comes into conflict with politeness, can be offensive or insulting in a certain way or within a certain viewpoint. So, it is important to define the approximate position of sincerity in the universal moral code.

### EUROPEAN TRADITION. 1.2

In *Nicomachean Ethics* <sup>[5]</sup>, one of the first tractates of morality in the history of European civilization, Aristotle discusses what it means to be virtuous and how to achieve *eudaimonia* - the way of living in a constant urge for being a better human, honing your strengths while working on your weaknesses on a regular basis.

A virtuous quality, according to Aristotle, can be achieved in a carefully measured balance between two extremes - vices. Vices manifest themselves either by the deficiency of a certain virtue or its extreme excess. Deficiency of good quality is mainly brought up by timidity, whether its excess is a result of overwhelming courage. Both cases are strictly condemned by the author, while the search for the "golden mean" between them is considered a worthy trait.

Aristotle claimed truthfulness as one of ten listed virtues, but as well as in the rest nine cases, the real benefit of it is ought to be found in a balance between "boastfulness" or exaggeration of one's actual nature and "self-deprecation" or understatement of one's qualities, that goes beyond ironic expression and converts into bragging. Of a virtuously truthful man though, Aristotle notes: "... he who observes the mean, being a man who is "always himself", is truthful in word and deed, confessing the simple facts about himself and neither exaggerating nor diminishing them." <sup>[5]</sup>

### ASIAN TRADITION. 1.3

For traditional oriental cultures, the concepts that can be translated into sincerity are represented by the congruence of one's intentions and deeds. The eastern-culture worship of sincerity, however, is primarily linked with its benefits for social interactions. Both in Confucianism and Daoism, the main emphasis in sincerity discourse is related to the correspondence of thoughts, words and actions, which creates wholeness of personality.

In Japanese *Shintō*, for example, sincerity is represented in the concept of *magokoro* (真心), - "true heart". The second syllable of the word, *Kokoro* (心), has no literal translation in English and can be explained as a combination of words "heart", "spirit" and "mind". Interconnection and absolute coherence of all three are what the word *Kokoro* represents, while *magokoro* describes a frame of mind, a character trait of keeping one's heart without a "facade" <sup>[6]</sup>. Naofusa Hirai, Emeritus Professor of *Shintō* Studies in *Kokugakuin University*, Tokyo, describes the concept as follows:

*"As the basic attitude towards life, Shintō emphasizes Makoto no Kokoro ("heart of truth"), or magokoro ("true heart"), which is usually translated as "sincerity, pure heart, uprightness." ... It is, generally, the sincere attitude of people in doing their best in the work they have chosen or in their relationships with others, and the ultimate source of such a life attitude lies in one's awareness of the divine."*  
(Hirai, 2020)

#### JUDAISM. 1.4

Similarly, in Judaism, the aspect that reflects coherency of one's intellectual and emotional state is called Kavanah (קַוָּנָה). It describes sincerity specifically from the perspective of religious practice. The concept implies a deeper understanding of the liturgical texts, accompanied by "the guidance of the heart". Kavanah is what goes beyond rational understanding, careful learning, and even mindful practice - it's the ability to integrate the belief in the depth of your "heart", to make it an actual part of your consciousness and unconsciousness. Kavanah means not just knowing, but feeling, acting, and living according to the doctrine, in other words, being sincere in your belief <sup>[7]</sup> and due to it being able to translate this attitude to the secular being.

#### CHRISTIANITY. 1.5

Christianity talks about sincerity as undoubted goodness. Along with honesty and devotion, it is directly and indirectly mentioned in the Bible and referred to in rituals.

Traditional for all the branches of Christian doctrine, the practise of confession is one of them. It is considered that through the honest analysis of one's deeds, through acceptance of the mistakes being made, through overcoming deception and shame to express them verbally with absolute sincerity, the believer purifies one's "soul" and earns forgiveness <sup>[8]</sup>. Confession, in other words, is a spiritual cleansing, where sincerity is the water, taking away the filthiness of the guilt.

On the other hand, the Christian concept of all-knowing and all-seeing God, who is not only able to judge the believers for their actions, but also for their thoughts, might play a role of the mental panopticon, which contributes to the oppression of the "unwanted" aspects of the psyche. This can significantly strengthen the development of a "masked" personality and encourage self-deception.

Sincerity can not be developed or achieved in a combination with the continuous experience of shame. Of course, shame by itself is an extremely useful instrument for self-development and an indispensable guiding tool of our inner morality. However, when instead of aiming at our wrong decisions, it aims inwards ourselves, it becomes cold steel.

#### SUMMING-UP. 1.6

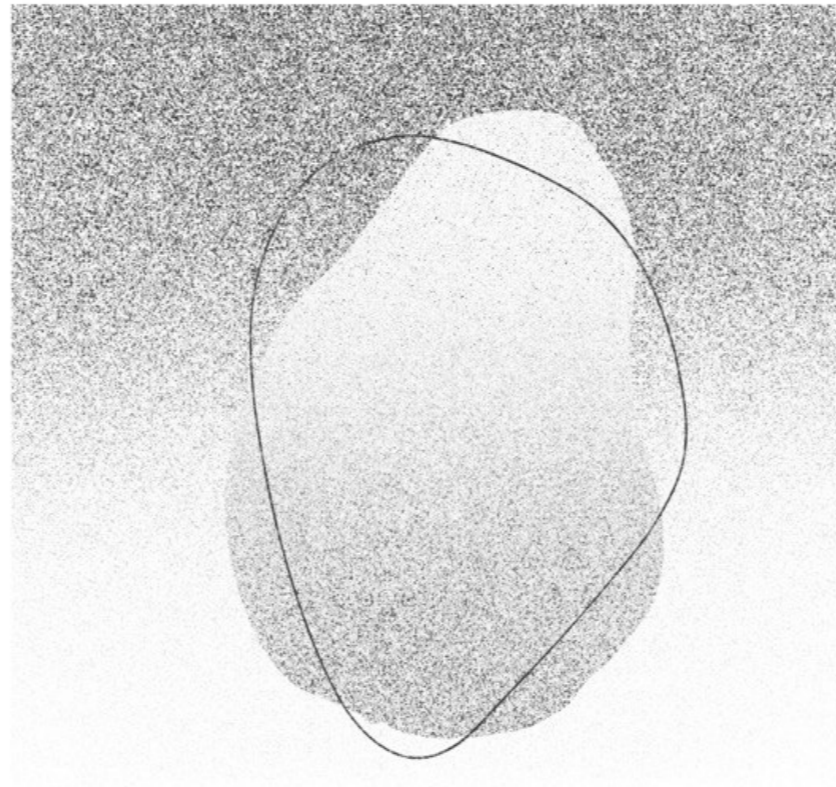
One of the red lines between all the observed etymological and ideological perspectives of sincerity is the reference to "heart". Somehow, multiculturally, sincerity refers to something deeper than the mind, to something rather emotional than rational, to the deepest aspects of the psyche, which are not only difficult to expose, but also explore.

Sincerity as a concept is often linked to the aspect of wholeness. It describes the completeness of a personality that it refers to, built through the stable coherency of the inner world of a person and the outer representation of it. This coherency is what connects one's mind with the world. And sincerity is what describes a straight, direct connection of these aspects, not crooked by any third-party influence.

**Sincerity in this perspective obtains a meaning, the emphasis of which falls onto being truthful with oneself as much as with others. Sincerity, even though synonymical to honesty, can be described as honesty, aimed at the outer world as a direct reflection of the honesty aimed inwards of one's mind.**

It takes time and much effort to build up the connection between this deeply rooted nature, rational mind and the external world, and requires even more endeavour to keep this connection working. Perhaps, already because of this, sincerity is explicitly respected. It is also clear that the outcome of being sincere largely outweighs that effort, and that's, probably, why sincerity is explicitly praised. So, as the next step, it would be important to find out what exactly is so worthwhile in this outcome.





## 2.0. THE ISSUE OF INSINCERITY IN PHILOSOPHY OF EXISTENTIALISM.

There is, perhaps, nothing new in the fact that human beings are not perfect, and it's not a secret that each of us has numbers of flaws. People constantly make mistakes, fail in many undertakings, are possessed by a diversity of addictions and involved in many kinds of destructive behaviours. And it is not an easy task - to be constantly aware of our past, present and possible imperfections - it exerts quite a heavy load on our psyche to process this. Our mental wellbeing strictly requires us to obtain a positive image of ourselves.

According to Jonathan Bisson, clinician at University Hospital of Wales and a senior lecturer in psychiatry in Cardiff University, patients who suffer from so-called post-traumatic stress disorder (a mental health condition that's triggered by a terrifying event) <sup>[1]</sup>, are traumatised way deeper and struggle more with recovery if the event that they've been through not only appeared stressful to them and thus changed their perspective of reality but if they were personally involved into something terrific, that changed their perspective of themselves. The realisation of one's capability of being deeply immoral, in contradiction to their own moral compass, is one of the most traumatic experiences a human being can go through.

Luckily, the human psyche has an inbuilt defence mechanism, that protects us from a constant flow of self-blame. We're able to deceive our negative traits both in front of others and, what may be more important, in front of ourselves. In psychoanalysis, this feature has the name "self-deception".

### BIOLOGY. 2.1

In the interpretation of Robert Trivers, the American evolutionary biologist, self-deception is an extremely important element in the behaviour of humans and animals. According to his theory, a person deceives himself so that, being convinced in some kind of false information, they are more likely to convince the others.

This interpretation is based on the following logic: being the basic aspect of interspecies communication in nature, lies (including self-deception) provide an opportunity for gaining benefits and sometimes increases one's chances to survive. <sup>[2]</sup>

### NIETZSCHE. 2.2

Friedrich Nietzsche, a German philosopher and one of the main figures of the intellectual history of the XIX century, also spoke about the use of deception. He wasn't that happy, however, with its ability to conceal the truth, but saw some use in its creative potential. Nietzsche believed that by deceiving ourselves in being better than we actually are at the moment, we are able to provoke positive changes which might actually lead to our mental improvement. In "Human, All Too Human: A Book for Free Spirits", he states:

*"If someone obstinately and for a long time wants to appear something it is in the end hard for him to be anything else. The profession of almost every man, even that of the artist, begins with hypocrisy, with an imitation from without, with a copying of what is most effective. He who is always wearing a mask of a friendly countenance must finally acquire a power over benevolent moods without which the impression of friendliness cannot be obtained - and finally these acquire power over him, he is benevolent."*

(Nietzsche et al., 1996, pp. 39-40)

It would be strange to assume, however, that insincerity has only a positive impact on our mentality. Like most medicines, along with useful characteristics, self-deception as a form of insincerity has an impressive list of side effects.

### PHILOSOPHY OF EXISTENTIALISM. 2.2

The phenomenon of insincerity is broadly reflected in the writings of many existentialist philosophers. The philosophy of existentialism is believed to begin with the authors of the XIX century, such as Søren Kierkegaard (1813-1875), Fyodor Dostoevsky (1821-1881), and Friedrich Nietzsche (1844-1900). Their views, however, not identical, and in some questions (such as views on religion) quite controversial, have built the base for the movement. In the atmosphere of the incipient crisis of Christianity, pushed by the extensive development of science and philosophy, new existential values ought to be found. The "divine purpose" of human existence and the religious idea of immortality could no longer fulfil their role - bringing meaning to human existence. The wave of scientific atheism, sweeping the progressive west, has given birth to a movement, bound by the conviction of the meaninglessness of being. The ideas of this movement, called nihilism, were extremely popular in Europe and Imperial Russia of the XIX century and were described by Dostoevsky, a Russian novelist, with great precision through the development of his characters. Existentialism has arisen as an answer to the unanswered existential despair of nihilism. One of the answers that existentialism gives to the meaninglessness of existence is authentic life according to the personal understanding of meaningfulness - an opposition of insincerity. Along with it, existentialism provides us with another view on sincerity and explores the phenomena of authenticity. Authenticity in existentialism is a degree, according to which the actions of a person are coherent with their beliefs, despite the external pressure of conformity.

### SØREN KIERKEGAARD. 2.3

The philosophy of Søren Kierkegaard had a great influence on the development of existentialist philosophy of the 20th century. Søren Kierkegaard was a Danish philosopher, who was born in 1813 and died in 1855 in Copenhagen, and has been called the "father of existentialism" posthumously. One of Kierkegaard's most prominent themes is the substance of *subjectivity*, opposed to so-called *objective truths*. The subjective perception of reality he considered an extremely important tool to fight the danger of conformity. In his work "The Sickness Unto Death", the concept of conformity is opposed to the idea of authenticity:

*"By seeing the multitude of men about it, by getting engaged in all sorts of worldly affairs, by becoming wise about how things go in this world, such a man forgets himself, forgets what his name is (in the divine understanding of it), does not dare to believe in himself finds it too venturesome a thing to be himself, far easier and safer to be like the others, to become an imitation, a number, a cipher in the crowd."*  
(Kierkegaard, 1968, p.51)

Kierkegaard was using the term "existential", which described a particular intensity of one's life and commitment to a certain meaning that one defines for their life. Considering the process of living, he paid great attention to the "inwardness" of one's mind and the concept of "infinite passion" - an authentic goal, guiding a dedicated individual through their lifetime. Friedrich Nietzsche a few decades later in his works praised the type of personality which shows *intellectual integrity* and Dionysian passion of character, which allows the individual to break the traditional framework for the sake of fullness of human experience and implementation of one's possibilities. These views on sincerity and authenticity were the basics for existential thought.

However, with the further investigation of the human psyche, the complexity of the concept of authentic existence has significantly increased. On one hand, the behavioural ideal of authenticity is seen as a replacement for the lost trust to an eternal, universal "truth" that used to resolve moral issues. Authenticity is supposed to help us understand how we, as moral beings, should deal with ethically challenging situations. The advice to "be ourselves", to "do what seems right" and to "listen to our heart" implies that our feelings will serve as our guides in this godless world. On the other hand, there is a growing understanding that our inner self is not exclusively altruistic and caring, but, on the contrary, contains cruelty, hostility and aggression as part of our true nature.

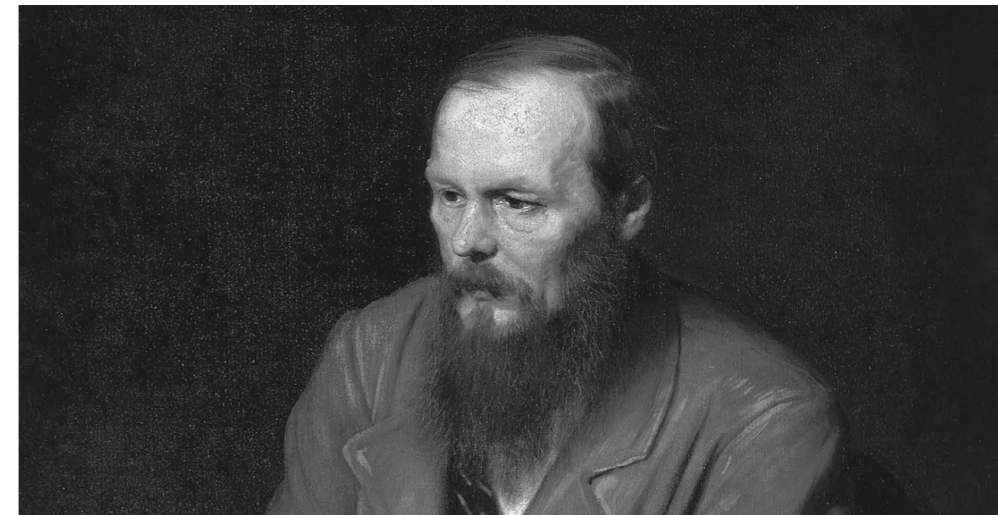
*" It was not so much the money I wanted, but something else [...] I wanted to find out something else; it was something else led me on. I wanted to find out then and quickly whether I was a louse like everybody else or a man. Whether I can step over barriers or not, whether I dare stoop to pick up or not, whether I am a trembling creature or whether I have the right ..."*  
(Dostoyevsky, F., Garnett, C., *Crime and Punishment*, 2001, pp. 741-742)

#### FYODOR DOSTOEVSKY. 2.4

Fyodor Mikhailovich Dostoevsky (born in 1821 in Moscow, Russian Empire) is one of the greatest writers in the history of Russia. The early works of the writer, like the novel "The House of the Dead", contributed to the emergence of a new genre - psychological prose. After his death, Dostoevsky was recognized as a classical writer in Russian literature and one of the best novelists of world importance. The works of the writer had

an impact on world literature, in particular on a number of philosophers such as Friedrich Nietzsche and Jean-Paul Sartre, as well as on the formation of existentialism and Freudianism.

Among the significant works of the writer are the novels of the "Great Pentateuch" - five his most influential works - "Crime and Punishment" (1866), "The Idiot" (1868-69), "Demons" (1871-72), "The Raw Youth" (1875), and "The Brothers Karamazov" (1879-80).



3. Portrait of Fedor Dostoyevsky, Fragment, Vasily Perov, 1872

In his novel, *The Brothers Karamazov* (1880), Dostoevsky has translated the author's commentary through the character of an orthodox monk, Father Zossima:

*"Above all, don't lie to yourself. The man who lies to himself and listens to his own lie comes to such a pass that he cannot distinguish the truth within him, or around him, and so loses all respect for himself and for others. And having no respect he ceases to love, and in order to occupy and distract himself without love he gives way to passions and coarse pleasures, and sinks to bestiality in his vices, all from continual lying to other men and to himself."*

In the dialogue with Fyodor Karamazov, one of the main characters of the novel, father of his three legitimate sons, and a theatrically pretentious, "sinful" person, Zossima continues:

*"The man who lies to himself can be more easily offended than anyone. You know it is sometimes very pleasant to take offence, isn't it? A man may know that nobody has insulted him, but that he has invented the insult for himself, has lied and exaggerated to make it picturesque, has caught at a word and made a mountain out of a molehill - he knows that himself, yet he will be the first to take offence, and will revel in his resentment till he feels great pleasure in it, and so pass to genuine vindictiveness."*

(Dostoyevsky & Garnett, 2019)

In a single piece of monk's advice, Dostoevsky graphically explains the consequences of self-deception as an integral part of one's mind and lifestyle.

In another remarkable novel, *Crime and Punishment*, the self-deception of the main character, Raskolnikov, in the form of rationalisation of the crime he committed - a murder - is the essence and the source of the main conflict of the whole story. Dostoevsky shows in an extremely realistic manner how any idea, no matter how terrific it is in its implementation, can be explained and rationalised, how a whole new moral code can be constructed from scratch around a "good" intention. He explores the depths of inauthenticity, provoked in this case not by the pressure of society, not by the will to conform, but by the will to oppose oneself to the mass. The radical nonconformity of Raskolnikov, his nihilistic worldview is what leads him to the depth of insincerity in his choices, which affects his whole life. At the same time, in *Crime and Punishment*, Dostoevsky shapes an idea of the fact that morality is something more than a rational construct of rules and principles, aimed to fulfil common wellbeing. He sees it as a power inherent in the subconsciousness of all humans, and between the lines claims that there is something in our minds that helps us to recognise "the truth".

In many of his deep and multilayered works, Dostoevsky anticipates the tragedy of the upcoming century. Understanding that the existing "common" morality (represented for the West and Russia in Christianity) is imploding, he predicts the rise of many new individually generated moralities - ideologies. Decades before the beginning of The Great October Socialist Revolution in 1917, which led to the ideological civil war and further restructuring of the Russian Empire into the Soviet Union, and decades before the formation of the National Socialist Party in Germany in the 1920s, Dostoevsky was already deeply concerned with the question whether the "noble ambitions" can form a ground for moralisation of the cruelty undertaken on the way to the lofty goal, whether the righteousness ought to become an excuse for committing a crime, labelled as a new virtue. Passed away in 1881 in St. Petersburg, he, fortunately, never witnessed how massive this delusion might actually become.

After all the events that shook Europe and the whole world in the early XX century, by the end of World War II in 1945, existentialism has gained momentum. The burning questions about good and bad, about the meaning of life and its meaningless, has become much sharper in the light of the latest catastrophes.

#### JEAN-PAUL SARTRE. 2.5

In the works of Sartre, self-deception which he called "bad faith" takes a central place and is interpreted as the main form of inauthentic existence <sup>[3]</sup>. From the context of Sartre's writings, it follows that an important condition for self-deception is the so-called "separation" of the mind into two parts ("I" and "consciousness")<sup>[3]</sup>. According to Sartre's theory, the conflicts and paradoxes associated with the phenomenon of "bad faith" are caused by the decision-making process made by the consciousness on its own <sup>[3]</sup>, which is in fact only a part of the totality of an individual.

#### MARTIN HEIDEGGER. 2.6

Martin Heidegger (1889-1976), a German existentialist philosopher who had a significant influence on European philosophy of the 20th century, made a significant contribution to the development of phenomenology and philosophy of existentialism.

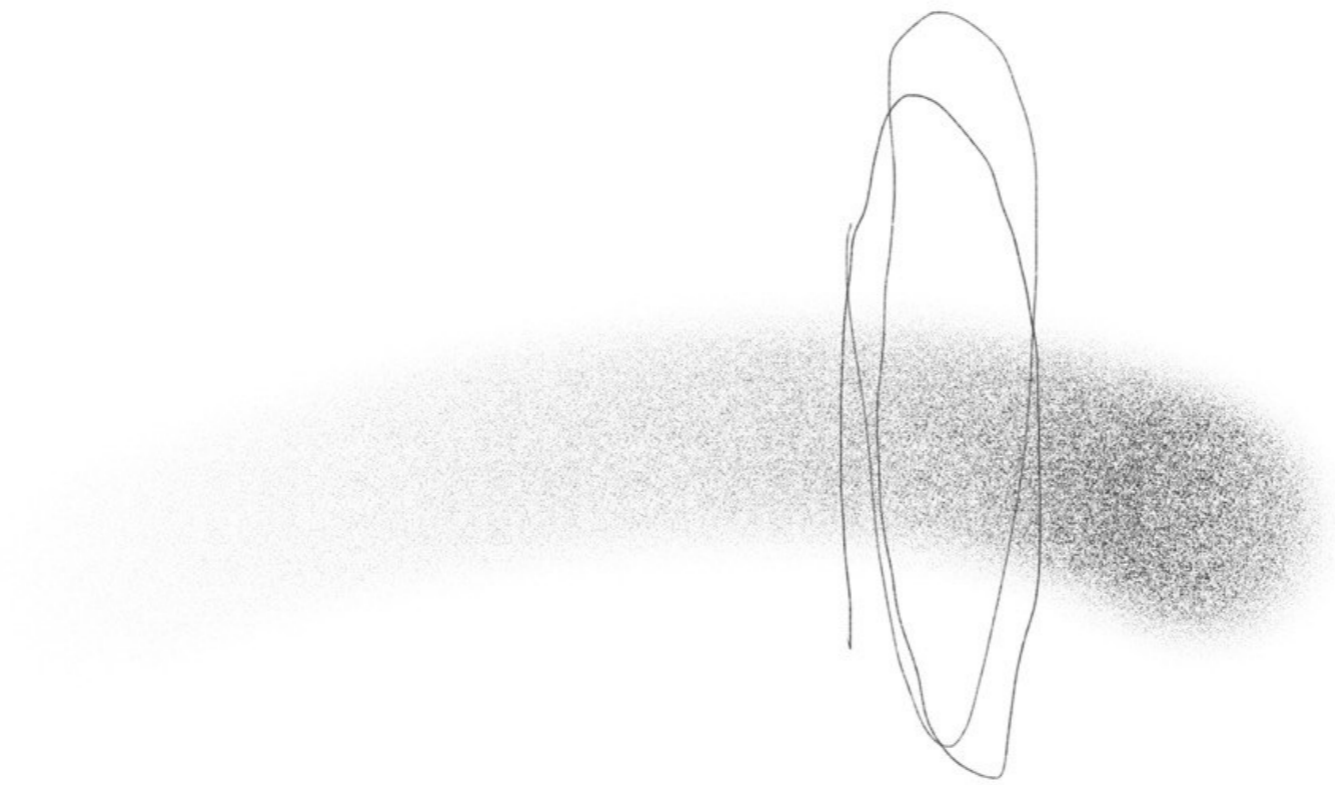
In *Being and Time* (*Sein und Zeit*, 1927), Heidegger proposed to investigate the meaning of being and describe the forms in which being manifests itself - this task he called "fundamental ontology." The starting point of this analysis was a description of the phenomenon of being which is the most familiar to everyone - human existence. Heidegger insisted that human existence should be analyzed through its concrete relationship with the existential context - a socio-historical world in which man speaks, thinks and acts. The human subject is already "here", man is present, "thrown" into the pre-existing world (which thus is a more complex phenomenon to explore). "*Dasein*" - here-being, a term created by Heidegger, describes the inseparability of being from place and time. "*Dasein*" is a process, opposite to "*das Nichts*" - the nothing or nonbeing.

Heidegger concludes that, unfortunately, people often find themselves more and more absorbed in everyday worries and forget about their *being*. They lose the feeling of their "authenticity" and fall into an average existence, into "defective" ways of being in the world. This he considered a careless path of conformism. The one who takes it turns into one of "them" (*das Man*), joins the anonymous crowd, accepts its values and assimilates its modes of behaviour and thinking. In Heidegger's understanding, this is a destructive path of existence. "Inauthentic being" means living "like the others". In "inauthentic being" a person is completely immersed in existence, they are unaware of their own mortality because their world is impersonal. "Authentic being" is associated with the awareness of one's own mortality - and one's own full responsibility for their actions.

#### SUMMING-UP. 2.7

Summarizing the concerns of existentialist philosophers with the problem of insincerity, it should be noted that the nature of the issue is pretty controversial even within the same movement. From the biological perspective, pretense is favored, and the very fact that insincerity exists along with sincerity, suggests that both phenomena are necessary. The main negative components of the concept of insincerity can be distinguished as **self-deception, conformism, and inauthenticity**. They are interconnected with the same function: stopping the individual from "being oneself" or finding one's own truth. However, the idea of "being oneself" comes along with a terrifying freedom of choice and a great responsibility for one's deeds. An absolute acceptance of one's inner capabilities and the acts committed comes with self-destructive remorse. **Repentance is a fee for the opportunity to carry out a sincere, authentic existence.**

It is important to define next, how one finds oneself and what really "the Self" is?



### 3.0 DECONSTRUCTING SINCERITY

While philosophical thinkers were addressing the existential problems and trying to find the answers to the urgent questions of the time, the newly appeared discipline - psychology was making an attempt to determine and deconstruct the same problems in order to dive into the details of their nature. The first step on the way to a deeper understanding of the addressed issues was in the understanding of the human mind itself. And with a better understanding of the exact mechanism of the machine that produces the issues, psychology was meant to find more effective solutions.

#### NIETZSCHE. 3.1

Many philosophers tried to understand the construction of the human mind, to study its capabilities, nature and origin. But Nietzsche argued that all his predecessors were too timid to explore the absolute depths of the human psyche, being too afraid to look into the very depths of themselves. He dared to proclaim that before him, *"there was simply no psychology"* <sup>[5]</sup>. Nietzsche viewed the psyche as a multilayered system, so complex that it would be simply impossible to explore it in full.

*"How can the human being know itself? He is a thing dark and veiled; and if the hare has seven skins, man can slough off seventy times seven and still not be able to say: 'this is really you, this is no longer outer shell'."*

(Nietzsche et al., *Untimely Meditations* 1997, pp. 125-194)

#### PSYCHOANALYSIS. SIGMUND FREUD. 3.2

One of the first extended psychological investigations and theorisations of insincerity in the form of self-deception belongs to the "father" of psychoanalysis, the Austrian neurologist Sigmund Freud. He was the first to distinguish *"some sort of a force"*, as he described in his lectures <sup>[4]</sup>, which helped a particular mental content to remain *"hindered from becoming conscious, and forced to remain in the unconscious"*. This force was called *"repression"*. This word remains an international psychological term for self-deception until nowadays. It is important to note at this point that the concepts of *"unconscious mind"*, *"ego"*, *"super-ego"*, and *"the Id"*, also developed by Freud, led to the basis for the further development of the current views on the construction of the psyche. According to Freud's theory, the psyche is divided into three parts: the Id, a completely unconscious, oppressed, child-like, pleasure-seeking part of our mind; the super-ego, a profoundly moral, idealistic component, which belongs to the preconscious realm of the psyche; and the ego- a conscious, rational element of our psyche, attempting to bring to a functional balance unrealistic moralism of the super-ego and destructive hedonism of the Id.

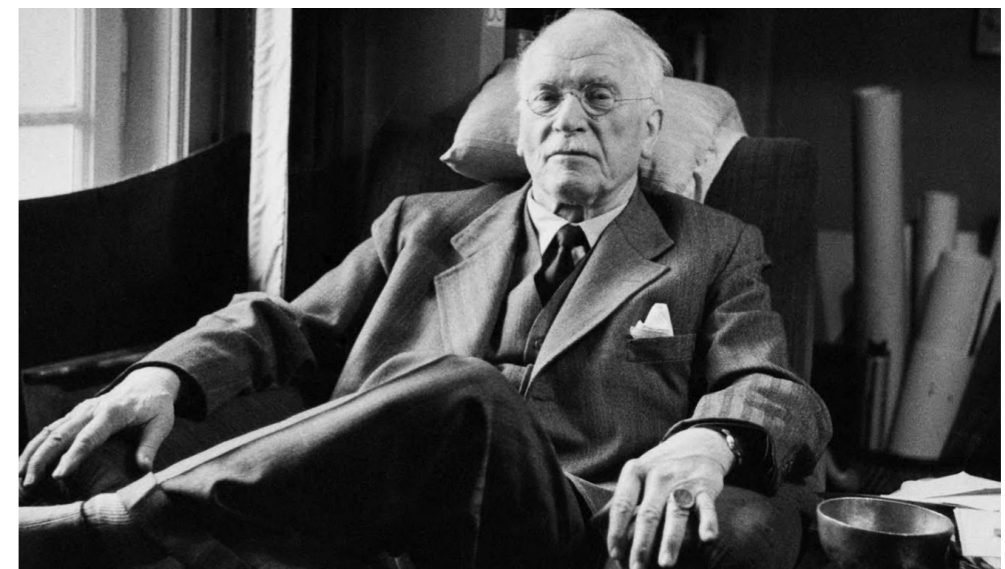
The concept of "the unconsciousness" is central to Freud's doctrine. He believed that our behaviour, despite our mental health condition, is not administered by our conscious choices and thoughts only but also affected by certain uncontrolled components of the

mind. Overcoming the mechanism of self-deception, which he called "repression", according to his practice, was a crucial activity for the recovery of his patients. In his observation of the countless "hysterical" cases, he concluded that until the repressed ideas and memories were not brought back into consciousness, the mental "resistance", which was holding them in the oppressed state, was causing a tremendous psychological struggle and pain to the diseased.

#### CARL JUNG. THE MODEL OF PSYCHE. 3.3

Carl Jung, a Swiss psychoanalyst, who lived from 1875 to 1961, was also a practising psychiatrist and a founder of analytical psychology - a compilation of theories, which emerged on the basis of Freudian psychoanalysis, but in their essence, were quite divergent and thus were separated into a different category.

One of the key concepts of analytical psychology, developed by Jung, which is important to overview in the discourse of sincerity, is the "construction of psyche" within the ideas of conscious and unconscious realms.



4. Portrait of Carl Gustav Jung.

While being a practising clinician and a socio-anthropological theorist, Jung has combined his knowledge of the multicultural mythological symbolism and the visual expressions of his patients' dreams and fantasies. He has noticed a clear correlation between the symbolic representations, which were used since pristine times to express complex phenomena, indescribable by means of a language, in different cultures and societies. Later in his practice, he found some similarities between previously explored symbolic patterns and the expressions of his schizophrenic patients. These findings pushed him to the suggestion that the human mind is formed by personal experience along with certain transpersonal elements, common to all human beings, and allegedly gained through evolutionary development. These universal elements Jung called *the archetypes*.

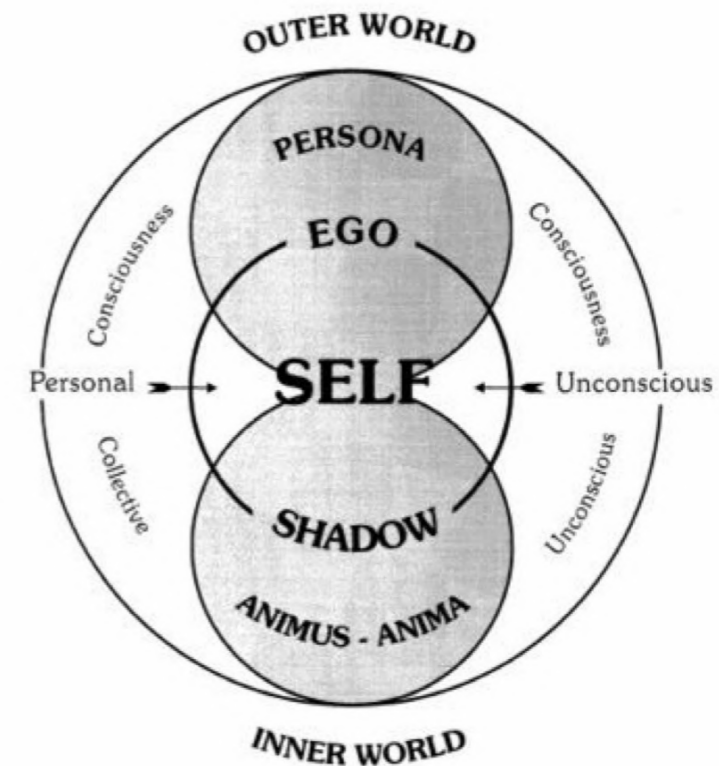
The idea of the archetypes is central to the Jungian doctrine, but there is no use in focusing on each of them for the current discourse. However, the archetypes called the Shadow and the Persona are of direct interest for this work. But in order to expose these concepts more widely, it is necessary to determine the complete structure of the psyche according to Jung's theory.

Jung described the psyche as integrity which includes thoughts, behaviour, feelings and emotions. This integrity, in turn, is subdivided into three main areas: *consciousness*, *personal unconsciousness* and *collective unconsciousness*. These three areas are not isolated from each other but constantly interact, occasionally displacing one another.

The sphere of consciousness is a field of awareness formed by one's personal practical experience. Respectively, the unconsciousness consists of the mental content that we are unaware of and is in turn divided into two parts: personal and collective. The contents of the personal unconsciousness are very individual and consist of unwanted behavioural patterns, unpleasant memories and repressed emotional components. This unique combination of unconscious elements is shaped by our upbringing, cultural surrounding, and personal reflection on certain life events. In addition to the personal unconsciousness, there is a more profound and more fundamental area of the collective unconsciousness. The collective unconsciousness consists of "cognitive categories" that are common to all humans on an intuitive level and that are able to influence our behaviour, thoughts, and perception of the world.

These are the three main realms inside which the psyche functions, but the psyche in itself, it is also divided into layers. The classic Jungian representation of the relation of these layers is based on the solar composition, typical for one of the universal symbols explored by Jung - mandalas. The central element of the psyche is the Self. The Self is surrounded by conscious and unconscious realms from the "opposite" sides, which are linked with the outer and inner worlds, correspondingly. The first layer that wraps the Self in the conscious realm is called the Ego. The Ego is built up on our awareness of our representational character and is protected from the outer world by the next layer - the Persona. Within the unconscious realm, the Self is wrapped with the layer called the Shadow, which connects the Self with the deepest and the "wildest" sublayer of the unconsciousness - Anima/Animus.

The Self, as the central element of the whole structure, is, accordingly, the most important part of it. It is not a coincidence that the construction of the psyche is described by Jung in a mandala-like structure. Jung saw the connection between the idea of achieving the "enlightenment", obtaining "god", and obtaining the "Self". At the same time, the Self is the most honest, pure and thus the most fragile component of our mind. That's why it gets so much protection of the surrounding layers.



5. Jungian model of the psyche

The most outer layer - the Persona connects the Ego with the outer world. It's a safety barrier, a mask, or, better to say, a kit of masks used for social communications. The word Persona in itself is borrowed from Latin, and in Ancient Greece and Rome, it was the name of a mask used in ancient theatre. In the work of Jung "Two Essays in Analytical Psychology", this layer is described in the chapter "The Persona As A Segment Of The Collective Psyche":

*"Fundamentally the persona is nothing real: it is a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a compromise formation, in making which others often have a greater share than he. The persona is a semblance, a two-dimensional reality, to give it a nickname."*

(Jung et al., 1967, pp.156-162)

The layer of Persona is aimed to protect the Ego from the outer world. But what poses a danger is the over-identification of the Self with this layer. In another work, called "A Psychological Approach to the Dogma of the Trinity", Jung explains:

*"The situation which is more common and more familiar to the average man is that in which the Ego identifies itself with the ethical values. The identification takes place by means of an identification of the Ego with the Persona. The Ego confuses itself with the façade personality (which is of course in reality, only that part of the personality that is tailored to fit the collective) and forgets that it possesses aspects that run counter to the Persona. This means that the Ego has repressed the shadow side and lost touch with the dark contents, which are negative and for this reason split off from the conscious sector."*

*(Jung & Hull, 2014, pp. 107-200)*

The Shadow, according to Jungian theory, is one of the layers of the psyche in the unconscious realm. The Shadow hides all the qualities that make the Self feel vulnerable, unacceptable or wrong. According to Jung, what ends up to be hidden is the "negative" elements of our wilder nature, which we as human beings kept through the evolutionary process, but during social development, cut them out of representational patterns. Those are the animalistic instincts and ancient ideas about the structure of the world, which we move to the unconscious as impractical. Some of the aspects of our psyche, however, are banned by our consciousness as a result of upbringing and our socialization. The demands, restrictions and critiques that we receive in early childhood from our parents, educators, friends, for instance, were as well the rammers trampling down some of the manifestations of our behaviour to the depths of our Shadow. Jung stands for the fact that all of us, with no exception (while existing in any kind of society), obtain the Shadow. What makes a difference is how conscious we are of its presence, contents and depths.

*"Unfortunately there can be no doubt that man is, on the whole, less good than he imagines himself or wants to be. Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. At all counts, it forms an unconscious snag, thwarting our most well-meant intentions."*

*(Jung & Hull, 2014, pp. 107-200)*

The hidden aspects of our psyche, however, do not disappear completely, they are just waiting for the moment to ambush. And the less aware their owner is about their capabilities, the more psychologically traumatic the manifestation of the Shadow might appear for the individual, and the more uncontrollable they might seem. The contents of the Shadow are not only capable to manifest themselves as unpredictable actions, but they are also responsible for our vision of a certain situation, for our mental response to the surrounding, for the thoughts that appear in our mind as a reaction to certain events, which can be easily mistaken for the product of our consciousness and get accepted and rationalized.

Every time a person catches oneself doing something that leads to the feeling like there's no control of their rational mind over their actions - *"I don't know what came over me"* - that means one is facing the Shadow in action. Any form of destructive addiction can be an example of the manifestation of the Shadow.

To take the rational control of their subconsciousness, to not be a victim of the Shadow, one should, as Jung proclaims, make it conscious - to embrace the negative, to face the terrific in oneself, to thoughtfully explore what disgusts one within the depths of their mind. This process of bringing the subconsciousness into consciousness is certainly not a fascinating journey. It's a rather painful, often horrific, sometimes even traumatic path. But no significant changes happen without the devastation; as the old Russian saying goes, *"he who would catch a fish must not mind getting wet"*.

*"One does not become enlightened by imagining figures of light, but by making the darkness conscious. The latter procedure, however, is disagreeable and therefore not popular."*

*(Carl Jung.)*

As the above quote states, it's not a popular activity to dive into the depths of our psychological darkness. It is way safer and requires less energy to deceive the unwanted and to live in a relatively botherless state, imagine yourself a "virtuous", "right", or "harmless" creature. The will for perfectionization and satisfaction with yourself contributes to this willful blindness.

Jung insisted that the process of integration of the Shadow, which he called *individuation*, is inevitable and either happens purposefully and consciously or automatically, as lifetime passes. At an advanced age, however, the discovery of one's true self may bring an ungraspable amount of resentment. The recognition of the amount of time spent in deception, pretence and unawareness with no second chance to act out one's life choices sincerely, authentically, in accordance with one's true nature becomes a tragedy.

*"The meeting with oneself is, at first, the meeting with one's own Shadow. The Shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is."*

*(Carl Jung.)*



### 3.4 LEARNING SINCERITY.

*"Here one may ask, perhaps, why it is so desirable that a man should be individuated.*

*Not only is it desirable, it is also absolutely indispensable because, through his contamination with others, he falls into situations and commits actions that bring him into disharmony with himself, [...] acts contrary to his own nature.*

*Accordingly, a man can neither be at one with himself nor accept responsibility for himself. He feels himself to be in a degrading, unfree, unethical condition. But the disharmony with himself is precisely the neurotic and intolerable condition from which he seeks to be delivered, and deliverance from this condition will come only when he can be*

*and act as he feels is conformable with his true self."*

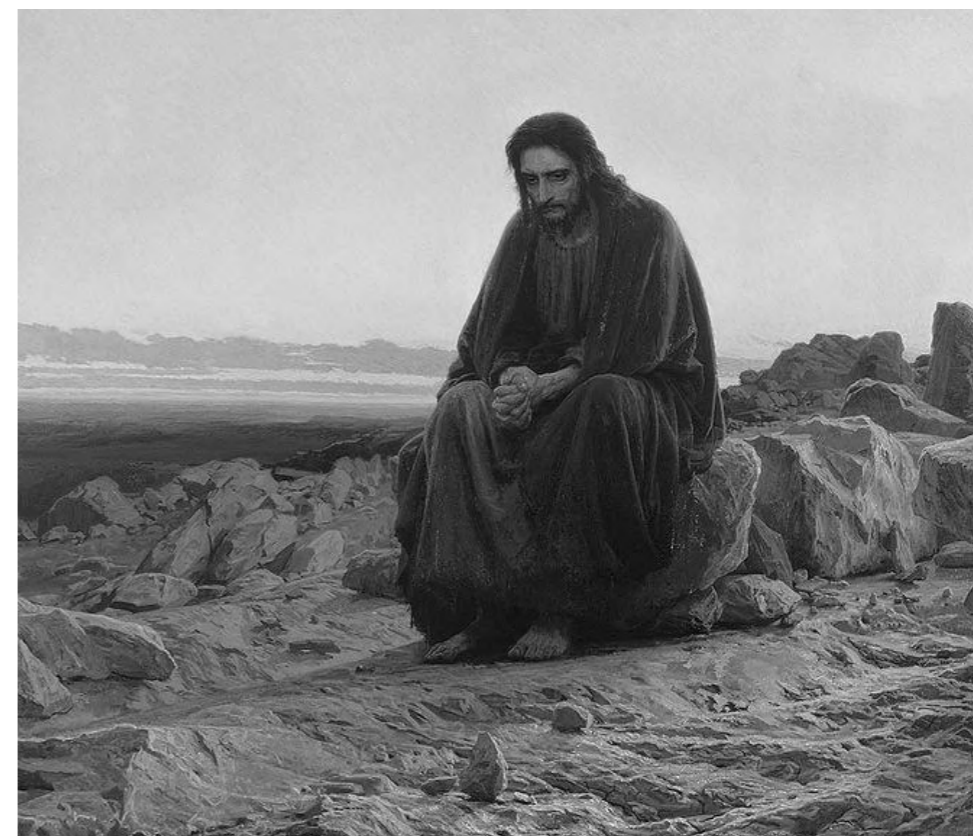
*(Jung, Two Essays on Analytical Psychology, 1967 (2014), p. 225)*

The importance of introspection or "self-reflection" on the way to learn how to be sincere is crucial. Many thinkers, theories and doctrines agree that the practice of solitude is extremely helpful in this regard. But for social creatures such as human beings, solitude is uncomfortable. Complete, intense, forced solitude, though, can be terrifying and even mentally harmful. But, according to existentialists, this anxiety is important to face and to overcome willfully. According to psychoanalysts, to obtain mental stability, it is essential to face all the possible terrors hidden behind the fear of solitude - thoroughly, bravely and persistently.

*"The fear of finding oneself alone - that is what they suffer from - and so they don't find themselves at all."*

*(Gide & Appelbaum, 1996)*

It was mentioned before that the Christian idea of an all-present and all-seeing god might inhibit the process of self-acceptance and individuation. But the doctrine itself does not directly initiate its followers to oppress the "sinful" aspects of their minds. On the contrary, it encourages followers to face them regularly and test their resilience towards these issues through the practice of fasting <sup>[1]</sup>. Traditional for the Orthodox Christian Church, the Great Fasting season lasts for forty days before Pascha (Easter) and represents the biblical description of the journey of Christ, who has spent forty days in the desert, facing the "devil". In the face of death itself, with no food or shelter, it is believed that he was fighting every last one of the temptations, which were ever possessing his mind. Physical fasting - restriction in food, is just one aspect of the practice; the most important part is spiritual fasting - limitation in external impressions and pleasures, found in solitude, silence, and internal concentration. *"Mistaken who believes that fasting is only in abstinence from food. The true fast - taught St. John Chrysostom - is, distancing from evil, curbing language, rejection of anger, lust taming, cessation of slander, lies and perjury".*



6. Christ in the desert, Ivan Kramskoi, 1872

The Great Fasting is aimed to build tolerance towards one's struggles on the way to "obtaining God". But what's more important in the discourse of sincerity is that it creates the ground for a deep and intense observation of the most "problematic" aspects of the dark side of one's "soul". Attention towards things, which are not the most pleasant to observe in the first place, becomes a tool for self-reflection, which, in turn, is a key to sincerity.

Another important aspect of this practice and a notable concept in Christianity (which also exists in some other religious and philosophical doctrines) is asceticism. It is the process of distancing yourself not only from the passions that you're aware of but even from the smallest and the most unrecognisable of your habitual needs in order to find the limits of the possible mental "freedom" that you can achieve. In the perspective of the concept of sincerity, asceticism is an instrument for mental cleansing through physical and environmental emptying, which creates enough space for introspection.

When the anxiety in the face of solitude and inwardness is overcome, the whole new spectrum of fears that was hidden behind this comes up. The exploration of the *Shadow* begins. And that's the starting point of its integration, which requires lots of careful attention.

Paying attention to the exact phenomena that are the least desirable to notice, and paying it regularly, with dedication and persistence, almost like training a mental muscle designed to be resistant to this kind of stimulus - this is exactly how the process of the individuation occurs in the description of Jung. Attention as an antagonism to ignorance and negligence is a key element in this process. Not only our inwardness, however, requires attention, but also the world around us as an integral part of being. The important element of being that unites ourselves with the world and requires constant attention is the terrifying ungraspable nothingness or Heidegger's "das Nichts" or Kierkegaard's "infinite" or the face of Death. The continual awareness of one's own mortality becomes more approachable with the help of conformity, but the conformity of a different kind - the identification with nature, with the understandable world itself.

Constant comparison and attempts to balance the inner world of a human with the external environment in search of answers to eternal questions was one of Heidegger's ways to work - to explore the being. Martin Heidegger considered retreat and solitude that he experienced during his visits to a lonely hut on the edge of the Black Forest in Todtnauberg, Germany as the best engine for his philosophical thought. The landscape he found to build his hut could not have been better for that purpose: a slight and calm slope of a mountain with rare groups of trees growing into a dense misty forest, bewitching views of distant and spacious plains. The understandable, familiar natural environment, at the same time always contained the elements of the unknown, of the chaotic, of "das Nichts".



7. Heidegger's hut in Todtnauberg

*"On the steep slope of a wide mountain valley in the southern Black Forest at an elevation of 1150 meters, there stands a small ski hut. The floor plan measures six meters by seven. The low hanging roof covers three rooms: the kitchen which is also the living room, a bedroom and a study. Scattered at wide intervals throughout the narrow base of the valley and on the equally steep slope opposite, lie farmhouses with their large overhanging roofs. Higher up the slope the meadows and pasture lands lead to the woods with its dark fir-trees, old and towering..."*

*This is my work world"*

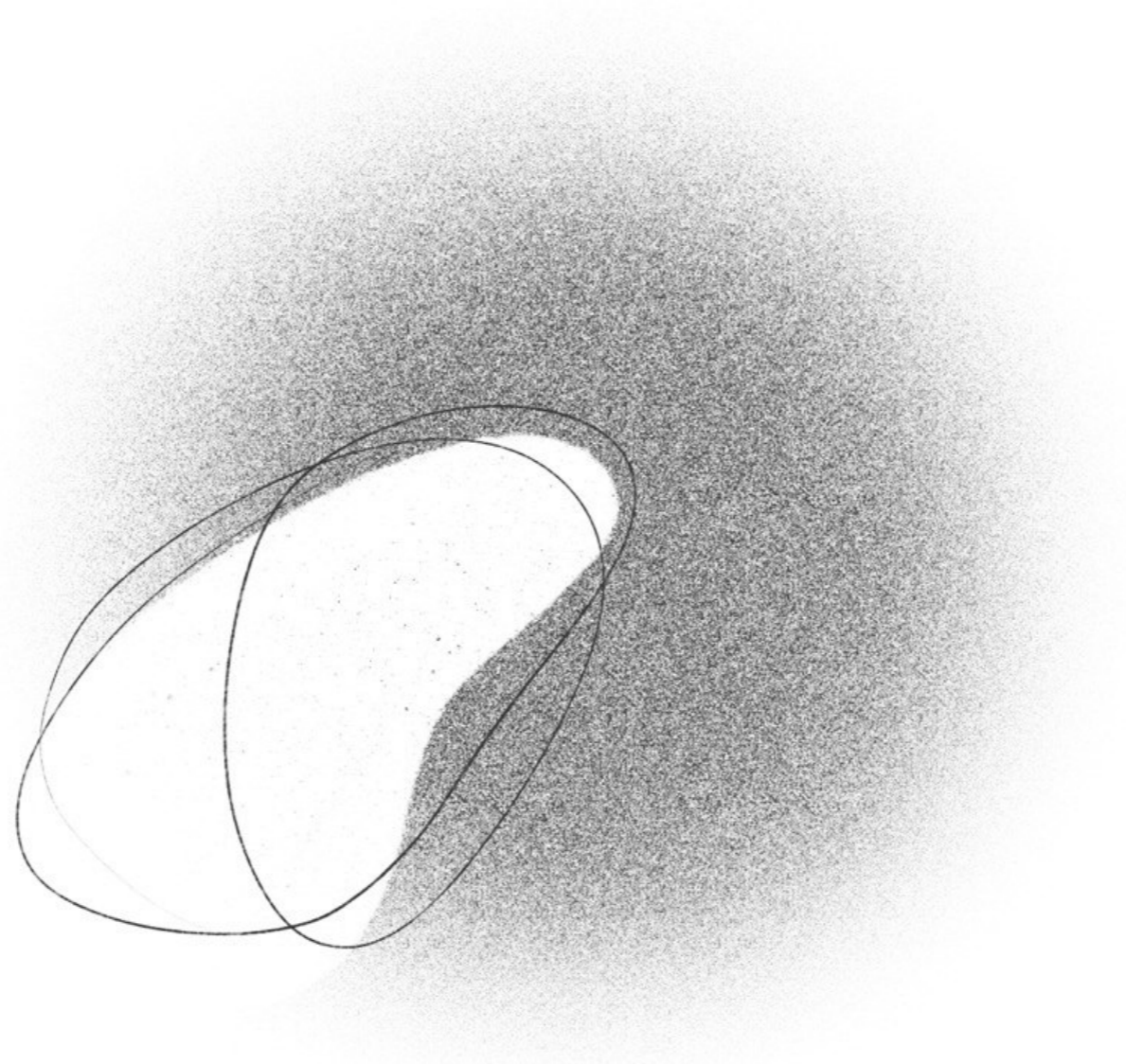
*(Heidegger M., (1934) Why Do I Stay in the Provinces?)*

SUMMING-UP. 3.5

As an outcome of the overviewed problem of sincerity and the observation of the possible ways and reasons to achieve it, it is important to note that, first of all, the phenomenon of sincerity is explicitly complex. It is linked with the concept of Self and the process of attaining the Self, or, in other words, the process of embracing the complex wholeness of oneself and at the same time accepting the terrifying eternity of the surrounding world and the absurdity of existence itself. **Sincerity in a broader sense represents not just a meaning or a factual state but rather a fluctuating substance that consists of a number of ingredients, which ought to be properly balanced at every single moment to constitute the desired potion.**

Sincerity is certainly not a typical altruistic goodness as, for example, honesty or generosity, which are obviously useful for society. It is still, implicitly, an important feature of a "complete" personality that is highly encouraged by society to develop. Sincerity is an engine and a result of mental development for the individual and for humanity in a broader perspective. It is a healthy state of mind that is free from biases and instability. And although sincerity can be developed in solitude, it can only be expressed and experienced within the interaction with the world and with others, which makes sincerity an evanescent phenomenon that could be found in a fragile balance of things.

Further on, this work makes an attempt to figure out how that balancing process might be represented in a more specific aspect of being - in spatial perception and in architectural expression and to find out what are these components which create the balance of the phenomenon of sincerity.



#### 4.0 OVERVIEW OF SOVIET ARCHITECTURE.

The Union of Soviet Socialist Republics, abbreviated as the USSR, the Soviet Union, is a state in Eurasia that existed from 1922 to 1991. It was formed after the Great October Socialist Revolution in 1917 on the territory that at the time was occupied by the Russian Empire, part of the Kingdom of Poland and some other territories. By the time of its collapse, the USSR occupied almost 1/6 of Earth's land surface with a population of around 300 million people <sup>[1]</sup>. The European part made up a quarter of the country's territory and was its cultural and economic centre. The Asian part (up to the Pacific Ocean in the east and up to the border with Afghanistan in the south) was less populated <sup>[1]</sup>, and as well as the Asian part of modern Russia, called Siberia, was (and still is) one of the most sparsely populated regions on Earth, covered with Taiga forests and permafrost. The length of the Soviet Union was more than 10 thousand km from east to west (across 11 time zones) and about 7 thousand km from north to south <sup>[1]</sup>. There were five climatic zones on the territory of the country.

The 1977 Constitution of the Soviet Union proclaimed the formation of a "new historical entity - the Soviet people". According to the latest census of the USSR, which took place in 1989, Russians were its most numerous nationality (140 million people or around 50% of the population), Ukrainians and Belarusians were the next two numerically biggest groups. A large group consisted of the Turkic peoples - Uzbeks, Kazakhs, Turkmen, Kirghiz, Tajiks, who lived in the South Asian republics. In Transcaucasia - Georgians, Armenians, Azerbaijanis. With the annexation of the new republics, Lithuanians, Latvians, Estonians and Moldovans entered the number of the Soviet people. Tatars, Chuvash, Bashkirs, Mordovians, as well as Germans, Jews and Poles, who comprised a large part of the population of the Russian Empire, were also quite numerous in the USSR.

Leaving aside the reasoning on the difficulties of maintenance of such heterogeneity, it is important to note that USSR is an unprecedented example of the vast multicultural, multiconfessional and multilingual community that was functioning as a solid entity for more than 70 years, united by the common dreams, triumphs and catastrophes of the time. The society, morality and cultural code of the Soviet Union were created from scratch as a result of the revolutionary acts and overcame all the stages from birth to decay in a timeline of an average human life. This fact, the cultural and historical richness, and the environmental diversity of the country make USSR a particularly interesting example to overview the architectural development during the time of its existence and to explore the layering of the architectural tendencies, some of which were significant in the international scene.

For ease of overview, six layers of the architectural environment that existed in the Soviet Union by the moment of its collapse will be considered: *historical architecture*, the *avant-garde architecture* of the 1920s-1930s (constructivism), the *Stalinist architecture* of the period of socialist realism in 1930-1940s, the *mass-production architecture* of the "The Khrushchev Thaw" period of liberalisation in 1950-1970s, the late *socialist modernism* of the 1960-1990s, and the *vernacular architecture* of soviet rurality.



8. Photo-slogan-montage for the "Young Guard" magazine, G. Klutsis, 1924  
The poster says: "The oppressed nations of the whole world,  
- overthrow imperialism under the banner of Comintern"

The historical layer will not be reviewed in detail because it was not the product of the new culture, but it can not be ignored either. The layer of architectural heritage survived several wars in Russia and in many republics since pre-revolutionary times. It is important to note that, according to socialist ideology, after the separation of the church from the state and the abolition of classes in Soviet society, along with the abolition of tsarism (monarchy), historical architecture wasn't treated with warmth and care. Many religious monuments were destroyed or reused, the residential buildings and large-sized apartments in elite houses of the 18-19th centuries were converted into communal housing. This stage, with a little irony, can be called the first invention and the first (violent) attempt of implementation of the ideas of coliving.



9. The destruction of the Church of Christ the Saviour in Moscow, USSR, 1931

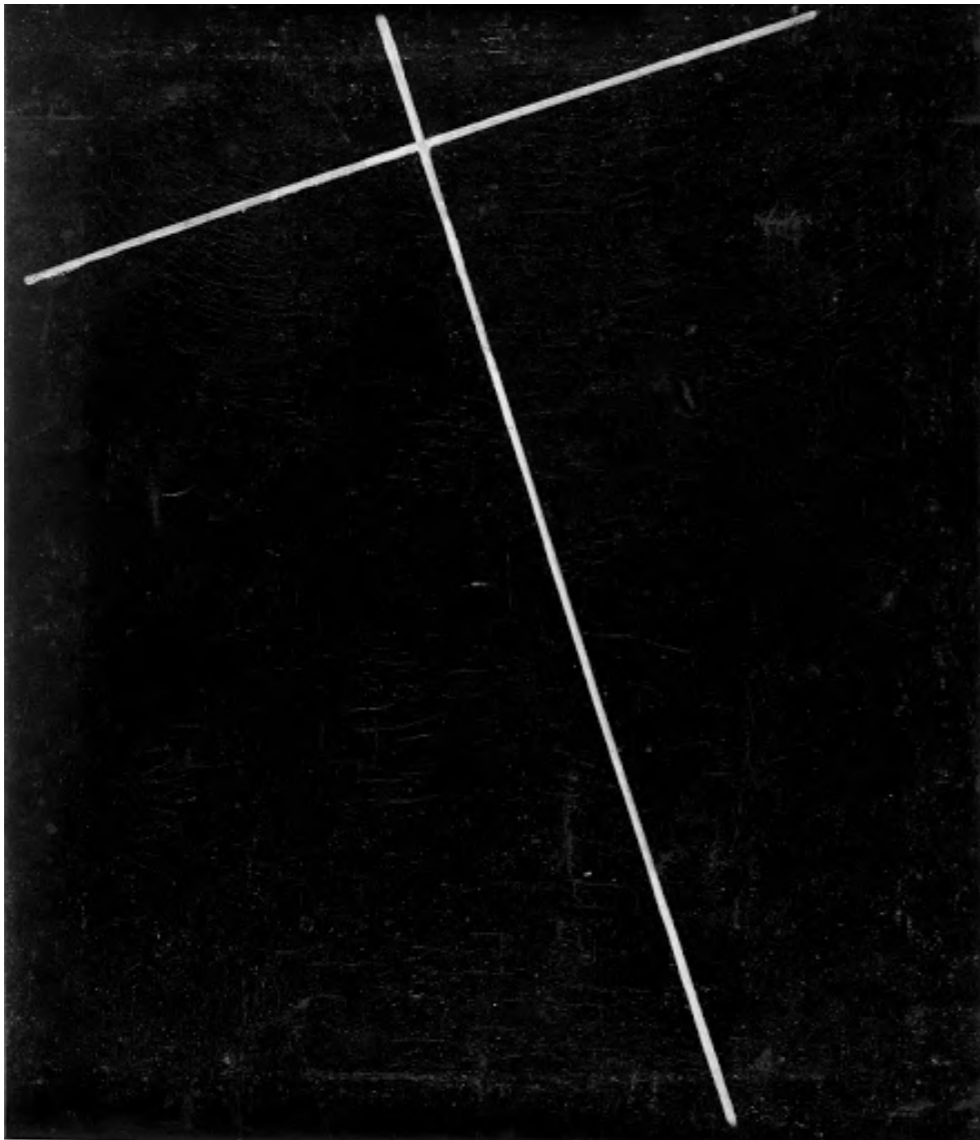


10. Interior of the mansion of I. D. Bonstedt in St Petersburg, Russian Empire, 1912



11. Communal kitchen in the communal apartment, early USSR, 1920-1930

The Soviet avant-garde of the 1920s -1930s became a continuation of the modernist movement that emerged at the end of the 19th century. But if modernism advocated a soft renewal of art, the avant-garde went further. Representatives of this style took a very radical, non-conformist position. They rejected and threw away everything that came before them - rules, techniques, the entire concepts. The movement grasped all the artistic spheres that existed at the time and even produced a few more.



12. Alexander Rodchenko, "Line No. 128" 1920

The birth of the Soviet architectural avant-garde dates back to the first years after the October Revolution in 1917. Its origin was based on currents of the visual arts: impressionism, cubism, futurism, Cubo-futurism, as well as symbolism and expressionism. The experiments of left-wing artists led from non-objective abstract painting to the sphere of spatial art - architecture. The leaders of the architectural avant-garde sought to create a new art-compositional system, a new volumetric-spatial urbanized environment. Their search led to the invention of a new universal style, which was characterized by monumentality and mathematical simplicity; the new forms ought to correspond to the new era.

The most famous movement in the architecture of the Soviet avant-garde is *constructivism*. It is considered to be a Soviet invention, although, frankly speaking, the forerunners of the style at the beginning of the 20th century began to appear in different countries independently of each other. Fernand Léger in his decorative panels created "pictorial design", expressing the "new aesthetics of machine forms"; in The Netherlands, similar ideas were developed by Theo van Doesburg and Piet Mondrian, in France - by Edouard Jeanneret (who had not yet taken the pseudonym Le Corbusier), in Germany - by the Bauhaus school and its ideological inspirer Walter Gropius. The need for new forms was dictated by the time itself: the industry developed, the population of cities grew, the infrastructure and transport system changed, the need for cheap mass housing became more and more urgent. Other urban planning solutions were needed, and the emergence of new materials and technologies made it possible to implement them.

Simple forms evoked associations with a new style of life. In the theory of constructivism, the usefulness of a thing was proclaimed of paramount importance, which was represented in glorifying a bare construction "*without the ballast of decorativism*" (words of the architect A. Vesnin). Works of art, on the other hand, were considered only objects of unnecessary luxury and the result of wasted labour.

The architects of constructivism - the Vesnin brothers, Moisei Ginzburg, Konstantin Melnikov, Ilya Golosov, Ivan Leonidov, Vladimir Tatlin - have formulated a functional design method. It was based on a thorough analysis of the functioning of residential and industrial buildings. The most rational form (space-planning solution) was selected for each function. Workers' clubs, bus depots, department stores, commune houses were built in this concept.

Constructivism in particular and the avant-garde movement, in general, were to rethink every obsolete concept, to recreate every aspect of everyday life in accordance with the radicalism of the upcoming era. From cutlery to the city structure - everything had to obtain a renovated form. "This is not a kettle, but an idea of a kettle." - commented Kazimir Malevich, one of the founders of Suprematism, on his avant-garde experiments with porcelain work.



13. Kazimir Malevich, Malevich White Tea Set, Porcelain; 1965

The external features of the style are easily recognizable: the rejection of symmetry in favour of bizarre geometric shapes, laconic glass and concrete facades, ribbon windows that provide maximum light and at the same time make buildings look like ships sailing into a bright future. Sculpture, stucco moulding and other decorations are almost absent, as well as are bright colours: artistic expressiveness is achieved through the form only. The utility is the main feature of constructivism: the spaces where every centimetre of the area ought to be functional.

However, this is not a kind of pure functional utilitarianism. In constructivism, the utility itself, with its radical simplicity, was a powerful means of expression. Revolutionary progressive constructivist buildings have become a part of the new ideology, much more striking than slogans and posters, directly shaping the new life. Science and art probably never before were in a closer intersection. Physics, math, experimental art, architecture - all mixed up together in such works as, for example, Shukhov Tower, which was a pioneering solution, brilliant in its extreme simplicity.

Constructivism and the early Avant-Garde architecture in this perspective can be described as radical scientific asceticism.

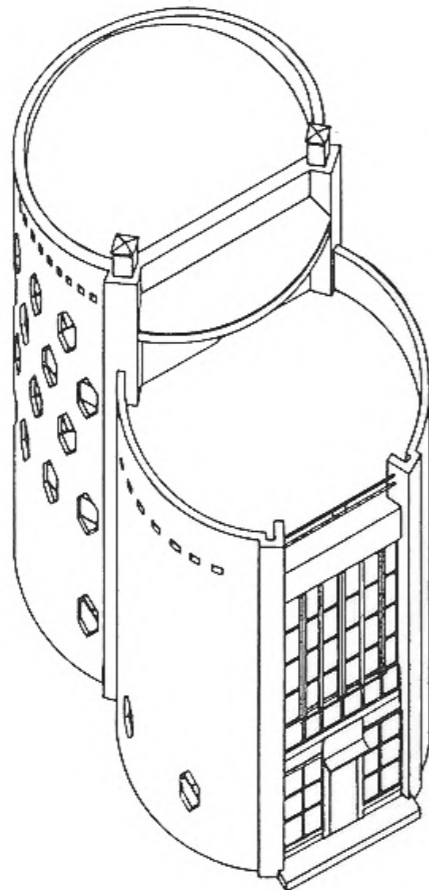


14. The water tower of the system of engineer V. G. Shukhov in Krasnodar (1929-1935)

But, being so revolutionary progressive, the avant-garde was struggling to fully fit into the existing cultural and social structures, understandably enough, because it was created as a counterweight to it. Even the leaders of the movement themselves needed to wade through the jungle of the outdated traditions in their own heads and attitudes.

Konstantin Stepanovich Melnikov is an outstanding architect, the brightest representative of the avant-garde Soviet architecture of 1923-1933. At the age of 40, he received world recognition. On the 100th anniversary of the architect, UNESCO named 1990 the year of Konstantin Melnikov.

The world-famous masterpiece of Soviet avant-garde, the house of Konstantin Melnikov, is located on Arbat avenue, in the very centre of Moscow, and is a residential building consisting of two cylinders cut into each other by a third of their radiuses, forming an eight-shaped plan. The Melnikov house is characterized by hexagonal windows on the northern facade, an openwork bearing frame made of bricks in the form of a mesh shell, and a wooden membrane structure of the inter-floor ceiling made under the influence of the works of engineer Vladimir Shukhov. According to the author of the project, the cylindrical structure helped to significantly shorten the use of the materials. Not a single truck of garbage has left the construction site: unnecessary openings in the walls were laid with broken bricks and other construction waste.



15. Isometric scheme of the Melnikov's house

An unexampled project for 1929, absolutely innovative in its execution, on the inside it surprisingly looked like a carrier of traditionalism. Melnikov has implemented some extraordinary (for a typical residence of the time) details such as a roof terrace, a whole floor dedicated to his private workshop, or a single bedroom for the whole family, which was synched with his personal ideas of the sleeping hygiene. However, the details and the atmosphere of the interior of the house were surprisingly traditional, even imperialistic, which only highlighted how distant the bold ideas of avant-garde actually were from the reality of the moment.



16. Interior of the Melnikov's house.



17. Interior of the Melnikov's house.



Members of the early movement of radical constructivism often offered extravagant and experimental works, which were rarely reaching implementation. Such projects were called "the paper architecture", the name that was primarily used for the "dream projects" of the future or the works for architectural competitions. Such are the hanging restaurant of Vasily Simbirtsev, the flying city of Georgy Krutikov, the glass pavilions of Konstantin Melnikov, the towers of El Lissitzky, and many other outstanding ideas. These works, although they remained on paper or in the form of paper models, later inspired many other creators.

At the same time, the adherents of constructivism worked on something more grounded but no less radical - the creation of the new architecture suitable for a new way of life. The residential projects of the time have not only reflected the aesthetical qualities of the avant-garde movement but also the radical ideas of the new social organisation. Residential apartments in the new projects were deprived of kitchens so that an *emancipated Soviet woman* would have no opportunity to spend her time cooking. In the projects of new types of apartment buildings, the spaces for the communal kindergartens, communal laundries, communal canteens served by catering enterprises and many other elements necessary for the modernisation of everydayness were provided. With the bold stroke of avant-garde naming, these houses were called the "machines for living", which showed the industrial, practical approach to the new lifestyle.

The Round House built in Taganrog, Russian SFSR, is an interesting example of such a project that was implemented in 1932 by soviet architect Ivan Taranov-Belozerov. His idea to bend the open gallery house of a new communal type into the shape of an open arch turned out to be specifically suitable for the mentality and the existing lifestyle of the southern region, where the project was built. The Rostov region is historically known for a not unique but very specific typology of the tenement houses with their partly-enclosed courtyards, which resonate with the southern highly social lifestyle, very much dependent on the connections within the community. These courtyards endow the transitional qualities of both private and public urban elements. Not the private backyards and not yet the public environment of the city but rather a fluid buffer between the two, the "Odessa courtyard" (typical for neighbouring cities of Rostov and Odessa) was a determining element in the socialisation of the inhabitants. The circular courtyard of the Taganrog Round House became a familiarising traditional component encrusted into the nonconformist Avant-garde building. It became a place for family gatherings and celebrations, a communal dining space, an open-air cinema theatre, and, due to the incredible acoustics, a part-time local concert hall. The addition of the authentic tradition into experimental projects made the building a successful example of the implementation of avant-garde thought.



18. Round House in Taganrog, Russia.



19. Panoramic view of the Round House in Taganrog, Russia.

#### STALINIST ARCHITECTURE 4.2

Starting in the summer of 1932, the construction of constructivist and avant-gardist buildings in the USSR was stopped; such projects were simply not accepted by the state anymore. In 1934, the Academy of Architecture and the Union of Architects of the USSR formed the canons of the new style. Architects who worked in these workshops and state design institutes were creating new types of "palaces of culture", industrial enterprises and residential buildings. The new-type projects, in the beginning, were built mainly in Moscow, but after the war, the construction and reconstruction of other cities began. In the early 1950s, numbers of new "Stalinist" buildings were also built in Kyiv and Minsk.

The Stalinist architecture was created along with the prosperity of the new art movement- *social realism*. Both "Stalinist Empire" style and "Soc. Realism", as they were called in USSR, were very rhetorical, symbolic kinds of movements, dictated by the political tendency of supporting the image of the Superpower state - a title which USSR gained after the end of World War II along with Britain and the United States. This architecture seemed inappropriately decorative and unaffordable in the context of the reality of exhausted, impoverished by the war country. It successfully fulfilled its role by representing the powerful totalitarian image of the state; however, for that purpose, the new style was exploiting traditional imperialistic vernacular, mixing up eclecticism with neoclassicism, art deco and Russian monarchic architectural style. The phenomenon of the Stalinist architecture disappeared the same moment the governmental structure was changed - after the death of Joseph Stalin in March 1953, the lifetime of the same-named architectural movement came to an end.



20. Residential buildings of the Stalinist period.

The usage of the outdated traditional rhetoric in a combination with the borrowed vernacular of "western capitalist" imperial image was not simply controversial, it was absolutely irrelevant for the time. The aim of this style to "inspire" the achievements of the Soviet people and to praise their invaluable contribution to the world's victory over fascism was perceived as a camouflage for political dialogue, which it probably was.



21. High-rise building of the Leningradskaya hotel on Kalanchevskaya street. 1955.

After World War II, the European part of the USSR was terrifically damaged, while the Asian part, which took nearly 70% of the whole territory of the country, was not yet urbanized. This vast, almost unexplored and uninhabited area of Syberia came to the foreground in the 1960s. In the light of the liberal ideas of the "thaw" period, the urbanization of this space was seen almost as the discovery of a new continent devoid of civilization. The massive industrial production of housing made postwar reconstruction cheap and efficient, and the utopian ideas of Soviet urban planning possible - the ideas to build entire cities from zero in the shortest time possible in the uninhabited world of Syberian wilderness.



22. Exhibition of the achievements of Soviet science, technology and culture in New York. Visitors examine the layout of the newest panel house. 1959.

"Rational use of space", "efficiency of distribution of the means of production" - these were the terms of the main discourse in the 1960s. Behind these phrases the Soviet mathematical and statistical science related to the planned economy was developing the newest ideas of social and economical efficiency. The projected social spaces were carefully modeled, the needs of the population and the ways of meeting them were thoroughly calculated. A large network of institutions was involved in the process such as the State Statistics Service, which was gathering all the required data and with the help of mathematical models carried out calculations of the "matrix of labor inter-district relations" in order to formulate a new theory of resettlement. Formulas were created to determine such things as optimal routes to workplaces, schools, clinics, shops, hospitals, bus stops, the optimal amount of the sunlight in the houses optimal temperatures for all kinds of public spaces, amounts of the air ventilated in the hospitals and factories, optimal orientation on the streets and the buildings in relation to the winds, and so on. In this belief in technological progress, in attempts to scientifically predict and model the future, there was an echo of the technological utopia of the avant-garde of the 1920s.



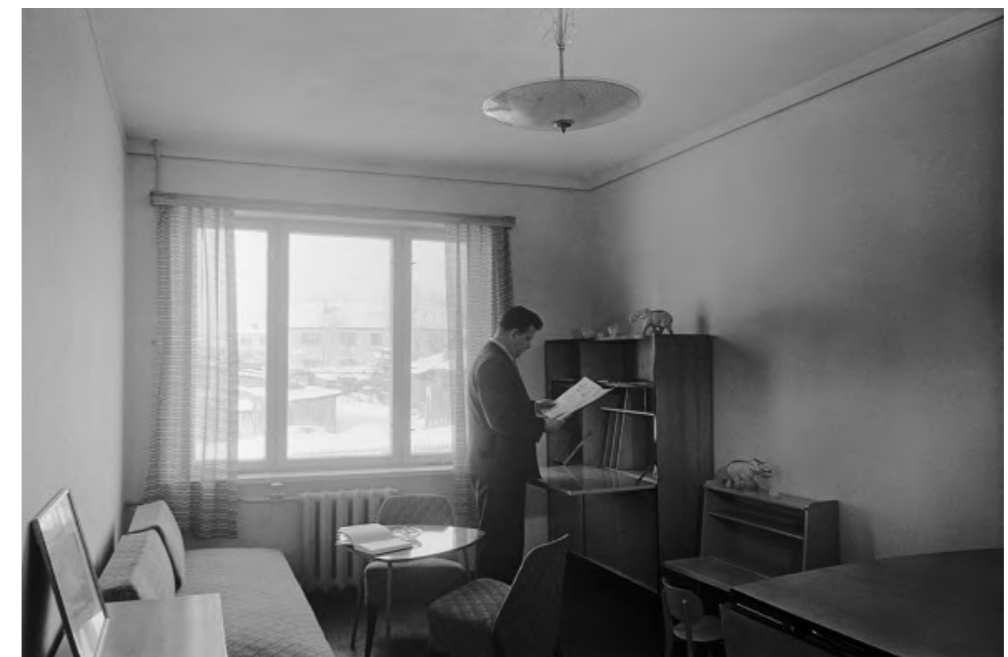
23. Construction of the settlement of hydro-builders of the Kolymsky HPP Sinegorye. Nikolai Tishukov (left) and Viktor Balkhanovsky at the assembly of a residential building. 1978

The architectural projects, however, were so precisely planned not to simply make life better but to make it better within the absolute minimum of money, work recourse and material waste. The new schools and clinics were in urgent need all over the enormous territory of the country; the new residential buildings were meant to resolve a serious housing issue - the Communist party proclaimed its goal to get rid of the "communal" apartments (redesigned and spread between several families imperial houses) by the year 2000, and, moreover, the new housing, as well as soviet medical treatment, education, and other social goods has to be provided to the citizens for free. The best solution for this situation that the soviet planners came to is the creation of the well-designed ergonomically, carefully calculated, but absolutely utilitarian aesthetically and qualitatively poor in implementation series of "typical projects". "Typical" schools of a few kinds (varying according to the number of students), hospitals, residential buildings of a very common, pragmatic typology were appearing as fast as the mushrooms grow in the rain. Siberian forests, Caucasian mountains, Tajik deserts, Black Sea shores, the outskirts of Moscow, Kyiv, Minsk, Vilnius, Tbilisi, Yerevan - every region from the Far North to the subtropical seas, was built in with copies of similar projects. The problem was solved.



24. Ajapnyak residential area, Yerevan, Armenian SSR, 1970

The residential buildings of this period are called Khrushchevkas by the name of Nikita Khrushchev, who led the Soviet Union from 1953 to 1964 and has started the mass-production of such housing. On the inside, however, the apartments were not merely cramped boxes. The projects implied some well-thought features such as, for instance, the built-in niches underneath the windows. During the period of mass construction of "Khrushchev" houses, not every Soviet family had a refrigerator. The niche was built into the outer wall of the kitchen, where the wall was purposefully thinned. Considering the harsh and long winters in many regions where the houses were built, this appeared to be a very useful and sustainable solution for food storage. The rooms that were hidden in the middle of the apartments, such as bathrooms, were provided with the windows on the inside walls so that the daylight coming from the nearest room (usually the kitchen) allowed inhabitants to use less electricity during the daytime. The orientation of the buildings, the room zoning inside, and the distances between the houses were designed to accommodate the directions of the prevailing winds and the amount of sunlight that each room needed according to its purpose. The new normative documentation has been developed according to these requirements, which affected all the further development of the housing regulations in the USSR and in modern Russia. Not only the architecture but the furniture, fixtures and home textile productions were unified in the 1960s. Despite the progressive functionality, the images of the typical soviet households of the time do not just resemble each other. They're nearly identical.



25. Interior of the new apartment. 1959.

Soviet modernism seems to be the most controversial and underestimated legacy of the Soviet Period. Recently, this architectural era began to "come into fashion", attracting more and more international attention. But, unfortunately, in the post-soviet territories, the questions regarding the value of this type of architectural heritage are still sparking considerable debates. The right of every object of modernist heritage to be preserved and protected is literally getting reconquered from the state by the architectural community of modern Russia.

Soviet modernism is not an exclusive phenomenon inherent in one particular country. Modernism is a ubiquitous style that brought Soviet architecture back to global trends. It should be noted that this style is the last iconic Soviet architectural movement after the avant-garde and the Stalinist Empire style.

Soviet modernism is incredibly multifaceted and diverse, even more so than the architecture of the avant-garde time. During the "thaw" period, after the "opening" of the Iron Curtain, the flow of information from abroad influenced not only soviet architecture but also many spheres of social and cultural life.

For the periodization of Soviet modernism, the years from 1955 to 1991 are used, i.e. from the beginning of the "Khrushchev thaw", to the time of the collapse of the Soviet Union. It was still the period after the war when economic efficiency was in the foreground; furthermore, the "*architectural excesses*" in the sense of "*unnecessary decorativism*" were officially banned on the state level. With the lack of opportunities for self-expression in mass residential construction, all the audacity and creativity of the soviet architectural community escalated into the creation of public buildings of various types: from bus stops to urban ensembles.

Public buildings of this period are of most significant interest: cinemas, museums, sports complexes, theatres, palaces of culture, sanatoriums, train stations, hotels, etc. They are monumental, hypertrophied, often mono-material. Their distinctive feature is the expressive plasticity of the construction itself, with minimal, prudent use of additional decorative elements in rare cases. Very often, the primary motif of the artistic expression of Soviet modernism is the national identity of the locality that can be expressed in general structure, the functionality of the building, the choice of materials, as well as, for example, modest ornamentation, design of mosaic panels, sculptural compositions, etc.

As a rule, in the general fabric of a city, whether it is a historical, industrial or residential area, the constructions of Soviet modernism stand out as dominants that create and consolidate all the surrounding urban environment, reflecting and highlighting the identity of the place and the community to which the construction belongs - historical, geographical, geological, climatical, ideological, ethnic, cultural, etc.

These buildings were created within the framework of extreme economic restrictions, post war and post-dictatorship rehabilitation, in the time of modernisation inspired by the achievements of science, the exploration of new lands and outer space - a tough time, filled with great hopes. The best examples of Soviet modernism have become the quintessence of the latest history, the nowness and the future. And at the same time, they were able to reflect the global orienteers along with the individual needs of the localities, which they were produced for and within. In the context of the material limitations and intellectual ascent, a lot of interesting architectural solutions were found.

A notable characteristic of the movement is a clear coherency of its examples within their absolute diversity - the initial goal of the actual political relations between the Soviet republics. The plan that collapsed along with the collapse of the country, remained captured in the architectural layer of Soviet modernism, as a reminder of its fleeting presence in the recent past. A few examples of the constructions of that period from different republics of the USSR are going to be considered further.

Warm, mountainous Georgia with its fast cool rivers, steep cliff slopes, incredibly rich history and culture is a country in the Transcaucasia bordering Armenia, Azerbaijan and Turkey. The building of the Ministry of Highways in Tbilisi, the capital of Georgia, rises above the steep western bank of the Kura River. This building, as if composed of giant concrete beams, is interesting not only for its appearance, but also for the history of construction and its architectural philosophy.

"*Minavtodor*" is almost the only modernist project in Georgia for the entire period of the existence of the USSR. It was designed by Georgy Chakhava, the Minister of Road Construction, in the 1970s. That is, at the construction site he was both the chief architect and the customer. Chakhava has chosen the picturesque steep coast for the implementation of the project to realize his idea of a "city of space" inspired by the early avant-gardist ideas, such as, for example, "horizontal skyscrapers" of El Lisitsky. The idea of the "city of space" is to use as little earth surface as possible and to allow the building to become a part of the existing ecosystem, the humble and careful integration into the landscape. The picturesque landscapes of Tbilisi were ought to be highlighted, but not crushed by Chakhava's work.



26. Ministry of Transportation, Tbilisi, Georgia. 1975  
architects Georgy Chakhava and Zurab Jalaghaniya



27. Ministry of Transportation, Tbilisi, Georgia. 1975  
architects Georgy Chakhava and Zurab Jalaghaniya

Uzbekistan is a country in Central Asia, and one of the former Soviet republics. The building of the Cinema Palace in Tashkent, capital of Uzbekistan, is a striking example of modernist architecture, designed without any direct reference to folklore, and still perceived by the locals as a work of folk art, indirectly resembling traditions of Uzbek architecture, bringing the them to the dialogue with modernity. The monochromatic, humble materiality of the building along with its impressive monumentality responds to the "borderless" landscape of the Uzbek desert and harmonises with its tranquil beauty.



28. Panoramic cinema in Tashkent;  
architects - Vladimir Berezin, Sergo Sutyagin, Yuri Khaldeev, Dmitry Shuvaev, 1964

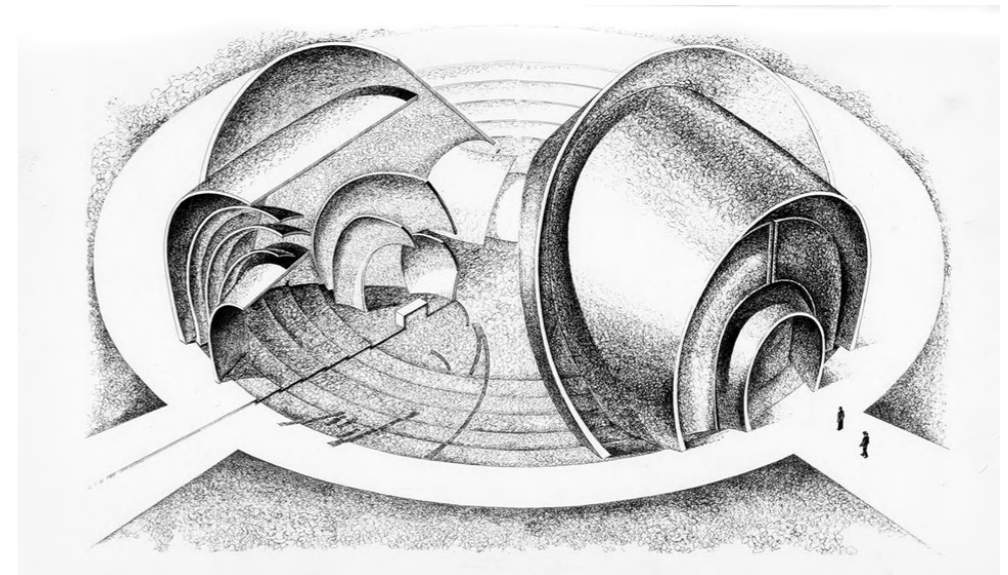


29. Panoramic cinema in Tashkent;  
architects - Vladimir Berezin, Sergo Sutyagin, Yuri Khaldeev, Dmitry Shuvaev, 1964

In Ukrainian SSR the first in the Soviet Union example of the memorial park in the complex with the building of the crematorium was created in 1968. In the second half of the 1960s, the local authorities initiated the creation of the Kiev crematorium. Young artists Rybachuk and Melnichenko proposed the concept of the crematorium architecture not as a functional building, but as a therapeutic environment that included an open columbarium park with clear scenography of movement, the architecture of which was aimed to be free from associations with the actual cremation process. The concept of the Park was based on folk burial traditions in Western Ukraine.



30. Crematorium in the Park of Memory on Baikov Hill in Kiev, Ukraine.



31. Sketch of the crematorium of the Park of Memory on Baikov Hill in Kiev.

VERNACULAR ARCHITECTURE 4.5

Folk or vernacular architecture<sup>[2]</sup> is a depersonalized architecture, the creation of which is more influenced by relatively natural factors (such as climate, availability of materials, the lifestyle of the ethnicity, etc.) than by taste preferences or fashion. The concept can be referred to any era and any culture and includes varieties of residential, ritual, and other constructions. Rural architecture usually plays the role of an archive or a caretaker of the traditions of vernacular architecture <sup>[2]</sup>.

Unlike professional architecture, the creativity of the vernacular architecture is not individual but rather collective, embodying the experience of generations <sup>[3]</sup>. Vernacular architecture in this paradigm can be translated as the *collective unconsciousness* embodied in the architectural structures.

In the book "Architecture without architects", architect, engineer and critic, Dr. Bernard Rudofsky, describes the phenomenon of vernacular architecture as follows:

*"...communal architecture- architecture produced not by specialists but by the spontaneous and continuing activity of a whole people with a common heritage, acting within a community of experience."*



32. An abandoned village

It would be hard to generalise the vernacular architecture of the Soviet Union due to the extreme cultural, ethnic and climatic diversity of the country. From Kazakh yurts to Russian traditional "izba" and later experimental, unprecedented rural architecture, various examples can last for pages. It is essential to say that vernacular architecture, despite its origin, is always a clear representation of the need (the function) and the location (through the materiality and the relation to the landscape). It is a very pure and direct architectural language, on a border of naivety and genius.



33. Alexandr frolov, Kazakh yurt in the Altai mountains.



34. A house on Pyatnitsky highway, Moscow, Russia.



The background layer of historical architecture that remained since Imperial Russia, was used as a trampoline for the radical changes in the early Soviet period: nothing should have resembled the latest past in the newly constructed world. But at the same time, the traditions of the past were often reflected in the new making. In order to oppose a phenomenon, you still have to use its mirrored meaning, so, sometimes unrecognizable, heritage leaves its trace in innovation. Radicalism that rejects traditionalism stubbornly and blindly can be called naive or incomplete. However, a radical approach that acknowledges that revolution is growing on the soil of stagnation, that novelty can be fertilised by tradition, in the given context can be called sincere.

Architectural layer of the Stalinist era followed the avant-garde period. Its intrusive and deceitful symbolism, that was picturing power and wealth while society was suffocating in poverty and post-war depression, can be an expressive example of insincerity. By going into a deliberate conflict with reality, the results of this architectural approach were confronted with reevaluation. Stalinist architecture out of the symbol of prosperity became a documented trace of tyranny. The imperial vocabulary that the Stalinist Empire style was exploiting to symbolise dignity, in fact only highlighted its immorality. So, rather pretentious initially, Stalinist architecture turned out to be a sincere picture of the socio-political disbalance of the time.

The following layer of the mass-produced architecture of Khrushchev period appeared as a response to the urgent needs and as a rejection of the prior approach. The conformism of the architectural language of the time was accompanied by radical negation of any form of symbolism and decorativism, reducing architectural design to bare functionalism. Cheap, fast, syndicated architecture that was imagined to be a temporary solution, seeded the country for decades to come. Sensitive and responsive to the necessities, this architectural approach was one-armed, limited with its rejection of the past.

As a humble spring blossom on the trees exhausted by the winter, late Soviet modernism brought back the forgotten hopes of avant-garde, the fearlessness in the face of pretense and bold symbolism, it was shameless to comply with the global trends and daring to express authenticity. This approach showed explicit creativity in the context of strict financial and bureaucratic limitations. The examples of modernist architecture can be compared with the facets of the stained glass window - diverse in their relation to reality but not distorting. Finalizing the Soviet era, the period of modernism managed to grasp the previous experience and embrace reality on many levels - to reckon with actuality, history and future, with nature and culture, with locus and universality. This ability to complement reality without deprecation or idealisation and a broad-minded character of the movement is what allows Sovmod to be associated with sincerity.

*"Though this be madness, yet there is method in't."*

*- William Shakespeare, Hamlet*

In Nicomachean Ethics, Aristotle used an ingenious and effective method to describe the concept of "virtues". One of them, which was already mentioned, was "truthfulness", located by the author in between two "vices" of "boastfulness" as an excess of a good quality of truthfulness and "self-deprecation" as its deficiency. This structure represents a positive concept as a balance between more "destructive" qualities of it. Accordingly, the current work will dare to define the virtue of sincerity as the balance of other components related to it.

Naivety can be described as sincerity in its purest, ultimate form; however, in many languages, including English, the word naivety (unlike sincerity) has a negative shade. While referring to innocence, at the same time, it also refers to a lack of knowledge, experience or understanding. Using the terminology of the current work, it can be named the unconscious side of sincerity.

The lack of knowledge or experience, nevertheless, not always is a negative feature. The medical phenomenon of the "beginner's mind" - an ability to diagnose patients according to the non-superficial, careful analysis of the whole spectrum of symptoms, before the clinician has developed his own strategies and efficiency patterns through the years of experience - statistically leads to better results. Not only in the medical sphere this phenomenon can be found. Many other professionals, including architects, tend to develop a certain pattern of work, which leads to stagnation and creative repetitiveness - an inward conformism. In this sense, naivety can play a role of a refreshing element that is able to balance out the monotony of crammed overconfidence.

The studied or made-up confidence doesn't seem an ultimate goodness as well and conceptually opposes sincerity. One of the linguistic antonyms of sincerity is the word pretense. Pretentiousness is an attempt to expose certain features, qualities of abilities that are not present in reality as well as, on the contrary, an attempt to conceal, to mask existing undesirable features. It has been mentioned before that the ability to pretend is also not necessarily a negative quality and can be helpful in situations when the new feature has to be developed. In other words, pretense can be used to balance out the lack of certain qualities or abilities as a first step for building them up.

Now, having two extremes of naivety and pretense in the observation, it is possible to assume that sincerity can be placed in between them, representing the golden mean between

them by including the features of them both in a balanced amount, so that these polarities stabilize each other in it. Naivety, in that case, can illustrate an excess of sincerity, while pretense - its lack. Both extreme naivety and extreme pretense manifest themselves somewhat unconsciously since, in their negative connotations, each phenomenon is the product of a certain unawareness or unconscious denial of one of the extremes. In other words, while one of the polar features is being oppressed due to unawareness of its possible positive impact, it is being oppressed *unconsciously* that comes with the denial of one of the aspects. Sincerity, on the other hand, in this perspective, would belong to the conscious realm, as it is formed out of the acceptance of both polarities, achievable through awareness of their positive and negative manifestations.

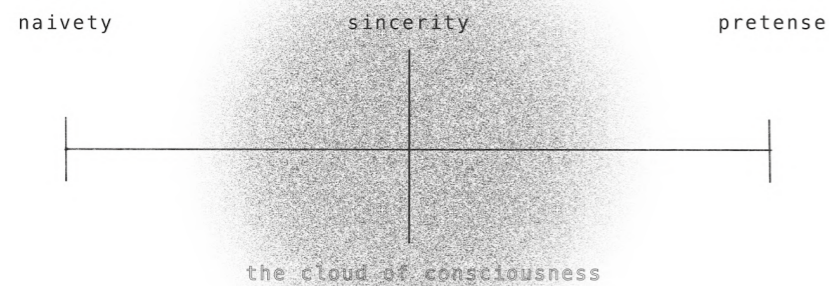


Fig.1

Speaking of the conscious realm, it is logical to assume that its sphere of influence has borders. In this regard, the borderline concepts also can be defined: the transition forms between naivety and sincerity and between sincerity and pretence. Previously overviewed concepts of radicalism and conformism were described as the reflections of the same act - the loss of the connection with one's self, the lack of sincerity. If conformism is an attempt to find meaning *outside of "self"*, by becoming a part of "the outside", radicalism is an attempt to find meaning *within oneself*, in opposition to "the outside".

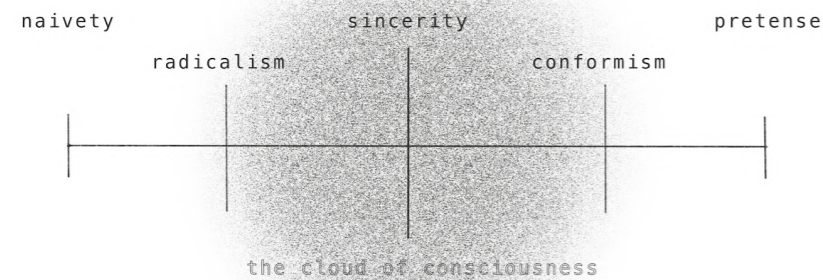


Fig.2

The difference between these two intermediate concepts is in the direction of their focus. Radicalism rejects the pre-defined organisation of the outer world (cultures, systems, norms) while grounding in inwardness as a source of novelty. Conformism rejects the inner orientiers in favor of authority of the outer world (norms, social structures, etc.). This explanation leads to the definition of the inward and outward realms themselves: both naivety and radicalism are characterised by the selective reliance on the inside content of the personality (closer to the idea of the "Shadow", further from the "Self"), while pretense and conformism, on the contrary, are inherent in the outside focal points (closer to the idea of "Persona", further from the "Self").

In order to conceptually project the architectural practice on the current theoretical construction, the previously overviewed spectrum of architectural tendencies will be used. The observed layers of architectural medium of USSR in juxtaposition to the above defined theory can create the following pattern of correspondence:

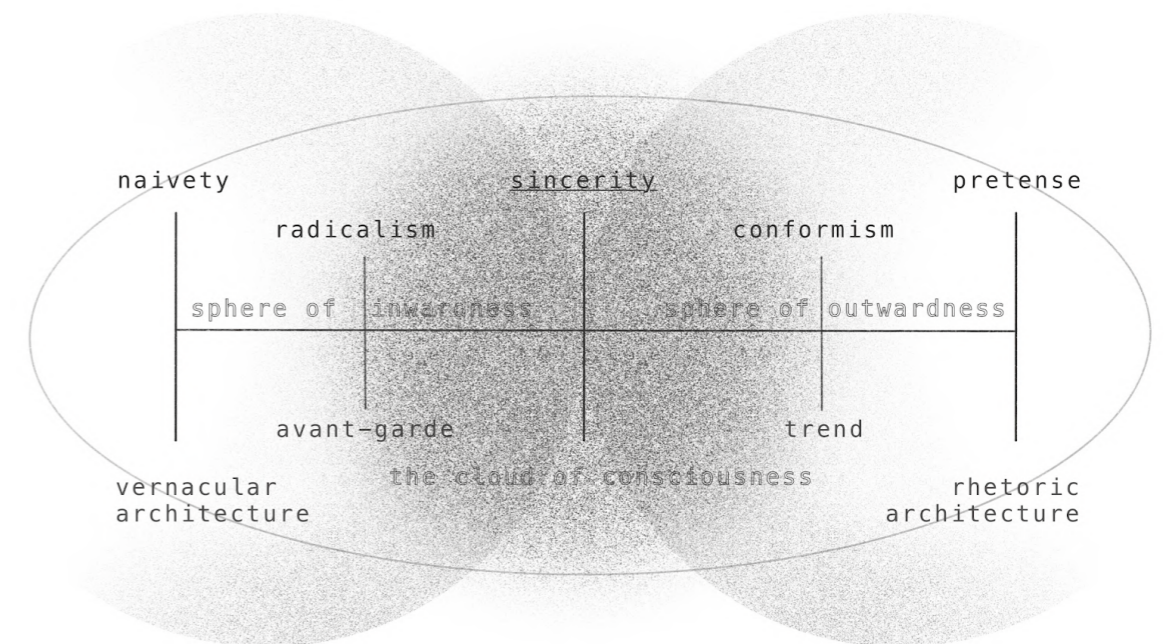


Fig.3

Vernacular architecture, which was previously compared with the concept of collective unconsciousness, can represent the idea of naivety in architectural practice. While fully and directly reflecting the need behind its creation along with the clear representation of the qualities of the location and the cultural background of its creators, it's not generally characterized by the ability to be representative or symbolic in the way that, for instance, purely rhetoric architecture can be described.

An illustrative example of purely representational (*pretentious* in the current discourse) architecture that is aimed to create a specific impression, not directly inherent in the environment or society that it is created for or within, is the architecture of the Stalinist Empire movement, which perfectly served the purpose to symbolize the ambitions of the state and barely was able to fit the reality and reflect the needs of the time.

The radical architecture of Soviet avant-garde, which appeared as a gesture of the denial of current reality, as a part of the artistic riot of the time, was also sometimes struggling to fit into the reality. Instead, with its complete nonconformity, it became a great source of inspiration for the decades ahead. The radicalism of avant-gardism in this sense can be called a driving force, fuel for progress.

But along with the booster, there must be a ballast. Thoughtless retranslation of the existing example is a rather negative form of conformism. The mass-produced architecture of the 1960s played for quantity instead of quality, and in this regard, it well served its purpose. But, in the absence of an artistic approach in its creation, it was placeless, faceless, inauthentic in its absolute form. Conformity, repetitiveness, inauthenticity can be found among the constructivist, modernist, and in any other movements as well, since pure novelty is rare (and is supposed to be), it is fresh and loud at the very start - as the first sparkles of nascent flame - and the further momentum is gained by the wave of conformity, that creates a trend out of the innovation. By rethinking, reinventing, modifying, correcting the pioneer's works, conformists shape the base of the movement, promote it and root it in reality. As the illustration of such a productive type of conformity, some examples of constructivist and modernist movements can serve. The works of architecture, which were having the same general concept in their basis, were affected by the same technical and political requirements but were still able to represent the authentic qualities, were linked to the history and materiality of the place and to the mentality of the users, became time-honoured.

And, finally, the core of the structure, the *golden mean*, the architecture of sincerity has to be defined in this consideration. Boldly enough, it can be described as a multi componential essence that includes all the described features of the spectrum, with all their negative and positive, creative and destructive characteristics, with all the ability to inspire progress and lead to stagnation. Any feature of the spectrum balances out the opposing one, and thus, only in its absolute complexity, sincerity as a reflection of the realistic human nature and truthful image of reality, the being itself, can be expressed.

The above scheme is a playful illustration of the possible interpretations of sincerity and related concepts. It is not meant to be a statement or a discovery, but rather an initial invitation for further consideration. As an open, flexible construction, the linear scheme can be also reimagined as a three dimensional scheme or gain a more detailed and complexity, as well as rearranged or deconstructed.

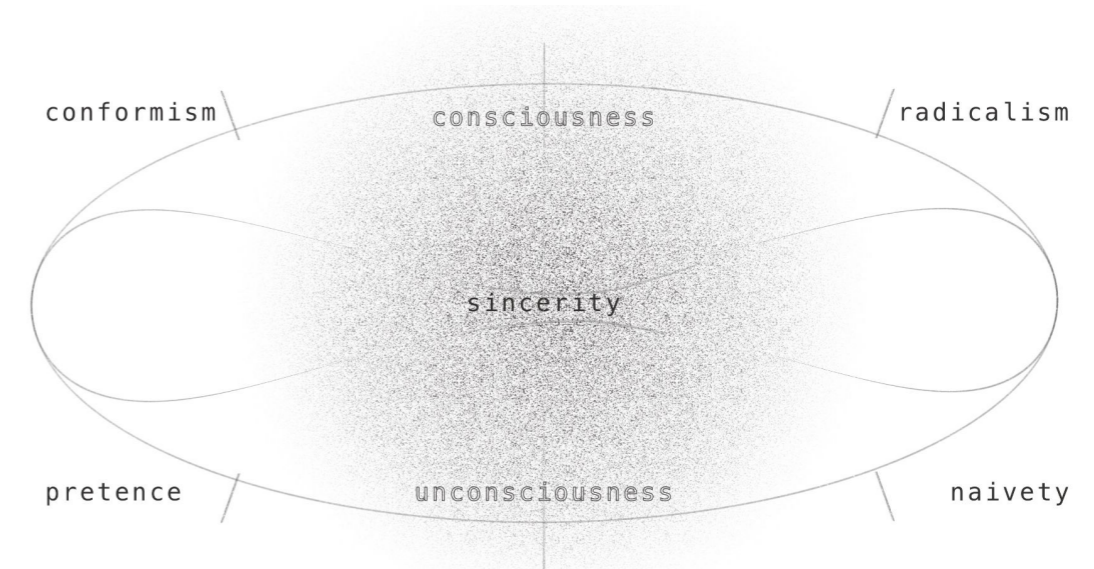
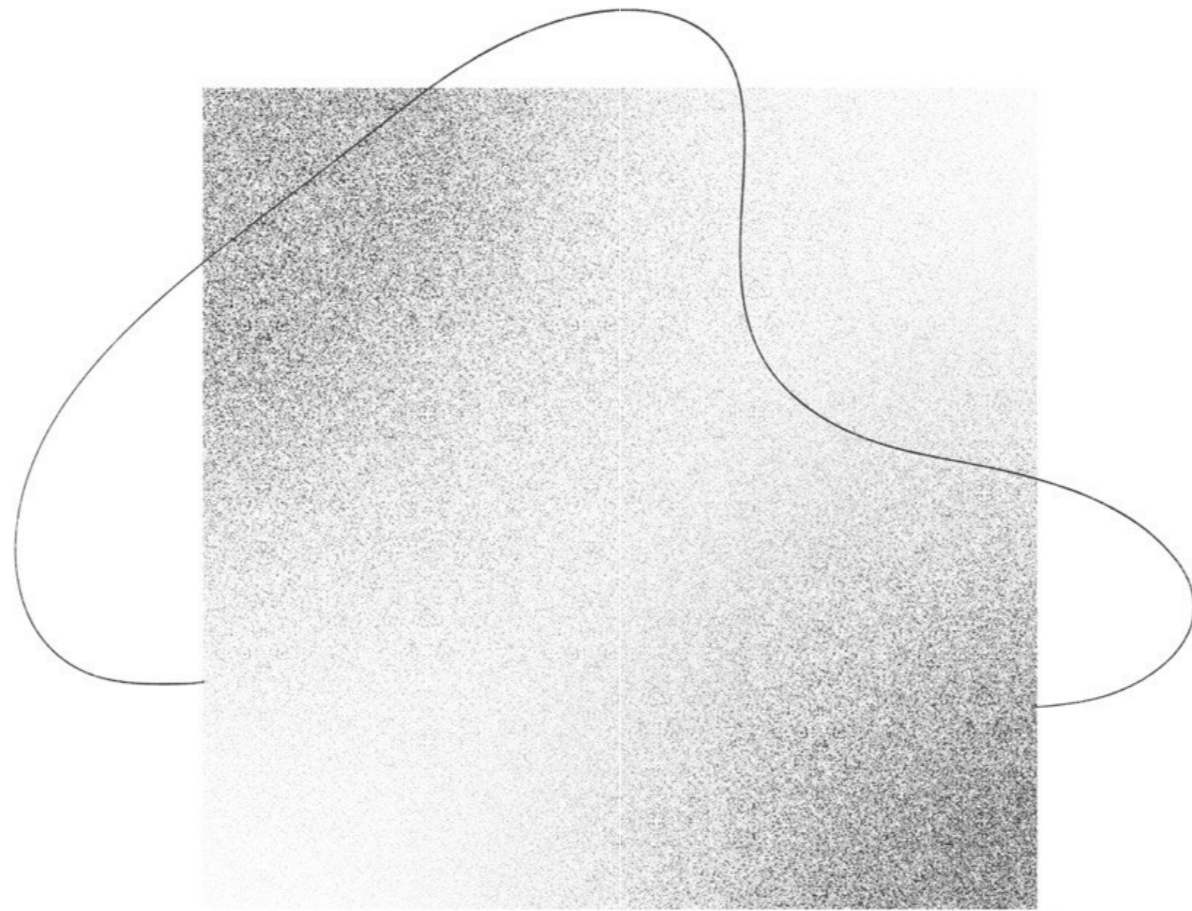


Fig.4



## 5.0 EXPERIENCING SINCERITY.

Self-reflection and individuation require solitude and privacy. They are the tools for learning and mastering sincerity, but, as was defined previously, sincerity can not be expressed in complete solitude. Sincerity, as a link between self-honesty and honesty with the world, ought to be found in the intersection of privacy and publicity.

There are many examples of typological locations and environments that can combine both qualities of the private and public environment. As a rule, these are places that allow and even encourage us to "be ourselves", be unpretentious, vulnerable, open and introspective at the same time. Simultaneously, this encouragement should not be individualised but given to "humanity as a whole", depersonalised in order to inhibit the public qualities. Certain kinds of ritualistic constructions provide this offer. Christian churches, Buddhist temples, Arabic mosques - most of such buildings are made to create the environment for shared vulnerability, introspection and meditation. Cemeteries, hospitals, hospices, along with the religious buildings, create the environment for intense, conscious self~ and world-acceptance in the face of something absolute, ungraspable and utterly unifying - the nothingness.

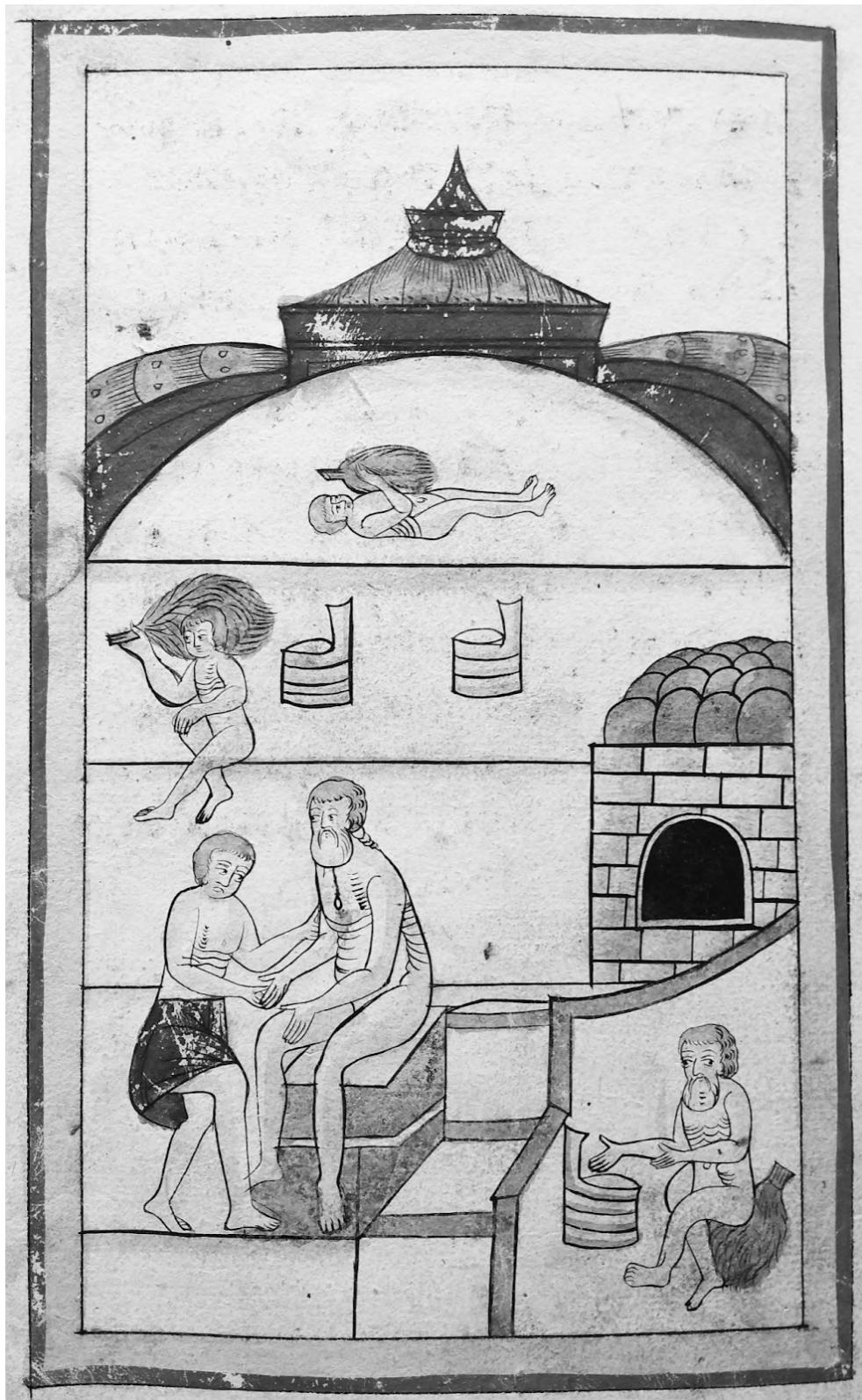
But there's a certain typology of places that this discourse is going to put the emphasis on. The places that are deprived of any purposefully inbuilt meaning and are the universal product of human beings, that strongly link human's and the world's nature, and at the same time define humanity as a unique entity that brings their environment into an order according to their routines. Bathrooms are the spaces of sincerity in their most simple form, which always combine the pure need, the meditative environment, the time and space for daily introspection, unmasking, ego-destruction, connection with the pure nature of the world and us as humans. The element of publicity is secretly inherent even in the private bathing procedure through the clear understanding of its universal purpose. And, of course, public bathing as a combination of a private routine with the public experience - can be named an experience of sincerity. Water-related rituals of different kinds are also a part of many religious practices and cultural symbolism. But aside from it, the practice of using the bathrooms in all its simplicity is the most commonly shared activity that unites us both with the Others and our environmental habitat.



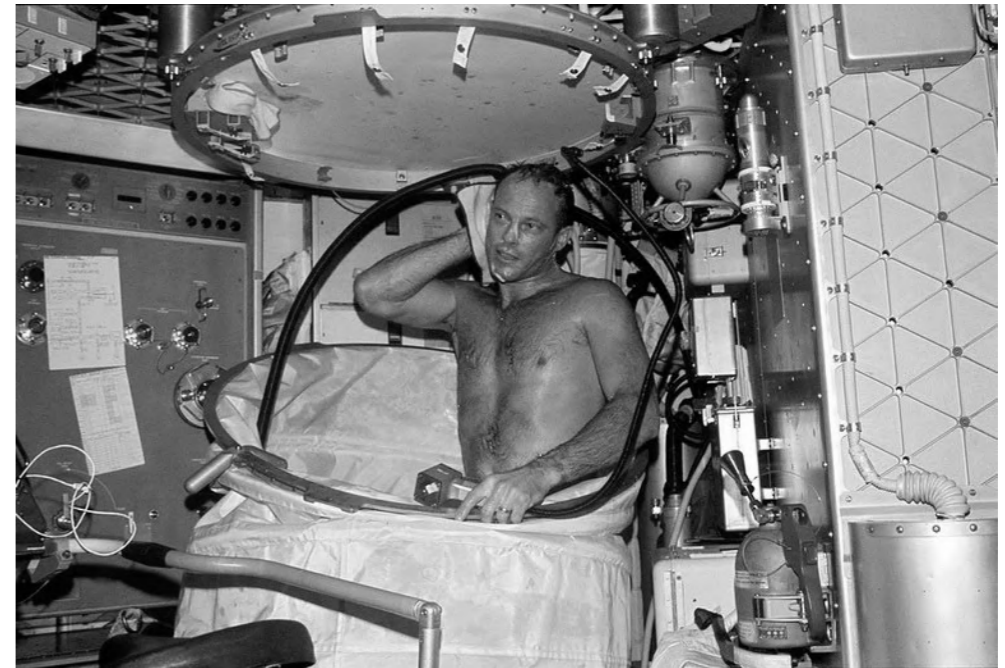
35. *Banya in a Karel'ian village. Kondopoga region. Russia.*

Throughout history, the traditional Russian steam bath - *Banya*, has been one of the most important places of the household, a place of warmth where one can steam off their body and unburden their mind. The phenomenon of *Banya* is interesting in its combination of the rituals of everyday hygiene and at the same time its involvement in festive rituals of life cycles: historically, Russian people went to the bathhouse before the wedding, used it to conceive a child, gave birth, and washed dead men there before burial. The key moments of human existence passed through this place. The bathhouse was a transitional space in the life of every person, and at the same time, stayed a utilitarian washroom.

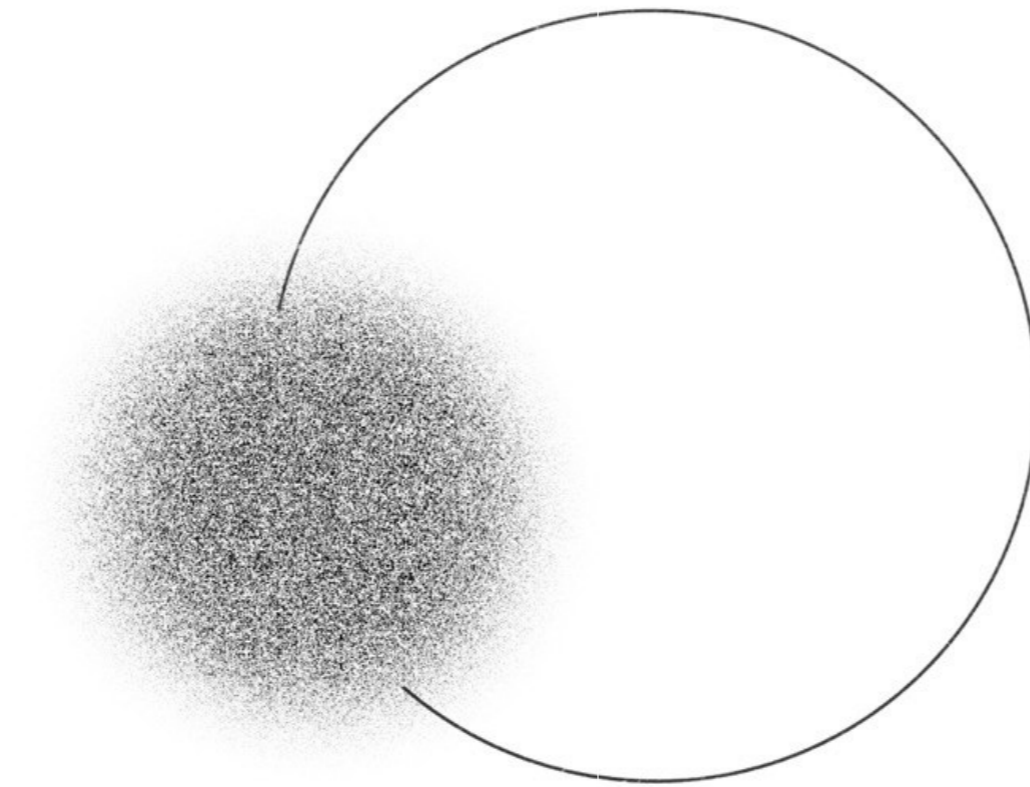
Before the appearance of the Christian church in Russia in 988, the society was pagan. The paganism of ancient Russia did not imply any specific temple architecture, and a lot of ritualistic symbolism was endowed into the *Banya*. This kind of bathhouse combined powerful and meaningful natural forces, tamed under a practical service but still respected: water, fire and steam. The so-called "black banya" - is the oldest tradition of steaming-out the enclosed wooden construction of the bathhouse from the inside on temperatures above 100 degrees, which disinfected the space before usage. The environment of *banya* was always mysterious and tranquil: twilight, opaqueness of the steam, burned wood, low oxygen, high humidity, temperature contrast of steam and ice cold water that is used for showering after - a combination of sensual experiences that made the process of bathing a symbolic ritual. The other rituals that used to take place in the bathhouse had migrated to the church when Russia got Christianized: the bathhouse before the wedding, the bathhouse before childbirth, and the washing of the body in the bathhouse before burial. However, to some extent, the traditional Russian public bathhouse can still be considered a semblance of a temple - a place of gathering, of meditation, of shared privacy, of unification with nature, the others and the Self.



36. Banya. XVIII century. Fresque. Unknown author.



37. The bath construction (banya) on the international space station, in use of Skylab Astronaut Jack R Lousma.



## 6.0 CONCLUSION.

The foregoing research "*Spaces of sincerity. Exploring The Concept of Sincerity in the overview of Soviet Architecture.*" is combined out of three major components. First part is an overview and analysis of the phenomenon of sincerity within the socio-cultural frame. This part includes etymological overview, investigation of the discourse of sincerity in philosophy of existentialism, and a review of psychoanalytical approach to sincerity. Second part is a compilation of different architectural approaches followed through the social reorganisation of Russia during the time of the existence of Soviet Union. The historical slice of this timeframe is applied as a lens helping to analyse the correlation between the social, political, economical, cultural and architectural layers and outline the dynamic of their general changeover. Finally, the third part of the research is a playful illustration of the interrelations that can be found between all the reviewed phenomena and an attempt to suggest the possible conceptual links between the broader meaning of sincerity and architecture.

Through the current research, a more detailed concept of sincerity reveals its outline. Two main elements are helpful in this regard: comparison of sincerity with the idea of honesty, and a deeper understanding of the concept of insincerity. The difference between sincerity and honesty (as an ability to tell the truth) lies in the level of awareness behind these actions. Honesty along with dishonesty are the qualities that manifest themselves in a more conscious state: expressing or hiding "the truth" that one is already aware of is more of a conscious decision than a personal quality. But it is not possible to be fully conscious of the level of our insincerity, in other words, it is paradoxical to be aware of the degree to which we are dishonest to ourselves. Insincerity is tightly linked with the issue of self-deception. By deceiving ourselves, we oppress our actual qualities, which generates unawareness of our own capabilities, both creative and destructive. The unawareness, however, doesn't make the presence of the oppressed qualities less real, and doesn't stop them from revealing themselves spontaneously. When the oppressed qualities come to action, we tend to identify them with the product of an external influence that puts our ego in the safe, guiltless position of a victim. Such ambiguity splits the personality in parts: the dissociation between mental self-portrait and real actions or feelings becomes unbearable in the face of self blame (that comes from the unacceptance of one's actuality which becomes a bridge to insincerity and closes the loop of this description).

This split of the personality, caused by the unmatching image of the self with its real nature, is a pivotal phenomenon in the discourse of sincerity. It gives a stronger image to the etymological meanings of the word *sincerity* referring to the concepts of wholeness, completeness, integrity, which can be followed in many languages. This allows us to associate sincerity with wholeness and insincerity - with disintegration.

In Dostoevsky's novel "Crime and punishment", the main character's last name, Raskolnikov, has been chosen for a reason. Russian word *раскол* [*raskól*] means "split", "schism", "division", which refers to the above phenomenon. This split not only misleads the main character in his deeds, it also becomes a ground for the misconception of the entire world structure, morality, and the being. This misconception collapses along with the ability of Raskolnikov to face, explore and accept the presence of his "shadow", the neglected content of his mind. Only by exploring the most unwanted aspects of his own nature, he gets a chance to become complete - to be sincere and act out his life path sincerely.

In "Crime and punishment", the author lets us, readers, know that Raskolnikov has faced and explored his hidden nature. This part already requires courage and mental strength, because in doing so, an individual does not simply go on an educational journey through his mind. He undergoes a life changing process, painful, terrifying and unstoppable. Author leaves readers with the understanding that it might take years, decades or the whole lifetime to complete this path. What might take Raskolnikov so long is a process of discovering and learning the new ways to live with a new self in a completely "new" world that emerged on the ruins of old beliefs. The world that actually hasn't changed for a single ounce, representing an ultimate truth, generously and patiently waiting to be discovered by the curious and fearless ones who dare to.

The childish trembling curiosity of lifting up a stone in order to reveal the unexplored world of the creatures living underneath - is a willful practice of facing the unknown that builds up bravery. This practice helps to keep one's realm of awareness constantly expanding, despite the accompanying discomfort. If such curiosity is being aimed inwards, it would cause constant reevaluation of one's self-image, on a bigger and smaller scale. The personality as a flexible substance would encounter multiple changes. The changes that do not simply alternate, but bring it closer to actuality, to the inner self.

The architectural intervention is always an interaction with a pre existent part of the world. Architecture interacts with reality in order to add, subtract, define, recreate, reshape or change it in any other possible way. So, in which way can architecture be sincere? Does it have a capacity to create changes that bring reality closer to its completeness? Changes that do not mask the unwanted qualities of the world, but embrace them. Changes that are delicate and respectful enough to not conceal, deceive and neglect the existence. Then what is an insincere intervention? What if it goes into conflict with reality? How does the interpretation of such conflict change in relation to its conscious and unconscious nature? When radicalism turns into conformism or pretense becomes naivety? And if sincerity embraces the entire complexity of life, would that mean that it is in itself naive, radical, conforming and pretentious at the same time?



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