

THE DEVELOPMENT TRENDS OF CHURCH ARCHITECTURE IN RUSSIA

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ABSTRACT

In the article internal factors of development of church architecture of Russia which allow to systematize historical processes, in particular, creative thought of architects are considered. The study of specific monuments in the context of historical paradigms, promotes understanding of the place of the Russian architectural heritage in the European cultural space. An important result of the study is the identification of the sacred significance of architectural forms in the representations of modern society.

This applies both to the Western European science of art and architecture, and to the Russian architectural theory until the beginning of the 21st century. Symbolic images of church architecture, analyzed in the article, allow us to trace the formation of the traditional architectural heritage within the framework of European civilization.

This article in the future can help in studying the newest archaeological research that will be conducted in the 21st century, which will allow us to comprehend the vast scope of the historical science of church art.

Keywords: Church, architecture, state. priest, confession.

I. INTRODUCTION

Since the late 80-ies of the XX century, the process of revival of the Russian Orthodox Church began. One of its manifestations is the gradual return of buildings belonging to the Church in the past. As a result, extensive restoration work was carried out in the churches. The number of dioceses increased rapidly. To date, a large number of church buildings have been built, the appearance of which reflects the architectural

idea of the Orthodox Church, without going beyond the canonical requirements.

At present, the actual aspect of historical science is the study and evaluation of the architecture of modern Orthodox churches and those complex processes that have occurred in architectural practice for centuries. These processes are relevant and necessary from the point of view of harmonizing the traditions of the Russian Orthodox Church and modern design methods. After almost seventy years of interruption, the architects again face the problems of the correlation of traditions and innovations in the field of architecture.

In the 20th century, in the construction of churches, architects sought to bring the Christian religion closer to the social and spiritual needs of modern life. This manifested itself in attempts to make the church not only a place of worship, but also a social center. Many churches included, apart from the church itself, a complex of premises for the needs of the parish. In the architecture of churches, these new functional requirements are reflected in the use of new building materials and structures in a quest for greater simplicity, expressed in particular in the large smooth surfaces of the temple walls, as well as in new spatial planning solutions. Catholicism and Protestantism proved to be quite open and receptive to new trends emerging in architecture. As a result, new trends merged with traditional historical motifs of early Christian, Gothic or Romanesque architecture. In connection with these facts, the topic of the article acquires a special urgency.

II. METHODOLOGY

The article uses comprehensive research methods that include a comprehensive analysis of the temples in question: a full-scale survey, a study of literary sources, recording conversations with architects and scientists, as well as art criticism of the churches in question. One of the hypotheses put forward is the idea that innovations in contemporary church architecture are expressed not only in constructive, technical and compositional innovations, but also in the artistic interpretation of traditional historical motifs and a new composition of traditional elements.

These trends developed in the late XX - early XXI century. They defined the problem of the correlation of traditions and innovations in the Church, which makes it expedient to consider a whole series of tasks in Russian architecture in the 20th century, that is, a period in the history of Russian temple architecture, when the problem of identifying traditions and innovations was one of the most urgent.

In view of the fact that this problem was closely related to the nature of voluminous spatial decisions of buildings, its study naturally requires in-depth methodological analysis, as well as determining the typology of the structure of the temple and the development of the typological coordinate of the system.

III. RESULTS

The article presents the results on the quality of designing church buildings of the late XX - early XXI century. This is due to the monumental painting of churches, iconography and sculpture. Monumental and decorative painting of new churches is characterized by different styles. Artists try to create their own works in the traditions of Byzantine art of Ancient Rus. The appeal to the traditions of religious painting of one or another time depends, as a rule, on the style in which church architecture and local pictorial traditions are built. The variety of styles shows the features of time, which can be characterized as a transitional stage, in which the historical traditions of the past are mastered. The main feature of the new period, which was the basis of eclecticism (a new style in construction), was the correspondence of the functional purpose of the structure and its stylistic decision. In the temple architecture many prototypes of the historical style were expanded.

But if in the stylistic plan the architecture of buildings has turned into the past, new rational ideas have found their application in constructive decisions of churches. Thus, in the temples of the modern period, especially at a later stage, the combined reinforced concrete structure was "clothed" in the traditional segments of church construction. There was a development of artistic search, reflecting the design of churches and the birth of the "neo-Russian style", which implied the approach of architectural projects not only to the heritage of the Novgorod-Pskov and Vladimir-Suzdal architecture, but also to different versions of the ratio of retrospective and innovative trends. In the modern period, a wide range of plans for the volume of temples is created (a three-part plan, a plan in the form of a square and a cross, a tricontium, an octagon, cross-domed churches). All these projects have become the determining factors in architectural practice. Innovative trends were expressed in new compositional ratios of traditional elements, developed by architects. In the 1830s and 1870s, church buildings dominated with the completion of five onion domes. "Neo-Russian style" with an orientation to the Novgorod-Pskov and Vladimir-Suzdal architecture was different from the traditional five-domed architecture. At this stage, single-headed churches predominated. Pentagonal churches in the "Byzantine style" in quantitative terms were inferior to single-headed endings (especially at the initial stage of development of the "neostyle").

The five-headed composition, in which the side chapters are located along the branches of the spatial cross, was used mainly in temples of the Byzantine style. The five-domed type, in which the central facade is surrounded by four capes, is represented by a group of buildings built in the last third of the XIX - beginning of the XX century. Five-domed temples, in which the central dome on the drum is surrounded by four small domes, were used in the churches of the "Russian style" erected in the late XIX - early XX century. Rare in the construction were buildings in the style of three domes, located along the axis of the North-South. Twenty years - the time of building churches after a seventy-year hiatus, the stylistic signs have not yet acquired sufficient stability.

However, a large number of newly built churches throughout Russia make it possible to identify certain trends in stylistic decisions of church buildings at the turn of the 20th century. This thesis allows us to assert that in modern church architecture there is an appeal to the traditions of different periods of architecture development. Thus, the stylistic analysis of the new Russian churches predetermined the following style trends: modern classicism, "second Russian-Byzantine style", "second Russian style", "second Byzantine style", "second neo", "Asian style", second neo-baroque, "Repaired neo-style".

Various solutions to the problem of the correlation of traditions and innovations in church architecture are illustrated by the experience of foreign architects of the 20th century.

IV. DISCUSSION

This article assumes the study and analysis of scientific and popular science publications, which highlight the issues of contemporary architecture of church art at the turn of the 20th and 21st centuries. Studies of the architecture of the periods of eclecticism and modernity, to some extent, were made by scientists such as EA. Borisova TP, Kazhdan EI Kirichenko V.G. Lisovsky, T.A. Slavina, B.M. Kirikov M.V. Nashchokina.

In 1971, the book "Russian architecture of the late XIX and early XX century" was published. Borisov and Kozhdana, in which the authors gave a description of the Russian architecture of Art Nouveau. They traced the development of church architecture in its aesthetic aspect. Great attention to the study of the evolution of the style of Russian architecture of the periods of eclecticism and modernity is given in the research work of E. Kirichenko. In 1978 the monograph "Russian architecture of 1830 - 1910 years" was published, in which the author, examining the development trends of Russian architecture of the designated period, describes in detail the stylistic and artistic features of the temple architecture. In the book "Russian style" E.I. Kirichenko explores not only the architecture of the era of eclecticism and modernity, but also draws attention to other forms of art. A historical overview of the evolution of the style of Russian temple architecture of the second third of the XIX - early XX century contains a work of a generalizing nature, such as "A Thousand Years of Russian Architecture: the Development of Traditions." Historian Tatiana Slavina made a great contribution to the study of temple architecture in the second third of the XIX and early XX centuries. She carefully studied and analyzed the work of one of the largest architects of eclecticism, KA Ton. Tatyana Slavina's monograph "Researchers of Russian Architecture: Russian Historical and Architectural Science of the 18th and Early 20th Centuries" shows the development of research activity in Russia. The problem of using the traditions of the past in solving architectural problems is given in Ikonnikov's monograph "Historicism in Architecture". The author considers the development of church architecture from the Renaissance to the end of the 20th century.

Historism is treated as an orientation of creative thinking, nourished by historical consciousness. The researcher shows how the systems of forms associated with the images of history are used to create new formal languages that serve as an expression of the content characteristic of their era. In the book "National Style" in the architecture of Russia VG. Lisovsky investigated the formation and development of stylistic directions of the "national style" that existed during the periods of eclecticism and modernity, analyzed their expression in the practice of temple architecture.

Information on the decoration of the interior of the Assumption of the Blessed Virgin Mary in Malaya Okhta in St. Petersburg contains an article by Kolobova "High iconostasis of the blockade of the church in St. Petersburg".

Thus, the discussion of modern temple architecture and religious painting is mainly represented by brochures, catalogs and articles in periodicals. There are several scientific works on this topic, which is natural, since this is only the initial stage of studying the historical church art of the late XX - early XXI century.

V. CONCLUSION

In this article, we tried to highlight the prevalence of the innovative component in the design of a particular church, which is expressed in a more or less consistent display of the architecture of the temple, as well as in the technical features of new materials and structures used.

A typological analysis of the temple architecture of the turn of the 20th - 21st centuries has shown that at present architects use a wide range of volumetric planning compositions that have been developed by architectural practice over the centuries. In modern church construction, architects use a variety of traditional three-dimensional plans: a three-part plan, a plan in the form of a square and a cross, tetrakonchuk, trikonch, octagon, a round plan, cruciform temples, a basilic type of structure, an elongated composition along the east-west axis, and north-south, quad-wing, asymmetrical planning solution, column type.

This is due not only to the conservatism of customers, but also to the traditional views of architects. Of course, continuity is required in this area of architecture. However, this does not exclude updating. On the contrary, interaction with innovation serves as a basis for further activities.

The main source of innovation is a new project, which is born in modern construction technologies and reflects the creative search of designers who want to respond to the peculiarities of the socio-cultural renaissance of our days.

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