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ABOUT SOME ARCHITECTURAL STYLISTIC FEATURES OF THE ARMENIAN GENOCIDE MEMORIALS

The monuments dedicated to 1915 Great Massacre have generated new trend in modern Armenian architecture and a new attitude in World memorial tradition. However, without their study modern and contemporary civilization could have remained incomplete. Despite their importance, 1915 Armenian genocide monuments has not been studied methodically. There are a good systematization by ANI Institute¹, as well as multiple albums and brief articles². The main problem of the present study is comparative analysis of the indicated memorials in world parallels.

The tradition of memorial architecture theoretically has three concepts. The first is the creation of a thematic composition by means of plane, volume, or structure. The second is an environmental interpretation of events consisting of many layouts. The third is a historical marker (creation of a site museum) on the place of the events. Actually the scope of world memorial architecture can distinguish three development phases including the historical, modern and contemporary periods to be discussed below.

The Historical Time Line of Ancient, Medieval and New Period of the World Art (Table. 1) have their memorial architecture instances beginning from megalithic monuments of menhirs, dolmens and cromleches. Next to them are the Egyptian pyramids, Mesopotamian ziggurats, the memorial treasury of Atreus. Many wonders of Ancient Greece, Ancient Rome and Hellenistic period, such as the Choragic Monument of Lysicrates, Mausoleum of Hadrian, the Great Altar of

¹ ANI (Armenian National Institute) site, dedicated to the study, research, affirmation of the Armenian Genocide, Armenian Genocide Memorials, Copyright 1998–2014.

² “Stone Built Memories of Heroic Fights”, “Town-Planning and “History and Theory” main problems in Architecture” collection of Articles by Academician Varazdat Haroutunyan, Erevan, 2004, pp. 672–667 (in Armenian). See also: A Short Bibliography of Publications by the Armenian Genocide Museum-Institute of National Academy of Sciences. See more at: <http://www.genocide.museum.am/eng/publications.php#sthash.LihSX6lG.dpuf..>

Zeus etc. Mentioned and other memorials from Medieval times are creative achievements in behalf of Early Medieval Martyriums, High Medieval multistory memorial of Noravank monastery in Armenia, the miraculous space of Taj-Mahal etc. Very great are the wonderful Sacristies of Renaissance and Baroque, the utopic grandeur in behalf of Newton's memorial or Cenotaph of the elimination period, as well as the majestic atmospheres created in Neo-Classical monuments of Walhalla, the temples of Pantheon and Invalid in Paris etc. All mentioned monuments really created a vigorous foundation for the modern memorial architecture.

The memorials of Modern and Contemporary Architecture (Table 2), find their expression in the face of WWI and WWII, as well as other events of Modern History. The subject of WWI memorials among many tragedies included Armenian Genocide of 1915, too. WWII memorial monuments evidenced the Soviet reality, the Holocaust, many other massacres of 20th century³. Special indication have the Soviet architectural ensembles, such as the "Victory" memorial-museum in Erevan (architect Raphael Israelyan, 1950), Khatin memorial in Belorussia (group of authors, sculptor S. Selikhanov), Salispilsensemble in Riga (group of authors, 1967), Mamaev Kurgan complex of Volgograd (architect and sculptor Evgeni Vouchedich 1959–1967), Azatan memorial nearby Gyumri (architect Hakob Jivanyan 1981) and many others. The modern memorial architecture proceeded according to the 20th-century styles and developed from modernism into postmodern, deconstructivism and ecological trends of sustainable architecture in the contemporary era. This is evident on the example of numerous monuments, the most notable of them being the followings: the minimalistic style of Jefferson National Expansion Memorial, St. Louis, Missouri (architect Eero Saarinen, 1947–1968), the new reinforced concrete aesthetic trend of Latin America memorial at San Paolo (architect Oscar Nimeyer, 1989), the neo-expressionism style of Holocaust memorial-museum in Berlin (architect Daniel Libeskind, 2001) and others. The sustainable philosophy is very characteristic to deconstructivism trend works, such as: Vietnam Veterans Memorial in Washington D.C. and its memorial wall (architect Maya Lin, 2007), the gorge-like Pentagon memorial at Arlington, Virginia (by KBAS Studio, 2008), The new World Trade Center complex in New York which contributed by many famous architects and studios, in the complex special notice due to the pools of grief (architect Michael Arad, 2011), with the names of victims carved on the perimeter piers. Other notable modern examples are the Japanese Immigration Memorial (by Gustavo Penna and

³ See The list of massacres in Wikipedia the free Encyclopedia.

Associates, 2011), located in the landscape as fractures “Memory Wound” complex of Norway massacre (architect Jonas Dahlberg, 2012) etc.

The case study of the focused 1915 Armenian Genocide memorials is preferably presented in three following group of monuments.

A. 1915 Genocide Memorials created by architect Raphael Israelyan (Table 3).

The memorial trend has dominant indication in works by R. Israelyan. Without any doubt he is one of main masters of 20th century vernacular architecture, actually below presented memorials of R. Israelyan in the traditional trend of Armenian Architecture.

- **“Khachkar⁴ – memorial dedicated to the victims of 1915 Great Massacre” at the HolySee of Ejmiadzin” (Built in 1965).** The monument is a composition of traditional Khachkars and a separate Stella of the iron ladle symbolizing the Berlin Congress related to the Armenian Cause⁵. The khachkar is resolved as a combination of many minor crosses based on a three-stepped pedestal. The composition has dissymmetric order toward a central axis. The datum is an eagle relief as a symbol of the holy heroic struggle. The hierarchy is in behalf of the khachkars generally and an inscription below which explains the relevant event. All other compositional features and regularities of the composition are in contrast toward the surrounding components of the Great Courtyard of the Holy See.
- **The “Renaissance” Monument of 1918 Battle Near a Small City of Aparan in Ashatarak District (built 1979).** The placement is a high plateau looking at the highway passing nearby the city. The layout is a square-like space having the monument at the South side. The layout is an Organic architecture concept related to the surrounding landscape. The silhouette of the monument echoes the outline of the mountain nearby. However, the monument recalls the national round dance arrangement around the mentioned square. All composition is concentrated around 3 apses, each dedicated to an historical event of Armenian history. From East to West are successive commemorations of the 1915 Armenian Genocide, the Aparan Heroic Fight of 1918 and the victims of WWII. The composition is very becoming by its heroic scale, dynamics of in forms, colorful masonry. The back elevation is an actively articulated vertical accent creating expressive chiaroscuro.

⁴ Khachkar is a minor form type of medieval Armenian architecture which is a Cross-carved Stone.

⁵ More detailed see: Catholicos Mkrtych Khrimian, The Iron Ladle, <http://thearmenite.com/category/newsdesk/nation/>.

The monument is within a national traditional image of medieval Armenian Architecture.

Very attractive are the monuments created by national communities in Armenia. They all commemorate the abandoned lands of Western Armenia.

Among the monuments very typical are Nor-Hajen and Musa-Ler ensembles. The indicated monuments have the same morphological concept with the above-described monuments. In content they include community memorial museums and other community meeting rooms within the complex.

- **The memorial at Nor-Hajen Neighborhood in Kotayk District (built in 1967–1974).** Is a nostalgic return to the abandoned homeland and conceived as a castle with the palace and a sword-like tower. All the details are traditionally built in red stone. The style reminds of expressionism.
- **The Memorial-Museums at Musa-Ler Village on the Yerevan-Ejmiadzin Highway (built 1976).** Created as a stronghold in the shape of an eagle. The composition is symmetric, enclosing an archway at the entrance, which is open to nature.
- **The Sardarapat Ethnographic Museum Complex Dedicated to the Heroic Battle of 1918, in Armavir district (built in 1968–1978).** The ensemble is one of the outstanding memorials in Modern Architecture. The site is a gorge-like spot at the foot of the Holy Mount of Ararat. The area is a long piece of land extending from West to East which symmetrically starts from an entrance, followed by a long alley ending with the ethnographic museum. The described order successively symbolizes: the rebellion, the heroic battle, the triumph, the celebration and the cultural flourishing, which followed. The concept figuratively is in an ancient Oriental motif having the following content:

1) The entrance of the complex is a solemn series of steps, at the end flanked by huge winged oxen made of red tufa. Next to the oxen stands the memorial at the back of a square. The memorial recalls the Early Medieval tradition of Armenian memorials, consisting of a stepped pedestal and an arched commemoration structure. The latter stands as a 26-meter-high tower having 12 bells located in a 2-tiered trellis structure of 6 arches.

2) The main ally of the complex is the place of the battle which is conveyed as a successively ordered parterres, guarded by massive ancient-style eagle-steles arranged in metrical order on both sides.

3) The wall of triumph is at the end of the alley as a monumental arch opened at the center of a concave wall. The wall is 55m wide and 7 m high. Both sides of the wall are carved in reliefs presenting the fight of dragons and fiery horses from the

front side and rows of warriors at the back. Aside from the relief is a traditional refectory as a symbol of festivity.

4) The ethnographic museum, metaphorically designed as a casket having the image of a castle. The building is two-storey high and has tower-like staircases at the corners. Between the towers the external wall includes series of alcoves used for individual expositions. The museum is exposed to skylight through 4 courtyards arranged coherently in the context of the casket. The central axis concentrates three exposition halls solved by a very becoming traditional Hazarashen type ceiling. The space in the halls and the entrances around the courtyards has outstanding expressiveness ever achieved in an exposition type of building. The architecture is an organic concept solved in traditional motivations of vernacular style.

B. 1915 Genocide. Other Memorials in Republic of Armenia (Table 4)

There are hundreds of genocide memorials built through out Armenia, some of which have exclusively creative features, see below.

a. The Armenian Genocide Memorial Complex of Tsitsernakaberd in Yerevan. Built and regenerated on the occasions of the 50th and 80th anniversaries of 1915 Genocide. The site is a green plateau at the heart of the city, being a constituent part of the urban silhouette of Yerevan today. The layout is an open-ended composition. The pedestrian path leading to the memorial complex meandering from Northeast to Southwest of the Tsitsernakaberd hill, where the main complex is within a direct axis passing from West to East. The composition center is an elongated square in terms of an open altar looking at the Holy Mount of Ararat. Three following concepts are displayed within the datum: 1) the main memorial complex accompanied by a 100m-long wall which commemorates the deportation way of the massacre and 2) the Memorial Museum-Institute.

1. The ensemble designed by architects Arthur Tarkhanyan, Sashur Kalashyan and artist Hovhannes Khachatryan. The complex was built on the occasion of the 50th anniversary of the Genocide and completed in November 1967. Two parts are attributed in the design: One is the pyramidal form consisted of 12 slabs positioned along the circumference which symbolically represent a grave. At the center of the base, there is the 1.5m-deep eternal flame dedicated to the 1.5 million people killed during the genocide. The other form is on the South-West side of the pyramid. It is a 44-meter-high stele symbolizing the national rebirth of the Armenian Nation after the Genocide. The length of the memorial wall is designed in a schematic system of ancient traditional dynamic symmetry order.

2. The Armenian Genocide Museum-Institute, designed by Sashur Kalashyan and Lyudmila Mktchyan in 1995. It is an impressive two-story structure built directly into the side of the hill on the west-south corner. It has been located in a

ways not to detract from the imposing presence of the Genocide Monument nearby. The roof of the Museum is flat and covered with concrete tiles. The first floor of the Museum is subterranean and houses the administrative, engineering and technical maintenance offices as well as Komitas Hall, which seats 170 people. Here also are situated the storage rooms for museum artifacts and scientific objects, as well as a library and a reading hall. The Museum exhibit is located on the second floor in a space just over 1,000 square meters in size. There are three main indoor exhibit halls and an outer gallery with its own hall. The Genocide Monument is designed to memorialize the innocent victims of the first Genocide of the 20th century. The Genocide Museum's mission is rooted in the fact that being aware of the Armenian Genocide is an important step in preventing similar future tragedies, in keeping with the notion that those who forget the past are condemned to its reiterations.⁶ The exterior gallery symbolically divided by a glass wall into an external courtyard continued into the lobby demonstrating the historical map of Armenia carved on the wall. A modern khachkar is bisected by the transparent wall stretching on both sides of it. In the courtyard are plates have been attached from the internal side to honor persons who committed themselves to relieving the distress of the survivors during and after the genocide, among them are: Johannes Lepsius, France Werfel, Armin T. Egner, Henry Morgenthau, Sr., Fridtjov Nansen, Pope Benedict XV, Jacob Kunzel, Bodil Biorn and others.

3. The Tsitsernakaberd memorial complex is an organic architecture concept, in terms of European rationalism from the mid - 20th century.

b. The memorial monument in Agarak village at the vicinity of Ashtarak city (architect Jim Tororsian, built 1979). Is an sculptural composition at once opening to the highway passing from the capital Yerevan to North lands. Very becoming is the silhouette of the monument with the surrounding nature including the Mount Ararat and the Mount Aragats from opposite side. The site is an ancient tomb yard. A slightly rising long stairs are accessing the stele like monument which is a fountain at the lower part and thrust with spears single wing on the top. The monument is an organic architecture in a "Rational-South" style from the mid-20th century.

Beside the described 2 monuments, there are two new churches in Armenia which are dedicated to the Holy Martyrs, including the victims of the 1915 Great Armenian Massacre. One of them is at Teghenik village at Kotayk district and the other was recently anointed at the center of Yerevan. The church of Teghenik is

⁶ See Wikipedia keyword: Tsitsernakaberd.

notable for its interior wall paintings. The other one is in design process yet. Both of the churches are in traditional style.

1. 1915 Genocide Memorials of Armenian Diaspora (Table 5).

There are around 150 Armenian 1915 Genocide monuments built in different countries of the world, where the Armenians deported from homeland reside. However, the following complexes of Armenian diaspora has to be the places pilgrimage nowadays.

a. The first «Hushardzan-Memorial» of Taqsim Square in Istanbul (unknown artist, built in 1919). This is a relief destroyed in 1922 by the Kemalists. The monument is the first commemoration of the event built at the time of the Genocide.

b. Memorial chapel to the Armenian Genocide at the Catholicosate in Antelias (architect Martiros Altunian, built in 1938). This is the first church built as commemoration monument dedicated to the 1915 Armenian Massacre. The memorial is a small cruciform type chapel built in the courtyard on the North-West of St. Gregory the Illuminator Cathedral. The Chapel was built when the relics of one-and-a-half million victims were brought from the desert of Der Zor to Antelias. The composition is a splendid structure having 6 x 6.5 x 9m dimensions. Apparent are the typological abilities of the architect. However, the church is a mastering synthesis of the Bagaran type church, the Great-Gavit of Haghbat Monastery and the Cappella Della Pietà of Milano. The memorial and the sanctuary are in high creative unity and monumentality. The style is traditionalism in behalf of medieval revival of Armenian Architecture.

c. The memorial complex at Deir-Zor in Syria (architect Sargis Balmanukian, built in

1989–1990, consecrated May 4, 1991. On 21 September 2014, the memorial complex was blown up by militants of the ISIS, now in ruinous condition).

The Deir-Zor memorial was a whole complex dedicated to the victims of 1915 Armenian Massacre, served as church, museum, monument, archive center and exhibition. The concept was a courtyard layout concentrated around the following 3 ideas.

1) *The Wall of Friendship*, was located on the right side of the courtyard. It had a panoramic plate decorated with different Arabesque and Armenian-style legends as a symbolic expression of the co-assistance undertaken by the inhabitants to Armenian refugees. Two continuously flowing springs on this wall symbolized the inexhaustible life and donations.

2) *The Monument* was on opposite side of the main entrance. It was a huge monument erected to the memory of the Armenian martyrs. A cross stone brought

from Armenia was placed in the center. In front of the monument, the eternity fire burnt continuously. On both sides were arcades including reliefs of the main 1915 monuments constructed throughout the world.

3) *The Church and the Museum* was the main structure and the hierarchy of the complex, located on the left side of the main entrance of the courtyard. The building was a memorial-church type of the medieval Armenian tradition, which had its roots from the antiquity and the Early Christian instances. The composition described as a memorial hall below the courtyard level, a church was on the ground level with a belfry on the top. A huge column as the Column of Resurrection rose up from the lower level to the hall of the church, directly under the center of the dome. Around the base of the column were the remnants of victims of the genocide, bones that were dug from the Syrian Desert, which was placed to witness the death marches. The memorial hall acted as a small museum, containing books, publications and documentary photographs exhibited to narrate the story of the sufferings during the Genocide. The style of the complex is romanticism with regard to the Armenian traditional details used.

d. Armenian Genocide Martyrs Monument at Bicknell Park - Montebello, CA (architect Hrant Aghbabyan, unveiled April 1968).

Driving on 60 freeways, an information sign “Armenian Genocide Martyrs Monument” leads the way atop a grassy knoll in the center of Bicknell Park, 10 miles east of downtown Los Angeles in the City of Montebello. This elegant structure is an octagon inscribed in circle having 6 m diameter and standing 23m high. On the vertexes are comprised eight reinforced concrete columns that meet at the top forming the traditional calotte of an Armenian church. The form is a dome apparently extended at the drum part. The memorial stands at the center of a platform raised up by several stairs. The monument and the platform are concentric, holding a commemorative inscription in the middle. The concept is organic in sense and the style is creative reinforced concrete known from the 1960-ies of Modern Architecture.

e. The 1915 memorial complex at Bikfaya, Lebanon (sculptor Zaven Khdeshian, architect Etienne Bastrmaji⁷, built 1968 – the regeneration project in advance now). The site is a trapezoid land rising as a hill side toward southeast, with an original 35m-high statue. At the feet of the statue is the summer retreat of the Catholicossate of Cilicia and a church. However, the composition center is the church and the summer school. The dominant is the Woman statue. The main axis is passing

⁷ See Furuto, Alison. «Armenian Genocide Memorial Winning Proposal/ Etienne Bastormagi Architects», 03 Jan. 2012. Arcdaily. Accessed 21 Mar. 2012. «<http://www.arcdaily.com/196234>»

on the back of the mentioned elements to the East. According to the new project, a 5–7 m- high memorial wall will go along the mentioned axis, which will represent the deportation map of the 1915 evictions. Beside the wall, a granite-paved road will lead the visitors to the main monument. Between the school and the Statue is an open-air theatre for appropriate occasions. A chapel planned beside the statue too.

There are new memorials built on the occasion of 100 centennial of the 1915 Genocide. Among them are many instances, which have green architecture background. Notable examples of the mentioned are the following memorials from Lyon and Boston.

f. 1915 Genocide Memorial in Lyon, France (architect Leonardo Basmadyan, built in 2006). The monument is located near Place Bellecour, the main square of Lyon and includes 36 white concrete pieces supported by stones from Armenia. Poems of Kostan Zarian are written on the concrete pieces. The concept is a complex of unidentified tombstones, as a symbol of mass deportation and crime. The style is an environment design in post-modern style of architecture.

g. Armenian Heritage Park of Boston, Massachusetts (Tellalian Associates Architects and Planners, Consultants Architects Arto Kurkjian, Yervant Nahigian AIA , created in 2012). The Armenian Heritage Park is a memorial park dedicated to the victims of the Armenian Genocide located on Parcel 13 of the Rose Kennedy Greenway between Faneuil Hall and Christopher Columbus Park in Boston, Massachusetts. The layout is a park area, having its datum in behalf of the grassy labyrinth that not only pays tribute to the Armenian contribution to the United States, but also represents the journey of life. The hierarchy is the memorial which includes a sculpture surrounded by a reflecting pool as a symbol of the sorrow and justice. The sculpture has 24–26 different configurations, which symbolize the dispersion and coming together of immigrants from different shores. The concept is a green architecture landscape design with an abstract sculpture.

Conclusions.

1. The memorial undertakings either monument, building or complex, have a symbolic background of planar, volumetric and spatial compositions. They are created as: 1) a new morphology, 2) commemoration or muse-preservation of the historical site, 3) scarification in behalf of memorial church or sanctuary. The case of 1915 Genocide Memorials are due to the first and third cases, the site commemoration of the events actually are beyond Armenia's political boundary today, they are in Modern Turkey.

2. However the consolidation of memorial architecture passed three following phases: 1) a formation period which involves the memorials created until modern times. 2) modern development period which extends from the midst of XIX century

until the declaration of postmodern in 1971, 3) contemporary period of memorials created after postmodern, including some concepts of Green architecture and sustainable strategies, too. In the case of 1915 genocide memorials, the time-line is within modern architecture and has the following phases: 1) establishing period which extends from 1915 to the 50th anniversary of the Genocide in 1965, 2) advanced period of building activities from 1965 to the end of 20th century, 3) contemporary period of the 21st century activities and Centennial undertakings.

3. Compositional features of memorial architecture are varied according to the Building types mentioned in point 1. However, in the case of individual monuments, the hierarchy of the harmony is in behalf of the main building or statue, where the datum and axial solution are solved accordingly. In the case of museum-memorials and sanctuary-memorials or others, the hierarchy shares multiple elements, where the composition-center and the axis have balance-creating means. The main stylistic features in memorial architecture are in behalf of symbolism, modernism, expressionism, surrealism, postmodern, deconstructivism and others, which are conveyed in terms of organic, sustainable, mixed use and other philosophies of modern architecture. The studied Armenian monuments of the 1915 Great Massacre are in symbolist and expressionist manner. Usually they have radical or vernacular elements described as national romanticism. All the monuments built in Armenia have organic architecture layout and hold the Ararat Mountain as composition center. The Postmodern and other contemporary styles are rare in the Armenian memorials. Notable is the fact that the monuments of 1915 are located in green environment, but they have not any sustainable approach, except for some instances built in the last decade. In behalf of 1915 memorials, the modern architecture witnessed optimistic details of art synthesis, where lamentation, grief and sorrow are expressed in pompous terms of rebirth and humanistic expectations.

STYLISTIC FEATURES OF 1915 GENOCIDE MEMORIALS ...



Bash Aparan memorial Nearby Aparan

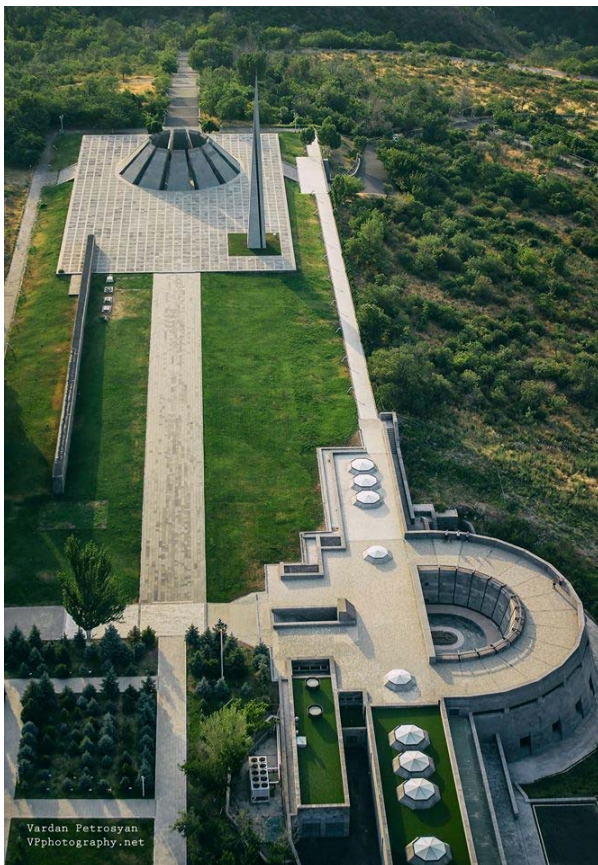


World Trade Center 9-11 Memorial pools in N.Y.

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The Armenian Heritage Park
in Boston



Tzitznakaberd Genocide memorial
complex in Yerevan

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**О НЕКОТОРЫХ АРХИТЕКТУРНЫХ
СТИЛИСТИЧЕСКИХ ОСОБЕННОСТЯХ
ПАМЯТНИКОВ, ПОСВЯЩЁННЫХ
ГЕНОЦИДУ АРМЯН**

РЕЗЮМЕ

Памятники, посвящённые Геноциду 1915 г., положили начало новой тенденции в современной армянской архитектуре и новому подходу во всемирной мемориальной традиции, причём изучение этих предметов является обязательным для полноценного понимания современной цивилизации. Несмотря на свою важную роль, армянские памятники Геноцида 1915 г. до сих пор не подвергались методическим исследованиям. Доступные источники включают подробную систематизацию Института АНИ, альбомы и краткие статьи.

В настоящем изложении делается попытка сравнительного анализа указанных памятников в отношении к существующим аналогам.

Контекст исследования включает: обзор данной области с древних времён до архитектуры сегодняшнего дня. Исследование нацелено на некоторые отобранные мемориалы в Армении и Диаспоре. Таковы работы, которые создал Рафаэл Исраэлян, в том числе: посвящённый жертвам 1915 г. «Памятный Хачкар» в Эчмиадзине, Мемориальные Музеи Муса Лер, Нор Ачн, Апаран и Сардарapat. Из сотен существующих памятников жертвам геноцида 1915 г. рассмотрены, в частности Циернакаберд в Ереване, мемориальный памятник в деревне Агарак и недавно освященная Церковь Столетия Геноцида. Из памятников диаспоры – монумент в Стамбуле, на площади Таксим, мемориальная часовня Армянского Католикосата Киликии в Антилиасе, комплексы Деир Дзор (разрушен), Монтебелло, Литон, Армянский Парк Наследия, Бикфайа и др.

Памятники жертвам Геноцида армян характеризуются следующими архитектурными особенностями: мемориальные объекты – монументы, строения или комплексы, имеют символический фон, состоящий из плоских, объёмных

или пространственных композиций. Они созданы как: 1) новая морфология, 2) торжественная церемония поминовения или художественная реставрация исторического объекта 3) высечённое изображение мемориального храма или святылища. Памятники геноцида 1915 г. попадают под первый и третий случаи. Торжественная церемония поминовения объекта обычно проходит вне политической зоны Армении, на территории Турции. Однако, становление мемориальной архитектуры проходило через три следующие фазы: 1) формирующий период, включающий памятники, созданные до нового времени. 2) период современного развития, который проходит от середины 19 века до наступления периода постмодерна в 1971 г., 3) современный период памятников, созданный после постмодерна, включающие некоторые концепции Зелёной архитектуры и стратегий устойчивого развития. В случае памятников Геноцида 1915 г. временная шкала проходит в пределах современной архитектуры и имеет следующие фазы: 1) установочный период, от 1915 г. До 50-й годовщины Геноцида в 1965 г., 2) продвинутый период строительной деятельности с 1965 до конца XX столетия, 3) современный период деятельности XXI века и мероприятий в связи со столетней годовщиной Геноцида.

Основные стилистические особенности в мемориальной архитектуре находятся в пределах символизма, модернизма, экспрессионизма, сюрреализма, постмодерна, деконструктивизма и др., что передается в терминах устойчивого, смешанного использования или других концепций современной архитектуры. Рассмотренные армянские памятники Великой Резни 1915 г. исполнены в символической или экспрессионистской манере. Обычно они имеют радикальные или местные элементы, характеризующиеся как национальный романтизм. Все памятники, построенные в Армении, имеют органическое архитектурное расположение, при котором гора Арарат является композиционным центром. Постмодерн и другие современные стили – редкость среди армянских мемориальных конструкций. Памятники Геноцида 1915 г. полны элементов оптимистического характера, среди которых плач, горе и скорбь выражаются в выразительных деталях эпохи возрождения и гуманистических идей.

ԴԱՎԻԹ ՔԵՐԹՄԵՆՉՅԱՆ

Ճարտարապետության դոկտոր

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**ՀԱՅՈՑ ՅԵՂԱՍՊԱՆՈՒԹՅԱՆԸ ՆՎԻՐՎԱԾ
ՀՈՒՇԱՐՁԱՆՆԵՐԻ ԾԱՐՏԱՐԱՊԵՏԱԿԱՆ ՈՃԱԿԱՆ
ՈՐՈՇ ԱՌԱՆՁՆԱՀԱՏԿՈՒԹՅՈՒՆՆԵՐԻ ՄԱՍԻՆ**

ԱՄՓՈՓՈՒՄ

1915 թ. Եղեռնին նվիրված հուշարձանները ոճական նոր երանգ ստեղծեցին մեմորիալ ճարտարապետության մեջ, առանց որի մեկնաբանության թերի կմնար արդի քաղաքակրթության իրականությունը: Փաստորեն նրանք դեռևս չեն արժանացել պետք եղած մասնագիտական մեթոդական վերլուծության: Բնագավառի գոյություն ունեցող ուսումնասիրություններում ուշագրավ են՝ ԱՆԻ ինստիտուտի կողմից պատրաստված կատարյալ համակարգված տեղեկատվական կայքը, ինչպես նաև մի քանի այբոմներն ու համառոտ հոդվածները: Սույն աշխատությունը առաջին մեթոդական միջոցառումն է, որ համեմատական հետազոտությամբ և միջազգային զուգահեռների լույսի ներքո վերլուծում է 1915 թ. Մեծ եղեռնի հուշարձանները:

Ներկայացվող հոդվածի համատեքստն է՝ մեմորիալ ճարտարապետության ակնարկային ներկայացումը հնից մինչև մեր օրերը: Աշխատության կիզակետում է վերցված Հայաստանում և սփյուռքում կառուցված մեմորիալների մի ընտրանի, որոնց թվում են՝ ճարտարապետ Ռաֆայել Իսրաելյանի ստեղծագործություններից՝ Մայր Աթոռ Ս. Էջմիածնի 1915 նվիրված հիշատակի խաչքարը, Մուսա Լեռան, Նոր Հաննի, Ապարանի և Սարդարապատի ու այլ համակառույցները: Գոյություն ունեցող 1915 թ. եղեռնի հարյուրավոր հուշարձաններից առանձնապես անդրադարձ է կատարվել Երևանի Ծիծեռնակաբերդի համալիրին, Աշտարակի մերձակա Ազարակ գյուղի Վանա մեմորիալին, ինչպես նաև կառուցված և դեռևս ընթացքում եղած նահատակաց եկեղեցիներին և այլն: Սփյուռքահայ իրականության հուշարձաններից ուսումնասիրության ծիրում ընդգրկվել են Ստամբուլի Թաքսիմ հրապարակում դեռևս եղեռնական տարիներին կանգնեցված առաջին հուշարձանը, Անթիլիասի Մեծի Տանն Կիլիկիո Աթոռում կառուցված մեմորիալ մատուռը, օրերս ավերման ենթարկված

Դերգորի հուշահամալիրը, Մոնթերելյոյի, Լիոնի, Բոստոնի, Բիկֆաիայի և այլ վայրերի 1915 թ. սուգի ստեղծագործությունները:

Մեծ եղեռնին նվիրված հուշարձանները՝ քանդակ, շենք, թե համալիր միշտ էլ ունեն խոհրդապաշտական ծավալատարածական բովանդակություն: Տիպաբանականորեն հուշարձանները կարելի է դասակարգել որպես՝ 1) Առանձին ծավալային հորինվածք, 2) հիշարժան վայրի թանգարանացում, 3) ողբալի իրադարձությունների վայրում կառուցված եկեղեցի: Գոյություն ունեցող մեմորիալ հուշարձանները հիմնականում առաջին և երրորդ խմբին են պատկանում:

Փաստորեն երկրորդ խմբի հուշարձանները վերաբերով Արևմտյան Հայաստանի տարածքներին՝ թվով սակավ են: Մեմորիալների ճարտարապետական զարգացումը միջազգային իրականությունում կարելի է պարբերացնել երեք փուլերով: 1-ինը մինչ արդի ճարտարապետությունը ստեղծված կառույցներն են: 2-րդը Արդի ճարտարապետության հաստատումից (1850 թ.) մինչև պոստմոդեռնի հռչակումը 1971 թ.: 3-րդը՝ ժամանակակից ճարտարապետության տասնամյակներն են: 1915 թ. հայոց ցեղասպանության մեմորիալները արդի և ժամանակակից ճարտարապետության օրինակներ են: Նրանց զարգացումը կարելի է պարբերացնել հետևյալ ժամանակաշրջաններով՝ 1) հիմնադրման փուլի մեմորիալներ, որ ընդգրկում է 1920 թ. մինչև Մեծ եղեռնի 1965 թ. ժամանակահատվածը: 2) Հաստատման կամ հիմնավոր գործերի ստեղծման ժամանակաշրջան, որ ընդգրկում է 1965 թ. մինչև 20-րդ դարի ավարտը: 3) Ցեղասպանության հուշարձանների կառուցման ժամանակակից փուլ, որ ընդգրկում է 21-րդ դարի տասնամյակները, մինչև Եղեռնի 100-ամյա տարելիցի միջոցառումները:

Մեմորիալ ճարտարապետության միջազգային օրինակները ոճականորեն միանգամայն սիմբոլիզմի երանգով են, որոնք ձևաբանական առումով լուծված են՝ մոդեռնիստական, արտահայտչապաշտական, սյուրռեալիստական: Հուշարձաններում ճարտարապետական փիլիսոփայությունը գերակշռությամբ օրգանական է, պոստմոդեռնիստական, միջավայրակայուն, բազմաֆունկցիոնալ, ինչպես նաև որոշ օրինակներում դեկոնստրուկտիվիստական: 1915 թ. Մեծ Եղեռնի մեմորիալները բացառություն չեն և լուծված են խորագույն խորհրդապաշտությամբ: Նրանց առանձնահատուկ է ընդգծված տրադիցիոնալիզմը իր ռադիկալ և ժամանակագրորեն բնութագրվող լուծումներով: Ակնարկվող հայկական մեմորիալները միշտ էլ կիզակետում են վերցնում սրբազան Արարատ լեռը: Պոստմոդեռնիստական և այլ ժամանակակից ուղղությունները հայկական օրինակներում սակավ են: Լանդշաֆտի առումով ուշագրավ է, որ Մեծ եղեռնի հուշարձանները միշտ էլ կանաչ միջավայրում են, թեկուզ միջավայրակայուն լուծումներ չունեն: