

ARMENIAN CONTEMPORARY ARCHITECTURE IN WORLD PARALLELS

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For citation: Kertmenjian, David. "Armenian Contemporary Architecture in World Parallels", *Journal of Art Studies*, N 1 (2023): 233-253. DOI:10.54503/2579-2830-2023.1(9)-233

One of the urgent problems of architecture today is the systematization of the contemporary materials: listing of the newly constructed buildings, deciding their trends and styles, periodization and supply of philosophical background, use of new equipment and technologies, etc. The other aspect of the contemporary era is the study of implementations of the countries and different regions in the world and the analysis of their properties. In the world context, listing of the new constructed buildings is still available in general sense, whereas the local instances of individual small countries are in research phase yet, as it is in the case of Armenia. In fact, this article deals with the aforementioned components of the world's modern architecture, in parallel to the Armenian examples, which, in their turn, supply the available aspects or reveal the missing matters in Armenia today.

The following aspects of contemporary architecture are successively discussed in the presented study:

1. The architecture of the transition period from 1971-1991, including the development of postmodernism and de-constructivism, vernacular roots, the classical revival, sustainability and other trends of environment relief, etc.
2. World trade globalization of the 1990s and the alterations in town planning, transportation system and its infrastructures.
3. The 21st century architectural features in world and their comparative study in small countries having limited capabilities, such as Armenia.
4. Revealing of architectural priorities that feature the contemporary architecture from the viewpoint of implementing new building types, environment developments, styles dictated by new design means, as well as implemented technologies, etc.

Key words: contemporary architecture, Armenian architecture, Soviet architecture, postmodernism and de-constructivism, sustainable architecture, vernacular, digital technologies.

Introduction

a. The current state of the subject-matter under study in this article

The general concept of the history of art and architecture is to describe the world cultures in terms of development periods. Currently, the development periods in architecture are known as Prehistoric, Ancient and Classical, Middle Ages, Renaissance, Baroque, Classicism and the changes that occurred from Enlightenment to Neoclassicism and transition to Modern Architecture etc. [4, as general]. The universalization of the image and the loss of historical traditional features in architecture, bearing the influence of international style and high-tech trends, paved

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the way to postmodernism, starting in the 1970s. This fact and the interest of reviving traditions laid the ground for the research trend in architecture [8, as general]. Within about thirty years and further after declaring postmodernism, plenty of architectural examples have accumulated, waiting for their systematization and characterization as a new epoch in art history. There are several starting points to describe the formation of today's architecture, such as the creation of the data banks, related to the newly built examples, their functional trends and urgent climate change attitudes, created styles, as well as the adopted new technologies, etc. Indeed, these are the preconditions of formulating the new era, called contemporary architecture. But the problem is that all the above-mentioned factors refer to the advanced countries, and they do not include small countries that have limited capabilities, as Armenia. This is the novelty that includes the urgency to embrace all types of countries to describe the state of contemporary architecture in general. Actually, countries of limited abilities should also be thoroughly studied. However, the best way is the comparative documentation of both types of the countries. Thus, the research carried out below, first describes the general conditions in the world, then compares the advanced and developing countries of limited abilities, which is Armenia in the presented article.

b. The main problem or the purpose of the study

Main problem of the presented article is to define the periods of the world contemporary architecture, and describe its preconditions, as compared with the Armenian examples of the time.

c. Scientific objectives are as following:

1. Comparative analysis of created building type varieties of the world and in the case of Armenia.
2. Determination of trends, styles, and created technologies.
3. To find preliminary international and local development phases of architectural features. That is, to define the characteristics of contemporary architecture in Armenia, etc.

However, the present study first describes the general information on architecture nowadays. Then, it determines the world standards, and compares the local feature of the buildings documented in Armenia.

I. Available general information on the matter

a. **History.** As today's contemporary architecture is the architecture of the 21st century, it is a fact that the epoch had passed a transition period, beginning from declaring postmodernism in 1971 and until the collapse of the Soviet Union in 1991. Thereafter, the world architecture witnessed globalization development in air communications, reconstruction of town planning, and transportation infrastructures from the 1990s. Indeed, postmodernism in architecture appeared due to the image universality, formed with the spread of international style in architecture from 1925-1965 [15], as well as initializing high-tech on the models of Pompidou Centre in

Paris (1971), Lloyd's Centre in London (1978-1986), and others [see table 1], [17, p. 67-109]. In reality, the "Rational South" in modern architecture is the reaction towards the neglect of historical tradition from the 1960s, which paved the ground into postmodernism [5, p. 307-317]. The historical analysis of postmodernism laid the basis for further scientific developments of architecture, such as de-constructivism, environmental studies of climate change reasons, search of sustainability, ecological architecture, green architecture, etc. Actually, these were the formation preconditions of contemporary architecture in the 21st century. However, new buildings, new trends, new styles and technologies appeared in architecture. Even more, new morphologies came to existence, such as the megastructures of world architecture, etc.

So, theoretically, it is logical to state that modern architecture participated in the creation of postmodernism; it passed a transition phase from 1971-1991, and afterwards continued as contemporary period in the 21st century. However, these are the periodization landmarks of the stated below contemporary Armenian architecture in world parallels, where the listing of buildings, created new trends of architecture, new styles and new technologies, megastructures etc. are discretionary.

II. ARCHITECTURAL TRANSITION FROM 1971-1991 TO 2000

1. World context of that period architecture:

As described in some studies, which include the works by James Steele [17], Francisco Asensio Cerver [2], Andrey Ikonnikov [7], and others, this period incorporated the following trends in architecture: postmodernism, de-constructivism, contemporary modern, the classical revival, the new expressionists, and environmental changes, such as: sustainable architecture, ecological architecture, green architecture, energy conservation developments, future systems, Soviet modernism and perestroika, etc.

2. Globalization aspects of the 1990s

The 1990s were the summit of the 20th century, which with its great buildings led the architecture into perfection and helped to create the contemporary epoch. The decade signalled in certain aspects and trends featured as completeness, synthesis of arts, technology, and symbolism. They are all reflected in the following building types:

- a. The globalization of air communications and construction of new airports, and interchange modules, communicating with different stations.
- b. Developing town-planning infrastructures, as well as different buildings of different types, using new technologies.
- c. High-tech architecture instances.
- d. Minimalistic works in architecture.
- e. Ecological awareness in architecture.
- f. Neo- rationalism and neo-modernism.
- g. Creation of new schools in architecture, such as the California school, architecture of Asian countries of Arabic Emirates and Saudi Arabia, Southern and Central Asian countries, the developed architecture of China, Russia and CIS

countries exemplified by Kazakhstan. Actually, in this article, as mentioned above, the problem of small and great countries should be documented on the example of a small country as Armenia.

3. Armenian architecture developments of the period: Soviet modernism and perestroika activities.

As, on the whole, the Armenian architecture of this period had the historicism features, any abstraction of the forms was rejected. The period of the last two decades of Soviet architecture era in Armenia marked local modernist and perestroika features. In the case of modernism, it is really true, but the perestroika tendencies or initialization of world architecture properties as a preparation of the coming 1980 Olympic Games had an indirect impact on Armenian architecture, regardless of residential developments by prefabricated reinforced concrete elements. The examples of the latest activities were more important at the newly created neighbourhoods, such as Avan-3, Avan-Arinj, Davitashen, Nork-2 and other quarters. From the viewpoint of eco architecture, the main focus in the country is on the redevelopment of the promenades and the green zone in the Small Centre of Yerevan and other cities. Hereby, as the layout of the Small Centre in Yerevan was established within 1924 master plan by Alexander Tamanian, it had quite distant resemblance with the world architecture of the 20th century [see 6, p. 188-219, as well as 9].

However, within the redevelopment of the Small Centre of Yerevan, along the Main Avenue of Yerevan, new buildings were built, such as Gagik Hovhannisyany's "Cinema Centre", the 3rd building of the Government in Yerevan by Vardan Husyan and Telman Khachatryan, the "Republic Square" metropolitan station by Jim Torosyan and Mkrtich Minasyan, Isahak Sahakyan's traditional Tufenkyan hotel, the Prometheus Bank, etc. In the same concept a pedestrian avenue was created called North Avenue near certain residential, commercial, and public buildings. There, in the centre of the Avenue, is a square called "European". Eastwards of the Square of France, the "Cascade", a special type of promenade is built, which implies successive artificial waterfalls on a stepping layout, and flanks the Gafesjian Art Museum, the escalator of which connects the city centre and the higher located level; on the way, chansonnier Charles Aznavour's house-museum is constructed, as well as diverse buildings, with their façades to the viewers, etc.

Another promenade leads towards the New Municipality Square. Beginning from the Republic Square and towards west, there are two promenades built to celebrate the 2750 and 2800 years of the city of Yerevan, founded in 750 B.C.

Concerning the green zone of Yerevan, it is an important town planning achievement, owing to its outstanding ensemble and eco-architecture solution, as an eco-corridor in the urban context. Actually, many buildings of Soviet modernism, such as the Cinema Russia Complex by A. Tarkhanyan, S. Khachikyan, and H. Poghosyan, the cathedral of St. Gregory the Illuminator and Chamber Music

House by Stepan Kyurkchyan, the City Stadium by Gurgen Musheghyan, etc. [see 6, p. 188-219, as well as 9].

III. THE PERFECTION PERIOD OF CONTEMPORARY ARCHITECTURE IN THE 21ST CENTURY

The Armenian architecture in the years of independence is the building activity held next to the dissolution of the Soviet Union. However, as for contemporary architecture, there are few publications of academic content. The Armenian architecture of 1991 and later, has not been methodically updated, that is why the research of modern Armenian architecture remains incomplete yet. The latest officially published studies about the modern period (i.e., the Soviet Armenian architecture) include the books: "Architecture of the Soviet Armenia" (1986) by A.G. Grigorian and M.L. Tovmasyan, as well as "The Modern National Architecture of Armenia" (1987) by K. Balian [1]. After these books, there appeared many articles on the subject and nothing more. This means that for over thirty years, no book on the matter was published; today, it is urgent to accomplish the studies which include the documentation of the performed new architectural activities. It is important to examine the existing new types of activities, as well as to observe the situation with the performed architectural undertakings. In 2016-2018, the author of the presented article gained a state scientific grant for the theme "Architecture of the Independence Period of Armenia", and published several articles, some of which as an auxiliary matter are cited below. [see references: 9-14].

1. The leading reasons of the architectural practice in Armenia from the Independence period.

2. However, the 20th century was a dramatic period in the context of world architecture. No historical period has yet created such diversity, nor has it registered such dynamic intellectual and pragmatic progress. Indeed, architecture achieved high levels of civilization, which include high-tech instances, postmodernism, de-constructivism, sustainable and green architecture, morphogenetic and other architectural trends. [See 16, p. 105-116, 139-160, 163-172; see 17, p. 69-105, 172-198, 202-223, 284-301; see 18, as general]. These were the means, which helped to overcome the limitations created by the developments of modernism at the beginning of the 20th century, international style and futuristic ideas [8, p. 51]. This situation was true for the CIS countries, including Armenia as well [Compare with 7, vol. II, p. 611-612]. In Armenia, actually, the main problem of the time was the search for new stylistic trends in architecture. Despite unfavourable conditions, such as the Spitak earthquake of 1988, the dissolution of the Soviet Union, the conflict of Karabakh, the economic blockade and the mass immigration, the development impetus did not stop. Concrete development directions were declared:

- the reconstruction of the earthquake zone and exploration of new seismic design undertakings.

- church building activities related to the 1700th anniversary of proclaiming Christianity as state religion in Armenia.
- the development of urbanization programs for the new social conditions.
- providing sustainable architecture principles and keeping the step with world architectural progress, such as advanced technologies, preservation of traditions, etc.

2. Landscape architecture revisions and new town planning undertakings.

The landscape problems were largely confined to ecology and replenishment of green spaces lost within the transitional decade, extending until the year 2000. Such are the rehabilitation of the Cascade area, urban parks associated with certain quarters, “Dalma Gardens” area, etc. Peripheral parks and especially the parks, associated with the territories of historical monuments and memorial complexes, such as the 1915 Genocide Ensemble, and the Yerablour Military Pantheon also comprise this category.

Despite financial limitations of the period, some important town planning revisions were also undertaken. Besides the earthquake zone rehabilitation activities, major projects started, such as the North-South Highway passing throughout the country, and construction of the new infrastructures of urban transport, as well as the construction of individual bridges and communication towers, etc.

This was connected with regional planning projects and master plan revisions of different cities, including the capital Yerevan. Transformation of the cities into a decentralized system of quarters was very urgent. As the existing green zone of Yerevan was intensively transformed into new illegally created entertainment zones, new entertainment centres were created in the neighbourhood of individual districts of the city and some other centres located near or on the outskirts of the cities. In this regard, among the essential undertakings is the creation of new squares, such as the New City Hall or Myasnikyan Square, and the reconstruction of the Shahumyan Square in Yerevan, the Central Square of Spitak, the restoration of two neighbouring squares in the centre of Gyumri, and the Revival Square in Stepanakert, etc. Besides the squares and according to 1924 master plan of Yerevan, the foundation was laid down for new promenades in the central part of Yerevan, such as the Northern and Main avenues, the Cascade ensemble, the 2800 anniversary park and another safe way near the Dramatic Theatre of the city [14]. All the mentioned projects are notable programs in contemporary Armenian architecture [9]. In this concern, it is important to notice that the international parallels of the focused case are usually solved within sustainable architecture modifications [3] and [2, p. 134-163]. However, such are the instances of Minneapolis Tribunal Plaza, Hnagua Solid Square, Girona’s Plaza de la Constitution, Plaza Berri in Canada, Cambridge’s Tanner Fountain and Plaza de Olite in Navarra, etc., while the squares and promenades in Yerevan, Spitak, Gumri, Goris and Stepanakert are of urban reconstruction mode, and sustainable alterations.

3. The listing and documentation of newly built facilities and complexes. As it is used in the studies of contemporary architecture, in the listing of contemporary buildings of Armenian architecture as well, besides the above-mentioned entities of particular interest, several types of buildings have been incorporated, the most essential of which are transportation facilities [2, p. 24, 48, 68, 90 etc.].

a. The Earthquake zone and its rebuilding. These are the first projects carried out in contemporary architecture of Armenia. The most important implemented projects are: the new construction of Spitak, as well as the restoration of the ruined quarters in Gyumri and building three additional neighborhoods called “Mush”, “Ani” and “Marmashen.” Thus, the regenerated examples of individual buildings and complexes are in excess. In addition to the local efforts, there are projects carried out by other countries too, such as fifteen rehabilitation centres and hospitals, ten schools and other educational establishments, and five villages, etc. [19].

b. Church building activities and memorials. Basically, churches go on replenishing the national fund of places of worship, which was closed during the Soviet years. It was highly important to update the once existing tradition. However, it was significant to create churches of large capacity due to the increase in population over the centuries. Such examples are: the new Cathedral of Yerevan, the Cathedral of St. Gregory the Illuminator, the portal of the Holy See and the Church of the Open Altar next to it, the new Baptistery of Holy Etchmiadzin and others. Among many new churches attractive are the new morphologies carried out by architect B. Arzumanyan, such churches as St. Sargis, the Holy Trinity, the church of the Holy Resurrection in Yerevan and especially St. James Cathedral in Gyumri, etc. It is significant to note the new stylistic manners, created in the context of traditional Armenian church architecture, such as national expressionism, national romanticism, tempered modernism, etc. Let us also mention that within the independence period and celebrations of the 1700 years of proclaiming Christianity as state religion, more than 200 churches of different capacities were built, reviving the art of khachkars (cross-stones) and interior wall painting, etc. [12].

c. New buildings created as a result of urban sprawl. As already mentioned, transport facilities and their urban placement are among the main priorities of modern architecture in general. In particular, we are talking about the reconstruction of airports, railway and metro stations, a network of highways and bridges, squares and promenades, etc. In contemporary practice of Armenia, the promotion of such buildings was a very delicate matter. The main one is the reconstruction of Zvartnots Airport with a new terminal built in 1998. The new high-tech complex not only had to harmonize with the adjacent two former airport buildings, one of which is a 1970s-style reinforced concrete modernization, the other of the 1950s in neoclassic style. But it was also urgent to handle 100,000 tons of cargo annually. The whole story was that Armenia had entered the World Trade Organization system, which required the enlargement of world transport

means. Consequently, it was urgent to increase the capacities of town planning infrastructures, such as the street width, creation of new squares, reconstruction of the fatigue points of the transportation network, construction of new bridges and other services. Actually, this was the background of globalization in minimum requirements adapted in transport infrastructures of Armenia. This was the reason for building a new airport in Stepanakert in 2010, as well as reconstructing central railway stations in Gyumri and Yerevan, etc. Of importance are the construction of subterranean road-making projects held at many crossings in Yerevan, at the area of State University, the Youth Palace, and Metro Barekamutyun etc. Another notable project of the considered buildings is the Tathev rope-way, which is a Guinness World Record holder with a total stretch of 5752 m, built in 2010 [20].

However, the world examples studied above combine different transport facilities with each other in one agglomeration, such as the airport or the stations of different types into the country transportation network [compare with 4, p. 22-109]. Actually, such undertakings are far from accessible in Armenia yet. Hereby, the interests are towards enlargement of the existing metropolitan network, which is associated with certain trade centres, malls, and other complexes of city indication. In this concern, it is possible to mention the association of Metro stations with malls and underground commercial marketplaces in Yerevan, such as the Metropolitan stations of "Russia" and "Barekamutyun".

d. Newly built or regenerated residential, public, industrial, and memorial buildings and complexes. It is a fact that the 20th century witnessed technically distinguished, advanced architectural developments. Such activities are frequent in today's world architecture, as well as in contemporary Armenian architecture, constructing the following building types.

d-1. Cultural Facilities. The latest decades witnessed the flourishing of many cultural facilities, the majority of which have become symbols of tourist attractions. The flow of visitors to the museums, cultural centres, art galleries, and libraries are common habits today. Such instances in contemporary architecture of Armenia include the following buildings. Such instances in contemporary architecture of Armenia include the following buildings:

- **The Museums of different types**, such as the Gafeschian Art Museum and its adjacent territory [see more details in reference 12, p. 19], regeneration of the Matenadaran and the museum of great composer Komitas, the museum of Charles Aznavour, the museum of Edward Isabekyan, the Genocide Museum, and many others. They are the highlights of contemporary architecture in Yerevan, as cultural distinction, bearing modern sustainable concepts of green architecture.

- **Halls, showrooms and sport facilities** include the regenerations of Sports and Concert Hall in Yerevan, State Opera House, and Academic Theatre named after Gabriel Soundukian, cinemas "Moscow" and "Nairi", the construction of TV centres with numerous diverse halls, such as "Armenia", "Shant", "Central", "H-2", the reconstruction of the Republican Stadium and Velotrek (Cycle-Track) in

Yerevan, the Military Academy and its sportive facilities, etc. All buildings are constructed within contemporary architectural concepts.

d-2. Schools and universities with their auxiliary facilities, scientific research centres. Such buildings are the AUA new expansion, the International School-Camp in Dilijan, senior school “AYB”, the “Virage Logic” American concern in Yerevan, the “Amicus” Laboratories, “Tumo” Centres for Graphical Arts, many “Techno-Parks”, and the Military Academy Complex, etc. Actually, the examples are too many, hereby listed by few instances.

d-3. Shopping malls and other commercial facilities, hotels. Such buildings are: “Tashir” universal magazine, reconstructions of “Mankakan Ashkharh” and “Ayrarat” universal magazines, malls of “Yerevan”, “Dalma”, “Abovyan”, “Mega Mall”, “Vega Mall”. “Rio Mall”, etc. Besides, there are many commercial networks of the following supermarkets: “Terranova”, “SAS”, “City”, “Moskvichka”, etc. The amusement centres and attractions are of special interest for the flourishing tourism in the country. Such are the complexes of “Sayat-Nova”, the “Water Complex”, “Shangrilla”, “Venition”, etc. Attractive are the restaurants including: “Bellagio”, “Gandzasar”, “Renaissance”, “Caucasus”, “Pharaoh” complex in Kotayk region, etc. [13] [see Table 5].

Hotel buildings have their local rich traditions in Armenia. In any case, the period of independence required its special features. Prevailing examples of hotels and resorts underwent certain renovations, but new hotel complexes were built as well. The “Caucasus” complex on Yerevan-Ashtarak highway, the “Ararat” resort complex in Tsakghkadzor, “Hyatt Regency” of Jermuk, “Radisson BLU”, “Double Tree Hilton”, “Ibis”, “Alexander”, “Nord” in Yerevan, are attractive among the newly built hotels. The network of “Tufenkyan” ethnographic complexes in different parts of Armenia are among the new hotel buildings [for details, see reference 12]. Other new hotels are “Grand Hotel” in Gyumri (arch. Artur Manukyan, interior designer Levon Ghandilyan) and Dili-Jaz Hotel in Dilijan (arch. Alexander Badalyan).

d-4 Public buildings, institutions and offices, banks, etc. Such are public bodies, public service buildings, governmental buildings and others. In reality, many new embassies appeared in the independent Armenia, which did not exist in Soviet years. Architecturally attractive examples of such buildings are embassies and consulates of the UK, the USA, Russia, China, Italy, Thailand, Uruguay, France, India, Brazil, and others. Examples of office buildings of many institutions, such as the American University Business Centre in Yerevan, the New Municipality, as well as the 3-rd and the 4th governmental buildings, courts and city halls. As usual, banks replaced the system of multifunctional compounds. Distinguished examples are the reconstruction of the Central Bank, as well as the central headquarters of Ameria Bank, and its branch, located on the Shahumyan Square.

d-5. Residential architecture is of fundamental significance, inasmuch as it refers to the evaluation of modern way of life. Hereby, preferred residential

buildings in Armenia are of following types: multifamily urban homes, multifamily suburban homes, hotels and residences, semidetached and row houses, single family suburban homes, single family country homes, etc. Because of their quantity, these buildings are not specified, but it should be mentioned that the distinguished new residential architecture of this period are the individual private houses, such as Vahagnavan neighbourhood, as well as high-rise apartments, which have included social services [14].

d-6. Multifunctional and mixed use complexes. Such buildings are dictated by the contemporary needs of life. Although they are in rare examples yet, but they are certainly worth-while, regarding their suitability for the economic conditions of small countries such as Armenia. Fine examples of the type are: “Renco”, “Advanced Development”, “Unitrans International”, “Jermuk” resort and others, etc.

III-B. THE CONTEMPORARY ARCHITECTURE DEVELOPMENTS IN THE WORLD OF THE 21ST CENTURY

a. The listing of the new period buildings

Best describing buildings and complexes of the period are the following examples:

1. **Museums**, e.g., Milwaukee Art Museum by Santiago Calatrava - 2001; Meadows Museum in Dallas by HBRA Architects - 2001; Modern Art Museum of Fort Worth by Tadao Ando - 2002; Imperial War Museum North in Manchester by Daniel Libeskind - 2002; Walker Art Center in Minneapolis by Herzog & de Meuron - 2005; De Young Museum in San Francisco by Herzog & de Meuron - 2005; The Zentrum Paul Klee in Bern by Renzo Piano - 2006; Denver Art Museum by Daniel Libeskind - 2006; New Museum of Contemporary Art in New York City by SANAA - 2007; The Royal Ontario Museum by Daniel Libeskind - 2007; Millennium Gate Museum in Atlanta by ADAM Architecture - 2008; The Centre Pompidou in Metz by Shigeru Ban - 2010; Whitney Museum of Art in New York City by Renzo Piano - 2015; San Francisco Museum of Modern Art by Mario Botta and Snohetta - 2016.

2. **Concert Halls**, e.g., Auditorio de Tenerife, Canary Islands, Spain by Santiago Calatrava - 2003; Walt Disney Concert Hall in LA by Frank Gehry - 2003; Copenhagen Opera House by Hennig Larsen - 2005; Casa da Musica in Porto by Rem Koolhaas - 2005; The Schermerhorn Symphony Center in Nashville by David N. Schwarz & Earl Swensson - 2006; Philharmonie de Paris by Jean Nouvel - 2015; The Elbphilharmonie in Hamburg by Herzog & de Meuron - 2017.

3. **Skyscrapers**, e.g., 30 St Mary Axe (or The Gherkin) in London, by Norman Foster - 2004; The Turning Torso Building in Malmö by Santiago Calatrava - 2005; Eureka Tower in Melbourne by Fender Katsalidis Architects - 2006; Hearst Tower in New York City by Norman Foster - 2006; The Burj Khalifa in Dubai by Adrian Smith of SOM - 2009; The Abraj Al Bait, a complex of seven skyscraper hotels in Mecca - 201; The Shard in London by Renzo Piano - 2012; The Mercury City Tower in Moscow by Frank Williams and Partners - 2012; CCTV Headquarters in Beijing by

Rem Koolhaas - 2012; De Rotterdam by Metropolitan Architecture - 2013; The One World Trade Center in New York City by David Child of SOM - 2014; The Shanghai Tower by Gensler - 2015; Lakhta Center in Saint Petersburg - 2019.

4. **Residential buildings**, e.g. The organic Forsters Weinterrassen by Heimermann - 2000; Celebration, Florida by Cooper Robertson - 2000; Gasometer, Vienna by Coop Himmelblau - 2001; Accordia. Cambridge by Alison Brooks, years 2003-2011; Blue Condominium Tower in New York City by Bernard Tschumi - 2007; The Ascent at Roebling's Bridge in Covington by Daniel Libeskind - 2008; Reflections at Keppel Bay Apartment Complex by Daniel Libeskind - 2011; Isberget Housing in Aarhus by CEBRA and JDS Architects - 2013.

5. **Religious architecture**, e.g. Cathedral of Our Lady of the Angels in LA, by Rafael Moneo - 2002; Swaminarayan Akshardham in New Delhi by members of the Sompura family - 2005; Cathedral of Christ the Light in Oakland by SOM - 2008; St Jude's Anglican Cathedral in Iqaluit by Ronald Thom - 2012; Ash-Shaliheen Mosque in Bandar Seri Begawan by Abdel-Wahed El-Wakil - 2012; Cathedral of the Northern Lights in Alta by Schmidt Hammer Lassen - 2013; The Cardboard Cathedral in Christchurch by Shigeru Ban - 2013; The Vrindavan Chandodaya Mandir in Mathura - 2016.

6. **Stadiums**, e.g., American Airlines Center in Dallas by David M. Schwarz Architects - 2001; the Allianz Arena in Munich by Herzog & de Meuron - 2005; Beijing National Stadium by Herzog & de Meuron - 2008; National Stadium in Kaohsiung by Toyo Ito - 2009; Jawaharlal Nehru Stadium by Gerkan, Marg and Partners - 2010; Stadium for the 2012 Summer Olympics in London by Populous - 2012; Gazprom Arena in Saint Petersburg by Kisho Kurokawa - 2016.

7. **Government buildings**, e.g., London City Hall by Norman Foster - 2002; Dutch Ministry of Health, Welfare and Sport in the Hague by Michael Graves - 2003; the Wayne Lyman Morse US Courthouse in Eugene by Thom Mayne - 2006; Parliament Building in Valletta, Malta by Renzo Piano - 2015; The Port Authority Building in Antwerp by Zaha Hadid - 2016; Lombardy Palace in Milan by Pei Cobb Freed & Partners - 2010.

8. **University buildings**, e.g., Weill Cornell Medical College in Qatar by Arata Isozaki - 2004; Sharp Center for Design in Toronto by William Alsop - 2004; Whitman College at Princeton University of New Jersey by Demetri Porphyrios - 2007; Rolex Learning Center in Lausanne by SANAA - 2010; the Siamese Towers in Santiago by Alejandro Aravena - 2013; Innovation Tower of Hong Kong Polytechnic University by Zaha Hadid - 2013; Dr Chau Chak Wing Building in Sydney by Frank Gehry - 2014; Blavatnik School of Government at Oxford University by Herzog & de Meuron - 2015.

9. **Libraries**, e.g., the Bibliotheca Alexandrina in Alexandria, Egypt, by Snohetta - 2002; Jacksonville Public Library by Robert A.M. Stern Architects - 2005; Seattle Central Library by Rem Koolhaas - 2006; Library and Learning Centre of the University of Economics Vienna by Zaha Hadid - 2008; Halifax Central Library in

Canada by Schmidt Hammer Lassen Architects - 2014; Helsinki Central Library Oodi by ALA Architects - 2018.

10. **Malls and retail stores**, e.g., the aquarium of the Dubai Mall in UAE by DP Architects of Singapore - 2008; Christian Dior Tower in Omotesando, Tokyo, by SANAA - 2003; Prada Aoyama Store in Tokyo by Herzog & de Meuron - 2003; the Selfridges department store in Birmingham by Future Systems - 2006; Bugis+ in Singapore by WOHA - 2009; Louis Vuitton Store in Tokyo by Jun Aoki and Associates - 2014; CityLife Shopping District in Milan by Zaha Hadid - 2017.

11. **Airports, railway stations, and transport hubs**, e.g., Berlin Hauptbahnhof, by Gerkan, Marg and Partners - 2006, Madrid-Barajas Airport Terminal 4, by Richard Rogers Partnership - 2007; Beijing Capital International Airport by Norman Foster - 2008; Express Train in Beijing Capital International Airport by Norman Foster - 2008; Liège - Guillemins Railway Station in Liège, Belgium by Santiago Calatrava - 2009; Shenzhen Bao'an International Airport, China by Massimiliano Fuksas - 2014; the World Trade Center Transportation Hub in New York City by Santiago Calatrava - 2016.

12. **Bridges**, e.g., Gateshead Millennium Bridge in Newcastle upon Tyne by Wilkinson Eyre - 2001; the Sundial Bridge in Redding California by Santiago Calatrava - 2004; Bridge Pavilion in Zaragoza by Zaha Hadid - 2008; the Helix Bridge in Singapore by Philip Cox - 2010; the Margaret Hunt Hill Bridge in Dallas by Santiago Calatrava - 2012; the Bandra-Worli Sea Link in Mumbai by Hindustan Construction Company - 2010.

13. **Eco-architecture**, e.g., Roofs of BedZED residential project in Hackbridge near London by Bill Dunster - 2002; K2 sustainable apartments in Windsor, Victoria, Australia, by Design Inc. - 2006 (features passive solar design, recycled and sustainable materials, photovoltaic cells, wastewater treatment, rainwater collection and solar water); Ksar Tafelalt in Ghardaïa, Algeria - 2006; CaixaForum Madrid by Herzog & de Meuron with a green wall by Patrick Blanc - 2007; the green wall of the School of the Arts in Singapore by WOHA - 2010; the Passivhaus on Goldsmith Street development in Norwich by Mikhail Riches - 2019.

b. **Styles** are presented under the keyword of Wiki "Contemporary Architecture" article. The passage is a large matter, including the following styles used today: i. Blobitecture, ii. Critical regionalism, iii. Neomodern architecture, iv. Neo historicism, v. Neo futurism, vi. Novelty architecture, vii. Conceptual architecture, etc. The styles mentioned here are a special matter of study.

c. **Technologies** are another matter of study. They have the following aspects: i. Computer-aided design, ii. High-tech architecture, iii. Digital architecture, iv. Industrial chic, v. Nano architecture, etc.

d. New attitudes of contemporary architecture are due to **megastructures**. Actually, they are matter of new study because the field is not classified yet and are trends of architectural developments.



1.1. Pompidou Centre in Paris



1.2. Lloyd's Centre in London



1.3. Teatro Del Mondo in Venice



1.4. Megastructure Airport of Dubai

Table 1. Transformations of styles from world modern and contemporary periods



2.1. Karen Demirchyan Sports and Concert Complex in Yerevan, Armenia, of traditional style



2.2. Tokyo International Forum of neo-futuristic style



2.3. Walt Disney Concert Hall in Los Angeles, of De-constructivism style

Table 2. Different styles of concert halls



3.1. Hotels, motels, and condominiums in Armenia



3.2. Mega Hotel in China

Table 3. Hotel design styles in Armenia as compact size and China as mega size



4.1. Reflections at Keppel Bay Apartment Complex in Keppel Bay, Singapore, as world renovate style



4.2. High-rise new residential buildings in Yerevan, of conservative style

Table 4. High-rise residential styles from contemporary architecture in Yerevan and Singapore, as world examples



5.1. The main hall building



5.2. The lobby of hotel building

Table 5. Pharaon Hotel & Entertainment Centre in Kotayk Region, Armenia

Conclusions

1. General ideas about the world developments.
 - a. Contemporary architecture can be divided into transition period (1971-1991), globalization of the 1990s, and perfection decades in the 21st century.
 - b. Cataloging, creation of architecture in scientific means, invention of new technologies and formation of megastructures are discretionary.
 - c. Of importance is the initialization of the dissolved culture of Soviet Union within the existing situation in the world, i.e., Russia, Kazakhstan, China, and other Asian countries re-entering the world arena of modern architecture.
2. Features in Armenia of the period are as following:
 - a. Listing of new buildings. There are special preconditions which suggested the priorities of the building types required after the earthquake of 1988: the

construction of neighborhoods, new schools, hospitals, and healthcare establishments at the beginning. The rehabilitation of damaged buildings. The other factor is the occasion of 1700 years of proclaiming Christianity and the activity of church building.

b. As for cataloging, in comparison with the world architecture, there are no skyscrapers built, although numerous residential and commercial buildings, such as hotels and entertainment facilities, have been constructed.

c. Existing trends reveal sustainability and other aspects of ecology begun later than the world parallels in the perfection period. Most striking examples are the open sky museums (Cascade Complex), green area reconstruction and preservation, such as the landscaping of old monastery areas.

d. The architecture and new technologies are more conservative than in the world examples, only rare instances of postmodernism and deconstructivism yet. In reality, the traditionalism is radically related with Armenian architecture, that is why abstractions do not exist in the adopted styles. Actually:

- Composition or prevailing styles are yet in the 20th century manner.
- Technologies available are less advanced than in the world culture of architecture (for some examples, see tables 2, 3, 4).

- It is notable that in Armenian architecture of the transition period prevailing are tendencies of Soviet modernism and perestroika, or openness to the world culture starting from the 1980s. The contemporary architecture perfection period developments in Armenia are repeating the transition period elements of the world culture, while the trends, styles, and technologies of the world contemporary architecture are the future developments, most expected in our country.

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ԴԱՎԻԹ ՔԵՐՏՄՆԵՅԱՆ*

Հղման համար. Քերթմենյան, Դավիթ: «Հայկական ժամանակակից ճարտարապետությունը՝ միջազգային զուգահեռներով»: *Արվեստագիտական հանդես*, N 1 (2023): 233-253. DOI:10.54503/2579-2830-2023.1(9)-233

Ժամանակակից ճարտարապետությունը 21-րդ դարի ճարտարապետությունն է, որն արդի ճարտարապետության զարգացման վերջին փուլն է: Այն անհրաժեշտ է պարբերացնել և բնութագրել ճարտարապետությունը բնութագրող հատկանիշներով՝ տիպաբանությամբ, հորինվածքային պարամետրերով ու ոճով, ինչպես նաև՝ շինարվեստով ու տեխնոլոգիաներով, ճարտարապետության ինֆորմացիոն միջոցներով: Ներկայացվող հոդվածի նպատակն է՝ կատարել Հայաստանի ժամանակակից ճարտարապետության համակարգումը՝ ինտեգրելով այն որպես ճարտարապետության ուրույն զարգացման փուլ կամ միջազգային հետ առնչվող և կազմավորվող ժամանակաշրջան:

Հոդվածում վերլուծվում են ժամանակակից ճարտարապետության չափորոշիչները, համեմատական կարգով դիտարկվում են 1971-1991 թթ., 1990-ական թթ. և 21-րդ դարի հայկական և միջազգային ճարտարապետության օրինակներ: Արդյունքում եզրահանգվում է, որ ժամանակակից հայկական ճարտարապետության մեջ՝

Ա. Շենքերի աղյուսակավորումը թելադրող նախադրյալներն են 1988 թ. երկրաշարժի հետևանքները, նոր սոցիալական զարգացումներն ու քաղաքաշինական նորամույժ համակարգի տվյալները, Քրիստոնեության՝ որպես պետական կրոնի հռչակման 1700-ամյակի հետ կապված միջոցառումները 2001 թ.:

* ՀՀ ԳԱԱ արվեստի ինստիտուտի սփյուռքահայ արվեստի և միջազգային կապերի բաժնի առաջատար գիտաշխատող, ճարտարապետության դոկտոր, պրոֆեսոր, dakertmenjian@gmail.com, հոդվածի ներկայացնելու օրը՝ 12.09.2022, գրախոսելու օրը՝ 10.05.2023, տպագրության ընդունելու օրը՝ 01.06.2023:

Բ. Շենքերի տեսակների կապակցությամբ ուշագրավ է երկնաքերների բացակայությունը, նորամուծ շենքերում կարելի է նշել բնակելի բարձրահարկերը, օֆիսային շենքերի տարածումը, բազմաֆունկցիոնալ շենքերը, մոլերը, կորպորացիոն կառույցները (դեսպանատները, սեփական բանկային շենքերը, տրանսֆորմատիվ շենքերը և այլն):

Գ. Ճարտարապետության մասնագիտական ուղղությունները հայկական պրակտիկա ներթափանցեցին համեմատաբար ուշ, քան միջազգայինը: Այդ թվում են կայուն ճարտարապետությունը, բացօթյա թանգարանները և պերիֆերիալ այգիները:

Դ. Ճարտարապետական ոճերը և տեխնոլոգիական նորամուծություններն ավելի հակված են պահպանողականության: Դեռևս քիչ են պոստմոդեռնի, դեկոնստրուկտիվիզմի ոճական օրինակները: Տրադիցիոնալիզմը, լինելով արմատական առանձնահատկություն հայկական ճարտարապետության համար, հետևաբար պատմականությունը բնական բնութագրում է, որքան էլ այն արտակցիոնիստական բնույթ չի կրում, ինչպիսին միջազգային պոստմոդեռնիզմն է: Փաստորեն, ժամանակակից հայկական ճարտարապետությունում՝ 1) Հորինվածքային առումով դեռևս բնութագրական են 20-րդ դարի առանձնահատկությունները: 2) Նույնը պետք է ասել տեխնոլոգիաների մասին: 3) Հայկական ճարտարապետությանը 1971-1991 թթ. տասնամյակներում հատուկ են սովետական մոդեռնիզմի գոյությունը, վերակառուցման մշակույթի միտումները: Փաստն այն է, որ Հայաստանում միջազգային ճարտարապետության ոճական, տեխնոլոգիական զարգացումները դեռևս ապագայի միջոցառումներ են, որքան էլ ճարտարապետության գործիքավորման միջոցառումներն ակնհայտ առաջընթաց ունեն:

Բանալի բաներ՝ ժամանակակից ճարտարապետություն, հայկական ճարտարապետություն, սովետական ճարտարապետություն, պոստմոդեռն, դեկոնստրուկտիվիզմ, կայուն ճարտարապետություն, վերնակուլար ճարտարապետություն, թվային ճարտարապետություն:

СОВРЕМЕННАЯ АРМЯНСКАЯ АРХИТЕКТУРА В МИРОВЫХ ПАРАЛЛЕЛЯХ

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Для цитирования: Кертменджян, Давид. “Современная армянская архитектура в мировых параллелях”. *Искусствоведческий журнал*, N 1 (2023): 233-253. DOI:10.54503/2579-2830-2023.1(9)-233

Современная архитектура – это архитектура 21-го века, являющаяся на данный момент последним этапом развития современной архитектуры. Он должен быть определен семантически и охарактеризован характерными признаками

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архитектуры: типологией, архитектурными параметрами и стилем, а также строительным искусством, технологиями и информационными средствами архитектуры. В представленной статье делается попытка согласовать новейшую архитектуру Армении, интегрируя ее как уникальный этап развития архитектуры или период, связанный и сформированный международным сообществом.

В статье анализируются параметры современной архитектуры, на примерах сравнения армянской и международной архитектуры 1971-1991, 1990-х годов и 21-го века. В результате приходим к выводам, что в современной армянской архитектуре:

А. предпосылками, определяющими систематизирование зданий, являются правила 1988 г.: результаты землетрясения, новые социальные события и данные инновационной системы градостроительства, а также события, связанные с празднованием 1700-летия провозглашения христианства государственной религией в 2001 году.

Б. в связи с типами застройки примечательно отсутствие небоскребов, можно отметить жилые многоэтажки, распространение офисных зданий, многофункциональных зданий, торговых центров, корпоративных сооружений (зданий посольств, частные банковские здания, трансформирующиеся здания и т.д.).

С. профессиональные направления архитектуры вошли в армянскую практику сравнительно позже, чем в международную. К ним относятся устойчивая архитектура, музеи под открытым небом и периферийные парки.

Д. архитектурные стили и технологические инновации имеют тенденцию быть более консервативными. Стилистических примеров постмодернизма и деконструктивизма пока немного. Традиционализм является фундаментальной характеристикой армянской инженерии, поэтому историчность является естественной характеристикой, хотя и не носит абстракционистского характера, как в международном постмодернизме.

На самом деле в новейшей армянской архитектуре: 1/ В изобретательском плане еще характерны черты 20-го века. 2/ То же самое следует сказать и о технологиях. 3/ Особенностью армянской архитектуры 1971-1991 гг. является существование советского модернизма и перестроечных культурных течений. Реальность такова, что стилистические и технологические разработки международной архитектуры в Армении – это в реалиях будущего, однако меры по инструментированию архитектуры имеют несомненный прогресс.

Ключевые слова: современная архитектура, армянская архитектура, советская архитектура, постмодерн, деконструктивизм, устойчивая архитектура, народная архитектура, цифровая архитектура.