

**"RHYTHMS" MOSAIC OF THE SUMMER HALL OF THE "MOSCOW" CINEMA
ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆԻ ԱՄԱՌԱՅԻՆ ԴԱՎԼԻՃԻ «ՌԻԹՄԵՐ» ԽՃԱՆԿԱՐԸ
МОЗАИКА «РИТМЫ» В ЛЕТНЕМ ЗАЛЕ КИНОТЕАТРА «МОСКВА»**

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Abstract – This article presents a multilayered analysis of the integration of monumental art and architecture in the summer hall of the "Moscow" Cinema in Yerevan, with particular attention to the mosaics and design philosophy of Hovhannes Minassian. The study conceptualizes monumental art as an inseparable component of public space, one that carries not only aesthetic value but also social, cultural, and historical responsibility. Through a comprehensive approach that combines art historical analysis, architectural theory, and spatial interpretation, the article examines how Minassian's mosaics interact with the architectural structure of the cinema rather than merely adorning it. Special emphasis is placed on Minassian's creative method as a deliberate and reflective application of the principle of the "synthesis of the arts". Within this framework, mosaic emerges as an active spatial and ideological element that extends the architectural narrative of the building. The article demonstrates that the visual language of the mosaics contributes to the formation of collective memory and civic identity, transforming the cinema's summer hall into a meaningful public environment. By situating Minassian's work within the broader context of Soviet-era monumental art and Armenian cultural discourse, the study highlights the enduring relevance of integrated artistic practices in shaping public space.

Ամփոփում – Սույն հոդվածը ներկայացնում է Երևանի «Մոսկվա» կինոթատրոնի ամառային դահլիճում մոնումենտալ արվեստի և ճարտարապետության ինտեգրման բազմաշերտ վերլուծությունը՝ առանձնահատուկ ուշադրություն դարձնելով Հովհաննես Մինասյանի խճանկարներին և ձևավորման փիլիսոփայությանը: Մոնումենտալ արվեստը դիտարկվում է որպես հանրային տարածքի անբաժանելի բաղադրիչ, որն ունի ոչ միայն գեղագիտական, այլև սոցիալական, մշակութային և պատմական արժեք: Համակցության մոտեցման միջոցով, որը համադրում է արվեստաբանական վերլուծությունը, ճար-

տարապետական տեսությունը և տարածական մեկնաբանությունը, ուսումնասիրվում է Հովհաննես Մինասյանի խճանկարների փոխազդեցությունը (դրանք արվեստագետի համար պարզապես զարդարելու միջոց չեն) կինոթատրոնի ճարտարապետական կառուցվածքի հետ: Հատուկ շեշտադրվում է Հ. Մինասյանի ստեղծագործական մեթոդը՝ որպես «արվեստների համադրության» սկզբունքի գիտակցված և ռեֆլեկտիվ կիրառման եղանակ: Այս շրջանակում խճանկարը հանդես է գալիս որպես տարածական և գաղափարական ակտիվ տարր, որը շարունակում է շենքի ճարտարապետական մտահղացումը: Հոդվածը ցույց է տալիս, որ խճանկարների տեսողական լեզուն նպաստում է հավաքական հիշողության և քաղաքացիական ինքնության ձևավորմանը՝ կինոթատրոնի ամառային դահլիճը վերածելով իմաստավորված հանրային միջավայրի: Մինասյանի ստեղծագործությունը համադրելով խորհրդային շրջանի մոնումենտալ արվեստի և հայկական մշակութային դիսկուրսի ավելի լայն համատեքստում՝ ուսումնասիրությունն ընդգծում է ինտեգրված գեղարվեստական մոտեցումների շարունակական կարևորությունը հանրային տարածքի ձևավորման գործում:

Аннотация – В статье представлен многопластовый анализ интеграции монументального искусства и архитектуры в летнем зале кинотеатра «Москва» в Ереване. Монументальное искусство как неотъемлемый компонент общественного пространства имеет не только эстетическую ценность, но и социальную, культурную и историческую значимость. Важным элементом архитектурной композиции кинотеатра является мозаика Ованеса Минасяна. На основе комплексного подхода, объединяющего искусствоведческий анализ, архитектурную теорию и пространственную интерпретацию, автор статьи рассматривает взаимодействие мозаики О. Минасяна с архитектурной структурой кинотеатра. Особое внимание уделяется творческому методу Минасяна как осознанному и рефлексивному применению принципа «синтеза искусств». В контексте сказанного мозаика выступает в качестве активной пространственной и идеологической составляющей архитектурного нарратива здания. Статья демонстрирует, что визуальный язык мозаик способствует формированию коллективной памяти и гражданской идентичности, превращая летний зал кинотеатра в значимое общественное пространство. Рассматривая творчество О. Минасяна в более широком контексте монументального искусства советской эпохи и армянского культурного дискурса, исследование подчеркивает значение интегрированных художественных практик в формировании общественного пространства.

Keywords – H. Minassian, art, synthesis, modernism, architecture.

Հիմնաբաներ – Հ. Մինասյան, արվեստ, համադրություն, մոդեռնիզմ, ճարտարապետություն:

Ключевые слова – О. Минасян, искусство, синтез, модернизм, архитектура.

Introduction

The Armenian cultural landscape of the second half of the twentieth century was characterized by an active rethinking of the relationship between the fine arts and architecture, one of the most significant manifestations of which was the development of monumental art within public spaces. Under the conditions of Soviet modernism, monumental painting and mosaic transcended their purely decorative function and emerged as essential instruments in the ideological, aesthetic, and social formation of the urban environment. Within this context, the summer hall of the

"Moscow" Cinema in Yerevan occupies a distinctive place, representing a unique example of the synthesis of art and architecture.

The core of this study is the mosaic ensemble created by the artist Hovhannes Minassian and its intrinsic relationship with the architectural setting. Minassian was among the exceptional figures of Armenian fine art whose creative philosophy was grounded in a profound sense of responsibility toward monumental art, which he perceived as an inseparable component of public space and a bearer of collective memory. For Minassian, mosaic and monumental forms were not autonomous artistic objects but rather an ideological and functional continuation of space, operating in dialogue with human movement, the passage of time, and the transformations of the surrounding environment.

Synthesis in Minassian's work

Minassian was one of the exceptional representatives of Armenian visual art whose creative path was defined not only by aesthetic exploration but also by a profound sense of responsibility toward the social, spatial, and historical role of art. He belonged to that rare circle of artists who consciously chose "vulnerable" artistic forms and media monumental sculpture and mosaic which by their very nature are exposed to public scrutiny and do not allow for later correction or concealment. While a painted canvas may be redrawn, repainted, or simply removed from the exhibition space, a work of monumental art exists permanently, becoming an inseparable part of the public environment and remaining subject to the judgment of time, politics, and collective memory.

Such a choice in itself required not only a high level of professional mastery but also inner courage and strong principles. In Minassian's case, the preference for these "open" and risky artistic forms stemmed from his worldview, according to which art must engage in a direct dialogue with its surroundings, architecture, and the human being. This approach places him in close affinity with major figures of global modernism such as Fernand Léger (Léger 1973, 45–62), Le Corbusier, and Joan Miró (Miró 1998, 112–130), who likewise regarded monumental art as a means of shaping the ideological and aesthetic character of public space, rather than as a merely decorative addition.

One of the defining characteristics of Minassian's artistic practice was the consistent realization of the idea of the synthesis of the arts and as Minassian notes: "To place air, light, color, and sound in the service of humanity, uniting the beautiful with the useful, the comfortable with the humane" (Minassian 1971, 11). He did not regard monumental work as an isolated, self-sufficient object; rather, he understood it as a system organically integrated into the architectural environment. This approach echoes the principles of the Bauhaus school and later European modernism, in which painting, sculpture, and architecture were conceived as components of a unified artistic whole. In Minassian's case, however, this synthesis also acquires local

historical and cultural layers, endowing his works with distinct markers of national identity and as Minassian notes: "Whatever the case may be, the great synthesis requires great intellect, profound artistic insight and genuine inspiration, a deep understanding of the work and its material, as well as a sense of time and responsibility" (Minassian 1971, 11).

This project fits squarely within the broader currents of Soviet modernism. Following the well-known 1955 decree, *"On the Elimination of Excesses in Architecture and Construction"*, a widespread shift toward simplified, rational, and economically efficient architecture began across the Soviet Union. Yet modernism under Soviet conditions was never a homogeneous phenomenon; in different republics it assumed distinct local characteristics. In Yerevan, this trend was frequently combined with sensitivity to landscape, climate, and the specific patterns of urban life.

It was precisely here that the summer hall of the "Moscow" Cinema was built in 1966. Its authors were architects Telman Gevorgyan and Spartak Kntekhtsyan. The structural engineering was carried out by Gerasim Gevorgyan, one of the most daring masters of engineering thought, whose talent made it possible to realize many of the bold ideas proposed by young Armenian modernist architects (Balyan 2018, 26–27). The artist Hovhannes Minassian created the remarkable mosaic on the wall behind the fountain. The construction of the summer hall of the "Moscow" Cinema was undertaken by the Yerevan City Council.

Monumental art and architectural collaboration in Yerevan

The following account relates to the construction of the summer hall of the "Moscow" Cinema: "One evening I received a call from Grigor Hasratyan, Chairman of the Yerevan City Council. He showed me the project for the summer hall of the 'Moscow' Cinema. The author of the project was Spartak Kntekhtsyan. The project was very appealing. I told Hasratyan that it would be impossible to implement this project and to construct it under the name 'summer hall of the "Moscow" Cinema' since this would require permission from Moscow. I proposed renaming the project 'Landscaping of the Corner of Tumanyan and Abovyan Streets.' And that is how the decision was made" (Balyan 2018, 27).

Memories and testimonies preserved by his son, Martin Minassian, reveal another essential aspect of the artist's creative method: an extraordinary sense of responsibility and heightened sensitivity toward the task at hand. It is known that for the northern wall of the summer hall of the "Moscow" Cinema he developed approximately 200 different sketches (Fig. 1). This fact attests not only to the diversity of technical and compositional explorations, but also to the artist's internal dialogue with the space, the theme, and the historical context. Such a working method recalls the creative practices of Michelangelo or Diego Rivera (Rivera 1991, 78–92), whose monumental works were likewise preceded by dozens, and at times hundreds, of preliminary versions before a final solution was achieved.

Minassian's work within the space of the "Moscow" Cinema also acquires a profound symbolic resonance linked to the historical memory of the site. The cinema was built on the location of the former Church of Saint Paul and Peter, demolished in the 1930s as a result of the Soviet authorities' anti-religious policies. Consequently, the artist was compelled to create within a space already laden with dense historical and ideological strata. The cinema complex, consisting of enclosed and open halls particularly the later-built open-air summer hall forms a kind of "new sanctuary", a space of culture and collective spectatorship, where religious ritual is replaced by the public experience of art and cinema. In this sense, Minassian's monumental solution may be compared to Diego Rivera's Mexican murals (Folgarait 1998, 45–72) or Fernand Léger's public mosaics (Greenberg 1961, 101–118), which were also often created in historically charged spaces, seeking to reinterpret the past through a new artistic language. Unlike these examples, however, Minassian's work lacks overt ideological pathos; it is instead an expression of inner tension, memory, and the stratification of time.

Thus, Minassian's art emerges not only as an aesthetic value but as a complex cultural phenomenon in which the risks inherent in monumental art, the idea of the synthesis of the arts, and a responsible engagement with historical space intersect. His creative approach integrates Armenian visual art into the global art-historical discourse, demonstrating that a work born within a local context can carry universal artistic and philosophical significance.

Telman Gevorgyan and Spartak Kntekhtsyan belonged to a generation of architects whose professional formation took place in the post-Stalin period, under conditions of ideological transformation within Soviet architecture. They were educated within the Soviet architectural school which, from the late 1950s onward, gradually abandoned neoclassical monumentality in favor of structural clarity, functionalism, and engineering expressiveness. Architects shaped in this milieu sought a new architectural language that could respond both to the technological capacities of the time and to the changing demands of social life.

In his creative thinking, Telman Gevorgyan was distinguished by a strong sense of structural logic and a particular attentiveness to materiality. In his projects, building materials functioned not merely as technical means but as carriers of artistic expression. His approach was characteristic of architects who aimed to reveal construction itself, rather than concealing it beneath decorative layers. Spartak Kntekhtsyan, by contrast, stood out for his sensitivity to spatial organization and the perception of public space. His design thinking was often oriented toward a clear articulation of the human-space relationship, an especially significant concern in buildings of public and cultural importance.



Fig. 1. One of the sketches drew by H. Minassian (Drawings: M. Minassian)

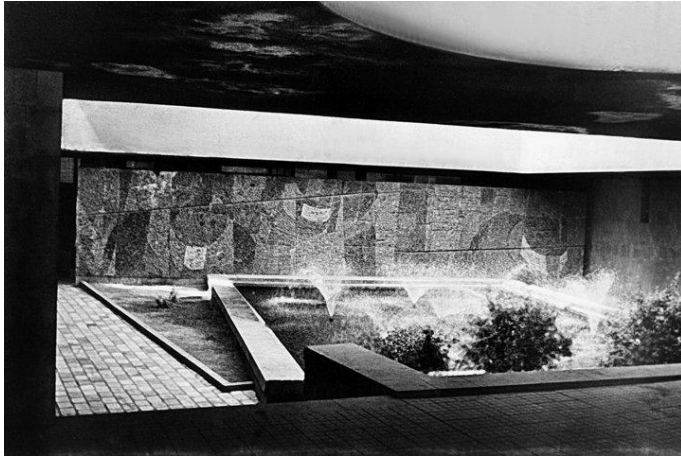


Fig. 2. Mosaic of the summer hall of the "Moscow" Cinema Theater (Drawings: K. Balyan)

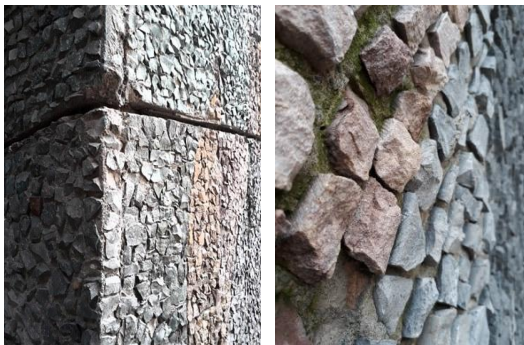


Fig. 3. Mosaic of the summer hall of the "Moscow" Cinema Theater (Drawings: O. Karamyan)

The collaborative work of Gevorgyan and Kntekhtsyan on the design of the summer hall of the "Moscow" Cinema may be understood as a synthesis of these two approaches. Structural rigor and spatial openness are interwoven here, creating an environment that is at once functional and sensorially engaging. Their partnership demonstrates that Armenian architecture of the 1960s evolved not only through individual explorations but also through creative dialogue.

Thus, the project by Telman Gevorgyan and Spartak Kntekhtsyan can be assessed not only as an individual architectural object, but also as an expression of the mindset of its time. It embodies the core principles of Soviet modernism: functionality, material honesty, and social orientation while simultaneously reflecting the distinctive path of Yerevan's urban cultural development. Their work constitutes an important contribution to the history of Armenian contemporary architecture, affirming that the local architectural school was capable of creatively interpreting all-Union and international trends to produce original and meaningful works.

The images presented make it possible to consider the northern wall of the summer hall of the "Moscow" Cinema not merely as an architectural component, but as an autonomous work of monumental art, in which material, surface, and space are interwoven into a unified artistic system. At first glance, it is evident that the work rejects classical iconographic or narrative approaches, focusing instead on structural, textural, and rhythmic relationships.

Close-up photographs reveal the material structure of the mosaic: irregularly cut stones of varying sizes and shades do not strive for ideal planar uniformity. On the contrary, their rough, at times sharp edges emphasize the "natural" character of the material. Here, stone functions not only as a means of image-making, but as a self-sufficient aesthetic value. This approach recalls a key principle of modernist and Brutalist aesthetics: material honesty articulated by Reyner Banham (Banham 1955, 3–19), who emphasized that material should not be concealed but allowed to speak in its own language.

The surface of the mosaic is constructed like a palimpsest, with one image layer overlapping another—a feature often encountered in cave and rock art. Different chromatic layers—gray, greenish, brown, and dark blue-green—do not dominate one another, but instead form a subdued color field charged with inner tension. This chromatic solution is close to the late monumental works of Joan Miró (Miró 1974, 45–62), in which color does not serve to describe form but operates as a spatial and psychological impulse.

In the perspective view, the wall is perceived as a whole, revealing that the mosaic is composed of large rectangular modules which, although technically separated, merge artistically into a continuous visual flow. This modular structure generates a rhythm that extends along the entire length of the wall, without a clearly defined beginning or end. Rather than encouraging the viewer to pause at individual

segments, the work invites perception through movement walking, pausing, and experiencing it over time.

In this regard, a parallel may be drawn with Fernand Léger's (Léger 1961, 112–130) monumental murals, in which compositions are often constructed from large blocks of color and form, calculated in relation to the viewer's movement. Similarly, the mosaic of the summer hall of the "Moscow" Cinema is "read" while walking past it, while sitting nearby, and under varying lighting conditions.

In the overall view, the active role of light and shadow in the perception of the mosaic is evident. The uneven surface of the stone creates a fine network of shadows that shifts throughout the day. Consequently, the work is not static; it exists in time, responding to the position of the sun, the shadows of surrounding trees, and changing weather conditions. This quality brings the mosaic closer not to the idea of a classical image, but to that of a "living surface", a concept also characteristic of Le Corbusier's (Corbusier 1955, 72–88) monumental thinking, particularly in his use of exposed concrete (*béton brut*).

The empty forecourt in front of the mosaic and the presence of the former water basin (even if it is no longer functioning today) create a distinctive atmosphere a space of silence and anticipation. This compositional solution reinforces the contemplative character of the wall. Given that the cinema was built on the site of a former church, the mosaic may be interpreted as an indirect layer of memory: devoid of explicit symbolism, yet imbued with inner gravity. This approach resonates with Pierre Nora's (Nora 1986, 7–12) theory of "sites of memory", in which a material object becomes a silent bearer of collective remembrance.

The images presented demonstrate that the mosaic of the summer hall of the "Moscow" Cinema cannot be regarded as a decorative addition. It is an autonomous work of monumental art that brings together modernist abstraction, the natural state of the material, and a profound sensitivity to space. Through its sign-based, non-narrative language, it enters into dialogue with the global tradition of monumental art alongside the works of Joan Miró, Fernand Léger, and key examples of Brutalist aesthetics while simultaneously preserving the restrained intensity characteristic of the local Yerevan context.

The summer hall of the "Moscow" Cinema was inserted into a site that was quite inconvenient and spatially constrained for development. Nevertheless, the architects succeeded in creating an original, almost sculptural composition, achieved through the interplay of different volumes, large reinforced-concrete structures, and a pronounced emphasis on their decorative qualities (Balyan 2018, 30–31) (Fig. 2). Within a small site of complex layout, where a wooden cinema had previously stood, the authors found architectural and spatial means to integrate their design into the existing environment. The site itself determined the distinctive features and volumetric composition of the structure. The cinema opens toward the street, and the primary compositional emphasis of the building lies in the conical reinforced-concrete co-

lums of varying heights upon which the structure is supported. The central intention of this design was to discover the appropriate architectural tone for a specific situation: all shortcomings were transformed into particular qualities that ultimately became imperceptible.

The architectural solutions and the mosaic techniques

This architectural solution clearly manifests the principle of dialogue with the environment, in which constraints are not perceived as obstacles but are transformed into creative stimuli. The design of the summer hall of the "Moscow" Cinema demonstrates how spatial limitation conditions the expressiveness of volumetric plasticity: the structure does not seek to dominate its surroundings, but rather derives its form from their internal logic.

The use of conical columns is not merely an engineering solution, but a clearly articulated morphological idea that generates a dynamic rhythm and a vertical accent. These columns become the figurative axis of the structure, simultaneously ensuring the lightness of the open space and the sense of freedom inherent to a summer hall of the "Moscow" Cinema. The monumentality of reinforced concrete is set in contrast to the open-air environment, resulting in a compelling tension between a heavy material and a light perceptual effect.

The architecture of the summer hall of the "Moscow" Cinema may also be regarded as a local interpretation of Soviet modernism, in which functional requirements are combined with plastic form-making. Here, decorativeness does not appear as an independent goal, but rather emerges from constructive solutions, emphasizing the aesthetic value of structural elements. This approach allows the project to be read not only as an individual building, but also as an expression of the architectural thinking of its era.

Ultimately, the summer hall of the "Moscow" Cinema becomes an example of how an environment of high artistic architectural value can be created within a specific urban context. Spatial compression, technical limitations, and functional requirements are transformed into a coherent and harmonious whole, in which each element serves a unified concept, shaping a memorable and distinctive architectural image.

When the question arose of how to design the entrance area of the summer hall of the "Moscow" Cinema, Minassian was invited to take on the task. Once again approaching the commission with exceptional responsibility, the artist began by producing preliminary concepts. At first, he considered compositions featuring robots, astronauts, and tree-lined avenues, as his son remarked: "A person who comes to the cinema should look at one screen; there is no need to show a film in two places". He ultimately created a mosaic distinguished by millimetric precision and a pronounced sense of spatial depth.

The mosaic technique employed by the master belongs to the most common and widely used types of ancient Greek and Roman mosaics, known as *Opus Tessell-*

latum. It consists of a surface assembled from stone, glass, or ceramic tesserae measuring more than 4 cm in width. It is noteworthy that this was the first attempt to create an environment in which architecture, mosaic art, ecology, and the surrounding landscape trees and fountains with their chromatic nuances were integrated into a unified whole (Fig. 4).

The choice of this technique was far from accidental and was fully consonant with both the environment and the artist's aesthetic thinking. *Opus Tessellatum* made it possible to achieve monumentality and refinement simultaneously, to create an image field that reads as a unified composition from a distance, while revealing a carefully articulated treatment of detail at close range. In Minassian's mosaic, material is no longer a merely decorative element, but becomes a bearer of meaning, emphasizing a sense of movement, time, and cinematic flow.

Placed within the entrance area, the mosaic functions as a transitional environment – from the everyday life of the street to the world of art. It plays a role of psychological preparation, immersing the viewer in the atmosphere of cinematic perception even before entering the hall. It is precisely here that Minassian's remark about "looking at one screen" acquires a deeper interpretation: the mosaic does not replicate the visual language of cinema, but instead creates a generalized, symbolic field that does not compete with the film, but rather complements it.

From a compositional standpoint, the mosaic is constructed with a precisely calculated rhythm and balance. The sense of spatial depth is achieved not through classical perspectival devices, but through chromatic transitions, variations in the density of detail, and the directional placement of the tesserae. This approach once again underscores the artist's professionalism and complete mastery of the material, where technique does not constrain the idea but rather expands its expressive potential.

The mosaic in the entrance area of the summer hall of the "Moscow" Cinema may also be regarded as an example of the synthesis of the arts, in which architecture, monumental painting, and design merge into a unified conceptual system. It does not merely decorate the space, but actively shapes cultural memory, becoming an integral part of the identity of the "Moscow" Cinema. In this respect, Minassian's work occupies an important place in the development of Armenian monumental art, demonstrating how classical techniques can be reinterpreted and endowed with new layers of meaning within a contemporary environment.

In 2010, the Church Council sought to assert ownership rights over the territory of the summer hall of the "Moscow" Cinema. At the same time, a civic initiative established to protect the "Moscow" Cinema's summer hall continued its struggle to preserve this rare architectural monument in the center of the capital, while the Mother See of Holy Etchmiadzin undertook documentary procedures with the aim of initiating the dismantling of the structure and the construction of a new church (Papoyan, Azatutyun 2010). In response, Yerevan residents, students, and concerned members of the public rose in protest to defend the building, organizing a petition

in support of the continued existence of the summer hall of the "Moscow" Cinema. Thanks to this clear and determined civic stance, the summer hall of the "Moscow" Cinema was not dismantled, and Minassian's exceptional mosaic was preserved.

This case became one of the important milestones in the cultural self-awareness of contemporary Armenia, demonstrating that the fate of public spaces is no longer determined solely within the closed circles of state or ecclesiastical institutions. The resistance that formed around the summer hall of the "Moscow" Cinema transformed the issue of cultural heritage preservation into a platform for civic engagement and public discourse. Here, architectural value moved beyond the realm of mere physical conservation and acquired symbolic significance as a bearer of urban memory, cultural continuity, and creative freedom.

The mosaic by Hovhannes Minassian, an inseparable part of the summer hall of the "Moscow" Cinema, was perceived in this struggle not only as an individual work of art, but as a symbolic boundary between past and present. It embodied that layer of Soviet-era modernist art which often remains overlooked or vulnerable amid post-independence urban transformations. Consequently, the preservation of the mosaic also became a matter of safeguarding cultural memory, underscoring the idea that art cannot be considered separately from its spatial and social context.

The success of the civic initiative demonstrated that the protection of art can evolve into an effective mechanism of public self-organization. In the course of this process, a new discourse emerged in which the concept of "heritage" moved beyond state-defined normative frameworks and was reinterpreted as public property a constellation of spiritual, cultural, and urban values. From this perspective, the preservation of the summer hall of the "Moscow" Cinema may be viewed as a precedent of cultural activism that later influenced initiatives aimed at protecting the cultural environment in Yerevan and other cities of Armenia.

Thus, this case serves as a vivid example of the social function of art, in which creative heritage becomes a pillar of public resistance and identity formation. It affirms that art is not only an aesthetic value, but also an active participant in political, social, and urban processes one around which representatives of different generations and social groups can unite, defending not merely a building or a mosaic, but the cultural memory of their city and their vision of its future.

Art as an extension of architecture

Minassian clearly understood the significance of architectural structures, deeply engaging with their function and purpose. When a sculptor or painter worked alongside an architect in a unified, parallel process, the mosaic, fresco, sculpture, or mural became an organic continuation of architecture. This was a fundamental condition of Minassian's practice, and it is precisely for this reason that his works achieved such unequivocal success.

Minassian's creative method was grounded in the principle of the "synthesis of the arts", in which visual art never functioned as an add-on or decorative layer, but as the ideological and functional foundation of space. For him, the architectural environment was first and foremost a social space intended for public interaction, cultural experience, and the formation of collective memory. Accordingly, in Minassian's site-specific works, form, color, and thematic content emerged directly from the function and significance of the given structure.

This approach is particularly evident in the mosaics and murals he created for buildings of public importance, where thematic choices were determined not only by national or artistic concepts, but also by the activities taking place within those spaces. In Minassian's art, the image is "read" in motion, through the viewer's physical presence, transforming the work from an object of observation into a spatial experience. This understanding of art resonates with the ideas of modernist architecture, while at the same time remaining deeply rooted in Armenian cultural traditions.

The collaboration between Minassian and the architect established a model of equal partnership, in which the artist participated not only in the stage of visual execution, but also in conceptual programming. In this context, the mosaic or mural became the "voice" of the building communicating values, historical memory, or social messages. Art here functions as a mediator between the individual and the built environment, shaping an emotional and ideological connection to space.

Thus, Minassian's effort may be regarded as an example of comprehensive environmental thinking, where art and architecture are united into a single, coherent system. The success of his works lies not only in their high aesthetic quality, but also in the fact that they were created with a profound awareness of the relationship between space, function, and society. This approach remains highly relevant today, particularly within the contemporary urban environment, where public art continues to seek its place within the architectural and social fabric of the city.

Conclusion

Hovhannes Minassian's "*Rhythms*" mosaic exemplifies the seamless integration of monumental art and architecture, demonstrating how abstract visual language can enhance and complete structural design. By employing the "*Opus Tessellatum*" technique and a meticulous selection of colored stones, Minassian transformed the northern wall of the "Moscow" Cinema's summer hall into a dynamic spatial experience. The mosaic functions not merely as decoration, but as an active participant in the architectural environment, creating a dialogue between form, color, and space. Its rhythmic abstraction and textural complexity reflect both a mastery of traditional mosaic techniques and a modernist understanding of spatial composition, while simultaneously contributing to the cultural and aesthetic identity of the public space. In this way, "*Rhythms*" embodies the principle of the synthesis of the arts, illustrating how site-specific monumental works can mediate between human perception, architec-

tural function, and the historical and social context of the city. Minassian's mosaic thus stands as a compelling example of how Armenian monumental art engages with modernist visual discourse while retaining a distinctly local and cultural resonance.

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