

FORMATION AND DEVELOPMENT OF SOVIET ARMENIAN ARCHITECTURE: THE CASE OF YEREVAN

M.A. Arshakyan, visiting Lecturere and PhD Student, Faculty of Architecture,
Chair of Theory, History and Heritage of Architecture
NUACA (Yerevan), Armenia

Abstract. *The presented article explores the evaluation of formation and development of architecture in Soviet Armenia, with a particular focus on Yerevan as a case study. It examines how the political ideologies, economic factors, and cultural influences of the Soviet era shaped the architectural landscape of the city. The research highlights key architectural movements, significant structures, and urban planning strategies that contributed to the transformation from Yerevan's pre-Soviet heritage to Soviet architectural principles. The analysis emphasizes the interaction between ideological objectives and local traditions, illustrating how the architecture of Soviet Armenia evolved to reflect both global trends and national identity within the context of socialist development. References*

Keywords: *Soviet Armenian architecture, ornaments, Alexander Tamanyan, Yerevan architecture, urban planning, architectural heritage, national identity, Armenian constructivism, Armenian neoclassicism, social realism, Armenian modernism.*

Presented article explores the emergence and evolution of Soviet Armenian architecture, with a particular focus on Yerevan. It examines how political, social, and cultural factors shaped the city's built environment during the Soviet era (1920-1990s), highlighting key developments and architectural trends that contributed to Yerevan's unique urban identity. As studies show despite its relatively short historical span, Soviet architecture in Armenia achieved significant accomplishments in the fields of urban planning, residential, and public building construction. These developments were driven by social and institutional transformations and a new worldview. Responding to both international and pan-Soviet realities, Armenian Soviet architecture can be periodized into the following developmental stages: the "formative" period (1920-1941/1945), the "consolidation" period (1945-1955-1970, or more specifically the post-World War II years of 1945-1955), the "expansion" period (1971-1991), and the "reconstruction / transformation" period (from the 1990s onward) [10, p. 272-273]. Thus, Armenian architecture achieved significant success during the Soviet era, which manifested in large-scale construction processes that, within a short period, radically transformed the urban appearance of Armenia's settlements and their internal built environments. The formation and developmental stages of Soviet Armenian architecture were closely tied to major shifts in the country's economic, cultural, and construction sectors. At the foundation of this architectural period the era's creative architects, sculptors, builders, and craftsmen stood.

It is known that each historical era gives rise to its own architectural language – one that, through distinctive buildings and constructed environments, responds to the essential needs of the population and simultaneously reflects the technological progress in construction, as well as the era's progressive ideas. It aligns with the historical, cultural, and ideological-artistic context of that time. Every social-economic formation formulates its own architecture, which not only satisfies the specific life needs of society with innovative structures and showcases the evolution of building techniques, but also resonates with the cultural and ideological-artistic spirit of its era. Therefore, studying the architectural heritage of the Soviet period in Armenia holds great significance.

The architecture of Soviet-era Armenia is viewed as a remarkable intersection of classicism, constructivism, and modernism – reflecting the region's historical and cultural transformations [5]. Taken together, these architectural movements represent a unique temporal process, embodying the aspirations and visions of Armenian architects who sought to preserve their identity within the atmosphere shaped by Soviet ideology and artistic expression. By incorporating and blending national elements with dominant external influences of the time, they forged a distinct architectural language. In this regard, the study of the architectural heritage of the modern period offers an opportunity to delve into the complex relationship between the search for Armenian identity and cultural resilience, between historical-cultural legacy and modernity – ultimately offering insight into the mindset, talent, and ambitions of Armenian masters of that era.

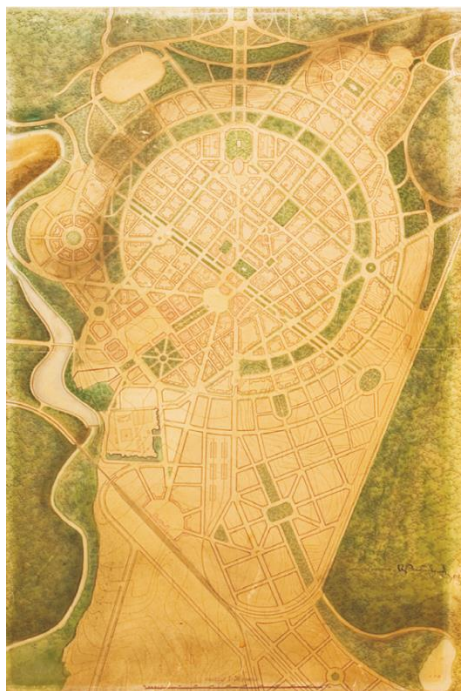
Thus, current study discusses the architecture, construction, and the organization and development of the urban environment in Soviet-era Armenia. Indeed, the establishment of the Soviet system had a direct impact on all spheres of life in Armenia, including urban planning, architecture, and its related disciplines. In this context, Armenian Soviet architecture – by encompassing the artistic content of its creations – played a significant role and held great importance in shaping the urban environment and contributing to the ongoing ideological and conceptual evolution of that framework.

According to research, the 19th century laid the foundation for a new architectural and artistic worldview, which gradually emerged and developed within regional architecture, eventually forming its own distinct and comprehensive concept by the early 20th century. Consequently, even in the 19th century, the uniqueness of Armenian

architecture was shaped by a profound reorientation of worldview, as purely national architectural traditions began to merge with evolving European artistic and architectural movements [4]. All of this is vividly reflected in the architecture of Yerevan, particularly during its period of expansion at the end of the 19th and the beginning of the 20th century.

Studies show that, at the turn of the 19th to the 20th century, architecture in Russia and Europe was marked by a variety of styles and approaches, which naturally found their reflections in the Armenian context. As a result, within the urban settlements of Armenia during this historical period, one can observe the emergence and development of newly formed stylistic directions in architecture and construction. The new architectural character of this phase was driven by the demands of an urban society transitioning to capitalist relations. Through the construction of new residential, administrative, public, educational, and industrial buildings, the stylistic trends prevalent in the cities of the South Caucasus (Yerevan, Tiflis, Baku) and Russia became firmly rooted – realized through the designs of architects formed in Russia and Europe [9, p. 497-498].

Undoubtedly, the formation and developmental stages of Soviet Armenian architecture are closely linked to the prolific work of academician of architecture Alexander Tamanyan – who was actively engaged in Saint Petersburg, Moscow, Kratovo, and Yaroslavl in the early 20th century – as well as to the efforts of a number of other architects. It was through their direct involvement and creative talent that Soviet Armenia, and especially its capital Yerevan, acquired a completely new character and spirit (Pic. 1).



Pic. 1. Master plan of Yerevan by A. Tamanyan (1924)

By the early 1920s, the efforts of architects, builders, sculptors and master craftsmen were mobilized to enhance the cities and settlements of the country. There arose a pressing need to address a variety of urban issues: the layout of residential districts and industrial or storage buildings; the creation of a street network in line with the requirements of modern transportation; landscaping and urban beautification; the improvement of sanitary and hygienic conditions for the population; and the resolution of many other challenges.

Thus, the issue of urban planning encompassed architectural and technical matters that had acquired significant social importance under the new conditions. In this context, the efforts of architects and specialists led to the initial steps in both organizing the development of Armenia's settlements and enhancing the architectural design and technical quality of mass construction projects, while also adapting their typologies to better reflect the living conditions of Soviet society.

By the late 1920s and early 1930s, the construction of residential and public buildings rapidly expanded in Soviet Armenia. Among the notable projects of the time were: the State Opera and Ballet Theatre, the Government House, and the Anatomical Institute (designed by A. Tamanyan); Hotel "Yerevan" (N. Buniatyan); the Builders' Club and the Tuberculosis Dispensary (K. Halabyan, M. Mazmanyanyan, G. Kochar); the Polytechnic and Veterinary-Agricultural Institutes (A. Tamanyan); the "Moskva" Cinema in Yerevan (1937, T. Yerkanian, G. Kochar); the Yerevan Central Department Store (1936-1937, A. Aharonyan, M. Mazmanyanyan, H. Margaryan, G. Kochar); the Medical and Agricultural Institutes (1934-1955, S. Safaryan); the Maternity Hospital (1938, M. Grigoryan, now the Institute of Obstetrics and Gynecology); the House of Books (1935-1940, completed in 1960, M. Mazmanyanyan, H. Margaryan, S. Nersisyan); the Ararat Trust's wine factory cellars (1938, R. Israelyan, G. Kochar; 1945-1963, R. Israelyan); and the

“Dinamo” stadium (now the “Republican” stadium, 1939-1948, K. Hakobyan), along with numerous administrative buildings, schools, and hospitals in Yerevan and other regions. These structures represent a valuable contribution to the heritage of Soviet Armenian architecture.

The above-mentioned Soviet-Armenian architects widely employed natural stones – such as tuff and basalt – in their works, showcasing their plasticity and visual appeal. Combining elements of national architecture with the traditional technique of stone ornamentation, attempts were made in the mid-1930s to develop new national forms. These efforts reflected stylistic explorations characteristic of the period and represented the integration of national heritage into architectural design [2].

From this perspective, the work of Alexander Tamanyan holds particular significance. Deeply attuned to the spirit and demands of a new era, Tamanyan incorporated nationally inspired forms and socialist content into his architectural solutions for the Government House complex and the Opera and Ballet Theatre in Yerevan. These designs, notable for their refinement and coherence, became landmarks of Soviet-Armenian architecture. His contributions left a profound and lasting impact on Armenian architecture and urban planning – an influence that remains relevant to this day.

A number of architects active in the late 1930s – such as S. Safaryan, A. Aharonyan, Z. Bakhshinyan, M. Grigoryan, G. Tamanyan, R. Israelyan, K. Hakobyan, H. Margaryan, A. Ter-Avetikyan, among others – made a significant contribution to the construction of public buildings. During the pre-war years, many hospitals, health resorts, public institutions, educational and cultural facilities were built according to their designs. These structures marked a new stage in the development of socialist realism in architecture. Later, between the 1940s and 1950s, numerous industrial and civic-administrative buildings were constructed across various cities and regions of the republic. These buildings embodied the architectural achievements of the time, characterized by the adoption of national architectural forms and the extensive use of natural stone for facades.

The architectural development of the central squares of Yerevan, present-day Gyumri, and Vanadzor began in the 1940s and was completed in the 1950s. The administrative center of the capital – now Republic Square – was developed based on Alexander Tamanyan’s vision and is rightfully considered the jewel of Soviet-Armenian urban planning. At its heart stands the Government House, designed by Tamanyan himself. In the post-war years, complexes of public buildings were constructed, contributing significance to Soviet-Armenian architecture. Among them, the architectural ensemble of Yerevan’s Republic Square stands out as the finest example (construction was mostly completed by 1958). Here, the achievements of Armenian architecture are embodied in the monumental character of the buildings. These include the Government House (arch. A. Tamanyan), the Second Government Building (archs. S. Safaryan, with contributions from V. Arevshatyan and R. Israelyan), the “Armenia” Hotel, the combined Trade Union and Ministry of Communications building, and the Museum of History (archs. M. Grigoryan, E. Sarapyan). Collectively, they reflect the reverence for architectural heritage during the 1930s-1950s.

In 1955, Soviet-Armenian architecture entered a new phase – marked by creative and stylistic features that significantly differed from the previous periods. The decisions made by state authorities of the time regarding construction policy resonated across the fields of architecture and building development. A conscious effort was made to simplify architectural forms and move past excessive ornamentation and to restore architecture’s core function: to integrate high artistic values into the planning of human environments. This shift in focus not only reflected the sociopolitical climate of the era but also aimed to enhance the quality of life for residents by promoting practicality and functionality in design. As a result, new architectural projects began to emphasize open spaces and communal areas, promoting a sense of community while still respecting the cultural heritage of Armenian architecture. It is worth noting that from the mid-1950s on, a new phase began in the history of urban development in the cities of the republic as well. This period prioritized the effective urban integration of open spaces within cities. During these years, large-scale public buildings with rich architectural content began to emerge one after another. The 1960s and 1970s were considered a period of significant urban planning achievements. This era saw the creation of Spandaryan Square in Yerevan, Kievyan and Komitas streets, Sayat-Nova and Azatutyan avenues, the Alexander Spendiaryan Opera and Ballet Theatre building, (Pic. 2) among others [11, p. 266-274].



Pic. 2. Opera and Ballet Theatre by A. Tamanyan (1933)

It should be stated that those structures were developed in harmony with the historical spirit of the period, i.e., the prevailing ideology, and contemporary construction technologies. Let us add that Soviet-era Armenian architecture is characterized by its simplicity and functionality. Armenian architects often incorporated elements of medieval and classical architecture, adapting them to the needs of industrial, public, and residential buildings. Tuff and basalt were widely used in construction; these materials, due to their composition and diverse coloration, provided characteristics conducive to ornamental detailing and sculptural modeling.

In terms of the theoretical framework of architectural developments throughout the analyzed period, we briefly present the evolution of architectural trends and styles of the time, which left their imprint on the Soviet-era Armenian environment. Among them is the *Neoclassical style* (Neoclassicism, 1890-1910), which sought to purify architecture from eclecticism. Despite this, in Europe, many continued to create in the classical style, commonly overlaying modern reinforced concrete cores with classical stylistic features. In Russia, several architects, including the Armenian Alexander Tamanyan, worked within the Neoclassical style. During the same period in Armenia, prominent architects such as V. Mirzoyan, B. Mehrabyan, P. Zurabyan, N. Bayev, and others were actively creating in the Neoclassical idiom. In Armenia, classical principles were applied in a unique way that reflected local building traditions, like using native tuff stone, adding wooden hanging balconies, and including national decorative details

When discussing the formation of new architecture during this period, it is important to highlight that alongside efforts to reconstruct the major cities of Eastern Armenia (Yerevan, Alexandrapol, etc.), a fundamentally new architectural language was taking shape – particularly in urban residential and civic buildings. This emerging architecture, influenced by Russian Classicism, adopted a distinct character on Armenian soil [9, p. 495]. At the same time, references to local traditions persisted, though primarily limited to ecclesiastical architecture, vernacular housing, and to a limited extent, other civil structures.

The compositional and artistic elements used in the exterior and interior architecture of residential, administrative, and public buildings (including commercial, educational, cultural, and communal structures) were largely drawn from the rich architectural vocabulary of classicism. Facades were animated with rustication, while simple, horizontally organized cornices and projecting moldings emphasized the horizontal layout, and decorative pilasters added vertical segmentation. Windows and entrances were often highlighted with framed arches, pediments (triangular or arched), or decorative trims. Popular architectural features such as street-facing and courtyard-spanning hanging balconies – often prompted by the southern climate – remained common, supported by brackets and enclosed with wooden railings imitating stone or metal (Pic. 3, 4) [9, p. 502-503].



Pic. 3, 4. Residential buildings by Z. Bakhshinyan, Yerevan
(Source: “Masters of Armenian architecture: Zaven Bakhshinyan”, 2008, Yerevan)

Thus, by the late 19th and early 20th centuries, the emerging urban environment was marked by a stylistic shift that blended local traditions with Russian classical architecture [6, p. 42-46]. It's worth noting that these same qualitative transformations also appeared in administrative, educational, cultural, commercial, communal, and even industrial buildings, all bearing the stylistic imprint of classicism.

Between 1910 and the 1930s, *Constructivism* became the dominant architectural trend. Constructivist architects prioritized function, deriving the building's form directly from its structural framework. In essence, this movement in the Soviet Union evolved in parallel with European Functionalism. However, constructivism was more than a design style – it was the artistic ideology of early 20th-century Russia, aiming to shape a new communist way of life based on modern technologies and architectural innovation. As a revolutionary movement, constructivism proposed architecture that was simple, practical, and devoid of ornamentation [8]. In fact, during the 1920s and 1930s, it relied on new construction technologies, intentionally breaking away from traditional building methods.

In Soviet Armenia, constructivism was embodied in the works of architects such as G. Kochar, K. Halabyan, and M. Mazmanyanyan, who carried out projects aligned with constructivist principles. However, it's important to note that they did not label themselves as constructivists, but rather as “*proletarian architects*” [1]. They were later joined by N. Buniatyan, the first chief architect of the capital of Soviet Armenia, as well as T. Yerkanian, S. Safaryan, O. Margaryan, and A. Aharonyan. It should be stated that the Armenian Constructivism differed significantly from its Russian counterpart due to its local character. While concrete was commonly used in Russia, Armenian architects primarily worked with stone, which offered distinct possibilities for design, including windows, openings, partitions, and interior

walls. In the early stages, stone buildings in Armenia were often plastered with gray cement to imitate the appearance of concrete structures. Despite material differences, Armenian Constructivism retained key principles of the movement: prioritizing function, maintaining a cohesive relationship between exterior and interior structure, employing free-standing supports and flat roofs, and highlighting the staircase volume as a prominent compositional element.

After 1932, the development of architecture entered what can be referred to as a *post-Constructivist* phase. Notable examples from this period include the building of the Builders' Club (1928-1929) in Yerevan by Kochar, Halabyan, and Mazmalyan; the Armenenergo Building (1937) by S. Safaryan; the "Moscow" Cinema (1933) by Kochar and Yerkanian; and the department store building (1935-1936) by Kochar, Yerkanian, Mazmalyan, and Aharonyan – all located in Yerevan (Pic. 5, 6, 7).



Pic. 5. Builders Club (1931; current Russian theatre)



Pic. 6. Moscow cinema (1936)



Pic. 7. Department store building (1937)

It is also important to note that post-Constructivist structures began to incorporate certain decorative features and classical elements into their design. This architectural style was characterized by rationality, functionality, cost-efficiency, and strict, laconic geometric forms. Additionally, it often involved the mechanical transfer of industrial architectural features to residential and public buildings. On the other hand, elements of proletarian aesthetics became prominent – such as concrete architecture, flat roofs, buildings elevated on pilotis (support columns), tower-like protruding volumes (typically stairwells), and large vertical or horizontal ribbon windows, among others.

Thus, studies show that by 1937, *Soviet Neoclassicism* had been officially established and encouraged, effectively putting an end to Constructivism in Armenia. The architectural style of Soviet Neoclassicism – or *Socialist Realism* (1930s-1950s) – emerged during the formative years of the Soviet Union with the goal of emphasizing the might of this vast state. In this context, the classical style was embraced and declared a progressive aesthetic. It is important to note that the new “state” architecture, which gained momentum after 1932, was eclectic in nature – characterized by simply adorned façades and straightforward floor plans. However, Soviet Neoclassicism evolved into a more revolutionary and militaristic expression, shaped within the atmosphere of Stalinism. Its most striking manifestations appeared in the high-rise buildings of Moscow, such as the Ministry of Foreign Affairs of the USSR (1948–1953), which featured sharply pointed towers. This gave rise to the Stalinist Empire style, which blended elements of Art Deco, Classicism, Baroque, and the French Empire tradition. It was distinguished by grand scale, lavish forms, and an emphasis on monumentality. At its core, this architectural fusion was designed to highlight the authority of the state and convey a message of triumph, fostering in Soviet citizens a sense of hope for a prosperous future.

It should be stated that in Soviet Armenia, Socialist Realism – also known as Soviet Neoclassicism – took on a uniquely national character, shaped by the creative vision of Alexander Tamanyan. By the time he arrived in Armenia in 1919, Tamanyan was already an acclaimed architect within Russian circles, recognized for his mastery of the neoclassical style [7, p. 51-52]. Fundamentally, his vision for the architectural identity of Yerevan was shaped by a synthesis of compositional principles from traditional Armenian classical architecture – characterized by structural

simplicity and monumentality – the integration of national elements, and new architectural forms stemming from the socialist way of life. Nevertheless, due to Yerevan’s rapid development, the urban plans developed later largely preserved and expanded upon Tamanyan’s foundational ideas. Most notably, today’s Republic Square stands as a cohesive architectural ensemble of great artistic expressiveness, showcasing the unique character of Yerevan.

It is remarkable that the national neoclassical style that emerged in Armenia later came to be known as the "Tamanyan" style" – named after its founder, with his followers referred to as representatives of the Tamanyan school. This architectural approach gradually spread, shaping the architectural and artistic character of Soviet Armenia during that era. Key figures who carried forward this tradition were G. Tamanyan, G. Aghababyan, M. Grigoryan, E. Sarapyan, R. Israelyan, and others.

Though Armenian national neoclassicism aligned closely with Stalin's vision of socialist culture, making its implementation both ideologically acceptable and practically feasible, in essence, the culture of the time was proletarian in content but national in form – a synthesis through which socialism sought to progress. In fact, according to the prevailing ideology, proletarian culture did not erase national culture; instead, it infused it with new meaning. Conversely, national culture did not negate proletarian values but rather gave them form and expression [7, p. 52-53]. This synthesis was evident in the architectural language of the time: the use of colonnades on facades, emphasis on symmetry, clarity and finality of composition, monumental scale, and incorporation of Soviet symbols in harmony with traditional forms and spatial solutions drawn from classical Armenian architecture.

The period from 1955 to 1991 is commonly recognized as the era of *Soviet Modernism* – one of the three most significant styles of Soviet architecture, alongside Constructivism and Stalinist Classicism. Soviet Modernism was characterized by a certain degree of decorative expression, including thematic mosaics, murals, and bas-reliefs. Many modernist buildings also revealed traces of Constructivist influence, such as large glazed surfaces and bold structural forms. Despite the ideological and functional constraints of the time, many architectural solutions developed during this period were innovative and progressive, imbuing the Soviet urban environment with a distinctive spirit and identity. Examples of this style in Yerevan are considered Komitas Chamber Music Hall (1977) and "Rossiya" Cinema (1974), the Youth Palace (1979), as well as "Zvartnots" (1974-1982) and "Shirak" (1961) airports, the Ministry of Transport building in Tbilisi (1975, now the Bank of Georgia building), and etc. (Pic. 8, 9, 10, 11)



Pic. 8. Komitas Chamber Music Hall (1977)



Pic. 9. "Rossiya" Cinema (1974)



Pic. 10. "Zvartnots" airport (1982)



Pic. 11. "Shirak" airport (1961)

In Soviet Armenia, the architectural movement of *Postmodernism* began to take shape between the 1960s and 1980s, reaching its peak in the 1980s and continuing until nowadays. The rise of Postmodernism during the 1980s was

largely driven by the cultural and aesthetic demands of the time. Postmodern architects rejected the monotonous, impersonal, and mechanized character of Functionalist and International Style architecture, which had come to feel outdated. There was a growing need to reintroduce individuality and expressiveness into the built environment. As a result, proponents of this movement sought to realize fresh, original, and authorial architecture – returning to principles of symmetry and proportion, reintroducing decorative finishes, and incorporating mural art, but in new, bold, and inventive ways [3, p. 114]. Postmodernist architects actively revived and reinterpreted historical architectural traditions, integrating decorative facades, bas-reliefs, and murals into the external composition of buildings. In essence, architecture during this period was driven by a revived focus on visual expression, often borrowing from or reimagining the structural principles and motifs of past styles.

In conclusion, the architectural evolution of Soviet Armenia reveals a profound narrative of resilience, adaptation, and cultural continuity. From the reinterpretation of classical forms to the rise of constructivism, the assertion of Socialist Realism, and the eventual embrace of modernist and postmodernist trends, Armenian architects continuously found ways to embed national identity within the prevailing ideologies of their time. This persistent dialogue between tradition and innovation has shaped a unique architectural heritage—one that not only reflects the artistic ingenuity of its creators but also stands as a testament to the Armenian people’s enduring pursuit of cultural self-expression in the face of political and historical change.

REFERENCES

1. Арутюнян, В., Оганесян, К. Архитектура Советской Армении: краткий обзор, Академия наук Армении. – Ереван, 1955.
2. Арутюнян, В.М., Асратян, М.М., Меликян, А.А., Архитектура Советской Армении. Стройиздат. – М., 1972.
3. Бархин, Б. Г. Методика архитектурного проектирования: Учеб.- метод. пособие. – М., 1993.
4. Гаспарян, М.А., Архитектура Еревана 19-ого и начала 20-ого века: Город в пространстве и времени, Palmarium Academic Publishing, 2018.
5. Долуханян, Л.К., Архитектура Советской Армении 20-е годы. – Ереван, 1980.
6. Халпахчян, О.Х. Армяно-русские культурные отношения и их отражение в архитектуре, Изд-во АН АрмССР. – Ереван, 1957.
7. Цапенко, М. О реалистических основах советской архитектуры, Гос. изд-во лит-ры по строительству и архитектуре, 1952.
8. Gfoeller, M., Klein, K. Armenia’s Classical Architecture, BookBaby, 2025.
9. Harutyunyan, V. History of Armenian Architecture, Yerevan, 1992 (In Armenian).
10. Kertmenjian D. Armenian Architecture during the Years of Independence, Issues of Armenian Art, Yerevan, 2010. – pp. 272-286 (In Armenian).
11. Kozmoyan, K.S., The Development of Cities in Soviet Armenia 1920-1970, Publishing House of the Academy of Sciences of the Armenian SSR, Yerevan, 1977 (In Armenian).

Материал поступил в редакцию 28.05.25

ФОРМИРОВАНИЕ И РАЗВИТИЕ СОВЕТСКОЙ АРМЯНСКОЙ АРХИТЕКТУРЫ: ПРИМЕР ЕРЕВАНА

М.А. Аршакян, приглашенный преподаватель и аспирант, факультет архитектуры,
кафедра теории, истории и наследия архитектуры
Национальный университет архитектуры и строительства Армении (Ереван), Армения

***Аннотация.** Представленная статья исследует процесс формирования и развития архитектуры в Советской Армении, с особым акцентом на Ереван как предмет исследования. В ней рассматривается, каким образом политическая идеология советского периода, экономические факторы и культурные влияния сформировали архитектурный ландшафт города. Исследование подчеркивает ключевые архитектурные течения, значимые постройки и градостроительные стратегии, способствующие трансформации от дореволюционного наследия к архитектурным принципам советской эпохи. Полученные результаты акцентируют внимание на взаимодействии идеологических установок и местных традиций, демонстрируя, как архитектура Советской Армении развивалась, отражая как глобальные тенденции, так и национальную идентичность в контексте социалистического строительства.*

***Ключевые слова:** Советская армянская архитектура, орнаменты, Александр Таманян, архитектура Еревана, градостроительство, архитектурное наследие, национальная идентичность, армянский конструктивизм, армянский неоклассицизм, социалистический реализм, армянский модернизм.*