

## **Democracy and Totalitarianism in Contemporary Architecture of Developing Countries, Case: Armenia (1850-2010)**

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### **ABSTRACT**

Obviously there are some kinds of fitness, concurrency, and interaction between the dominant social and intellectual currents in each era and theories of architecture and urbanism. The latter also affects the social and physical environment of cities, and causes a special kind of architecture. Accordingly, the architecture in Armenia was affected by the authoritative nature of architecture in the Soviet Union in the early twentieth century and the growth and prosperity of modernism and continued until 1990. The only strong tool for Soviet Union was a militarism ideology accompanied by Socialism ideology. This led to a socialistic-nationalistic and Stalinist architecture in the subordinate countries such as Armenia, which was dominated by the political ideas of Soviet Communistic government. In order to find the answer to the question whether intellectual frameworks and ideologies in a period of time affects the architecture and urbanism in that period and whether the period atmosphere and conditions are reflected in the concurrent architecture and whether architecture embodies cultural, social, political, and economic activities and is influenced by changes in these activities, a research study is carried in two parts in this field. In the first part of the study, theories of environmental concepts and effectual ideas in architecture are classified and analyzed. In the second part, observing and comparing case histories designed in three periods of government in Soviet Union and preceding and ensuing periods, formal and conceptual components and variables embedded in the architecture, which were dominated by the government thoughts, are studied. To this end, interviews and questionnaires can be used for historical analysis of integrated cultural cases, documented and depicted examples, and patterns, orders, and rules for stability. Finally, the aim of this study is to find out if authoritative approaches of the government of the Soviet Union and other subordinate countries like Armenia, has caused a special kind of architecture or not and whether the style of architecture in that era shows ideology of the government or not. Finally, the aim of this research is to know if authoritative approaches of the government of the Soviet Union and other subordinate countries like Armenia have caused a special kind of architecture, which can indicate authoritarian thoughts and ideology of dominant dictatorship.

**KEYWORDS:** Totalitarian Architecture, Soviet Union, Armenia Architecture

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### **INTRODUCTION**

One could hardly find an art like architecture in the sense of having a strong relation with people. Architecture is one of the most explicit manifests of the culture of a nation or historic era. It represents the human beings living circumstance. In the past, this art followed certain known principles, and was strongly related to the society culture and behavior patterns. Thus, the architectural style of each period in each region was a reflection of culture and art of the period and the area, and was associated with the changes occurring in other areas of life and art.

In this paper, a field of architecture that is directly or indirectly related to cultural phenomena is discussed. Because the architecture of neighboring countries and regions have been in constant interaction with the Iranian architecture, a study of the cultural backgrounds of the neighboring countries helps us to better understand the architectural patterns of Iran in various historical periods. Current Iranian society needs suitable development frameworks that can guarantee the integrity of thought and action. Such a security margin is not possible except by referring to the past and reviewing its main factors.

Among the neighboring countries of Iran, knowledge on the formation and evolution of Armenian architecture, as an example that has experienced periods of dictatorship and independence, can lead to understanding the origins and transformation of major and minor elements in its architecture and similar conditions in Iran. This fundamental knowledge is expected to give rise to a deeper insight on the evolution of Persian architecture so as to meet cultural and social requirements of Iran.

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Obviously there are some kinds of fitness, concurrency, and interaction between the dominant social and intellectual currents in each era and theories of architecture and urbanism. The latter also affects the social and physical environment of cities, and causes a special kind of architecture. Therefore, the ruling thoughts of an era can be perceived through the architecture and monuments left from that architecture. Aesthetical, functional and structural aspects of architectural design (Mahdavinejad et al., 2011c: 119-126) and their interactions are going to be more and more important in contemporary architecture of developing countries (Mahdavinejad et al., 2012: 176-183). Problems and tendencies of the development of the architectural sciences have a lot to do with socio-cultural aspects of architecture (Mahdavinejad & Moradchelleh, 2011: 677-682). Accordingly, the architecture in Armenia was affected by the authoritative nature of architecture in the Soviet Union in the early twentieth century and the growth and prosperity of modernism and continued until 1990. It was a public architecture which needed a strong intellectual and administrative organization to provide its policies. The only strong tool for Soviet Union was a militarism ideology accompanied by Socialism ideology. This led to socialistic-nationalistic and Stalinist architecture in the subordinate countries such as Armenia, which was dominated by the political ideas of Soviet Communistic government. In order to find the answer to the question whether intellectual frameworks and ideologies in a period of time affects the architecture and urbanism in that period and whether the period atmosphere and conditions are reflected in the concurrent architecture and whether architecture embodies cultural, social, political, and economic activities and is influenced by changes in these activities, a research study is carried in two parts in this field. In the first part of the study, relevant references and resources are first studied, and then theories of environmental concepts and effectual ideas in architecture are classified and analyzed. In the second part, observing and comparing case histories designed in three periods of government in Soviet Union and preceding and ensuing periods, formal and conceptual components and variables embedded in the architecture, which were dominated by the government thoughts, are studied. To this end, interviews and questionnaires can be used for historical analysis of integrated cultural cases, documented and depicted examples, and patterns, orders, and rules for stability.

## 1. LITERATURE REVIEW

Addressed by architects and critics, comprehension and reaction of society to the environment have always been a critical and controversial issue in architecture. As *Attoe* (1978) argues architectural criticism can be useful if it also deals with the future in addition to the past. When defining the criticism of architecture, he prefers the criticism to the mere arbitration (*Attoe*, 1978, p.xii). The brain of human beings identifies the meaning of the circumstance basically by classifying the information, forms, and ideas. Having different mind structures, designers have different reactions than do users (*Rapoport*, 2005, p 0.11). Social and cultural values and designs create forms and shapes that affect images and abstract ideas which are intermediate between people and environment. Therefore, architecture implies a number of ideas which historians and critics can reveal and interpret.

*Whyte* (2005, 27-34) consequently, care should be taken of how people react to the environment. Approaching this issue, we can find patterns and rules for the stability using a historical and cultural analysis of case histories. *Rapoport* believes that when people analyze the environment more precisely, they show more effective reactions to the environment. People often act according to what they perceive from the signs of the environment. As pointed out by *Barker* (1968), a correct understanding of an environmental code will lead to an appropriate reaction to the environment, and an incorrect perception will cause improper conduct with the environment. This subject resembles being in an inappropriate cultural context, i.e. cultural shock. The environment and meaning of an identified code plays an important role in people's judgment. Hence, constant implications and principles embedded in a culture help stability of people conducts (*Rapoport*, 2005, p. 629). Among different approaches to an architectural subject, only the context criticism accounts for the social background of the subject (*Mahdavinejad*, 2005, p. 73). In terms of perceptual quality, an architectural artifact reflects the historical and social background in which it has been created. Thus, an artifact represents the social and political facts existing at the time of the artifact creation.

The context approach has two important bases in the contemporary culture: the Marxism and the Feminism. Marxism is one of the most important ideologies that emphasizes on the importance of the social life background in aesthetical issues. In view of the context approach, an artifact should relate the problems, needs, and necessities of its time. An art work that reflects the demands and needs of the society is regarded effective. On the basis of the principles of historical ontology, *Foucault* believes that the structure of originality is based on the interpretation of the origin. Thus, only artifacts that meet ontological principles of society can be interpreted in this paradigm.

In general, *Marx* believes that the phenomenon of art is social, historical, and dependent on the evolution of the production means and technology. *Marx* always advocated dependence of art to reality. Regarding to this research it is obvious that contrary to Romantic aesthetics, Realism emphasized on the social and historical

background of the artifact than the artist. Thus, the artist's worldview became important as a result of the enlightenment century. In Hegel's philosophy of art (1998), art expresses the "spirit of the period". Hegel believed that an artist would inadvertently create works that reflect the dominant intellectual and cultural attitude.

Williams (1985) showed that art is part of the social organization and cannot be separated from the environment where it has been developed. However, in the meantime, he does not admit art to be degenerated to merely as a means to express the social organization (Williams, 1963, 52). Ideology is another important point in the discussion on the historical and social context of artistic production. Louis *Althusser*, a mastermind of western Marxism, believed that ideology represents the imaginary relationship of individuals with the real conditions of their life. He also believed that people make sense of their world through this imaginary knowledge, and more importantly regulate their actual relations with it.

Since Vitruvius (1991) and *Venturi* (1971), architects and writers associated believe that architecture is more than mere performance. Architecture is a means to show feelings, beliefs, and ideas. Accordingly, Acropolis, British medieval palaces, and Disneyland may be thought of as signs of Greek social and religious life, British idealism, and American leisure at that era.

The belief that every artful manuscript is a war against ideology is affine to the discussions by *Bakhtin*. He was aware that a single event may be described differently depending on the narrator, the audience, and the circumstance of the event (Bakhtin, 1981, p. 166). This notion may be related to the history of architecture in two ways: 1. It creates a mechanism within which buildings develop from a concept to a structure and then to interpretation. 2. It helps clarify the relation between architect, architecture, and critics (Whyte, 2005, pp. 27-34). The *Bakhtin's* theory will entail the following two conclusions:

1. The development of architecture from the initial idea to the ultimate interpretation by historians and critics evolves according to the rationale of genres.
2. All these evolutions constitute architecture, which not only is hard to be readily described, but also may have multiple interpretations (Whyte, 2006, pp.153-177).

Since all behaviors occur in a context, and each context is based on the developed meanings, people react differently in different contexts as a result of the interpretations they conclude (Rapoport, 2005, p 72).

Hence, the environment is believed to serve as the memory extension, the performance of which agrees well with the performance of the group memory. As a result, the environment may block the social classes and cultural customs or territories. The appearance of the environment and dramatic similarity of the human behavior may be easily extended to the performance of communication and environment memory improvement so as to include appropriate behavior and remind people the proper behavior.

## 2. STATEMENT OF ISSUE AND METHODOLOGY

### 2.1. Statement of Issue

The main question is whether the architecture can be truly a manifestation of democracy: Establishment of a connection between architecture and democracy is difficult. From very ancient times, dictators and tyrants have been interested in showing their power to the world by erecting impressive buildings. This type of architecture is not only beautiful but can be intimidating as it is in the case of Versailles of Louis XIV and Cathedral medieval church. It may be concluded that when a dictator can freely decide and can influence on the architectural designs, the result would be spectacular buildings such as St. Peter church architecture with a broad landscape, the pyramids, and recent Dubai monuments, which only autocrats can build. This notion is a painful fact that Neoclassicism architectural forms could alone and simply embody not only the legendary Nazism myths but also Communism. As pointed out by Stalin, "these columns are greatly indebted to people.

In the twentieth century, it can frequently be seen that talented architects implemented rash decisions and actions of dictators such as Hitler, Mussolini, and Stalin. Their efforts to show off ancient architecture were intended to establish the new authority through columns that reminded past authority. Passivity of architects in embodiment of Hitler's thoughts as Reich Chancellery in Berlin in order to turn the city to the world capital or building structures such as the Police House for Reza Shah Pahlavi in Iran can be considered as examples of the impact of ideology and values on architecture.

In contrast to the authoritarian architecture is the democratic and contributive architecture. Democratic architecture is a type of architecture that has no obligation to use a specific kind of architectural style or certain materials. However, in a democratic architecture use is usually made of glass and transparent materials to express freedom. Urban planning like the architecture is also influenced by authoritarian or democratic regimes at their own time. Authoritarian urban planning is constituted based on egalitarianism planning. On the other hand, in the democratic architecture, the relationship between people and government is based on collaboration, and the

unidirectional relation is replaced by a collaborative process. In this type of process, human beings are regarded as rational components who are the best judges for their private interests. The government and political parties only arbitrate for the society, and are not authorized for any social interventions. The architectural design process in the democratic architecture is combined with the people's decision-making process. In the democratic architecture, local people are often called for the identification of needs and contribution in building and planning of projects, and the democratic process is highly exploited for qualified constructions.

## 2.2. The Research Questions

1. How are the architectural forms justified according to the political conditions of the period in which they were designed in case of Armenia?
2. Are socio-political issues based on the power dominating the society reflected in the way of designing buildings?
3. In which ways is a specific society impressed by the policies of dictators?

## 3.3. The Research Method

This study adopts a descriptive-analytic approach where the information is collected from field surveys and literature resources. Each study is concomitant with an interpretation section. Interpretive research, in particular, is defined as an investigation of a social-physical phenomenon in a complex field, with an explanatory-narrative and inclusive orientation. In this method of research, a subject in the past is studied, where it takes considerable efforts for the researcher to collect the documents required for analysis of a complex social phenomenon. The process of research in this method consists of surveying, collecting and organizing documents, and assessing and concluding with an inclusive and reliable interpretation. In this method, information is obtained from published and unpublished writings, history, newspapers, companies and organizations documents, official and personal letters, notebooks and diaries, personal documents, photos, artifacts, buildings, etc. Having identified the resources, collected the information, organized the data, taken notes, and observed the facts, the researcher may describe, analyze, assess, and evaluate the information and, eventually create a story or relation (Grout and Wang, 2005 pp. 135-172). However, it is noted that irrespective of the purpose of research, which might be collecting, evaluating, or relating a story, the interpretation is an active part of the research. In addition, the contents of the interpretive research are not separate, but in most cases they are parallel. In addition to the categories provided for the control of evidence (identification, organization, and evaluation), an additional determining, contextual, perceptual, and memorial categorization may be considered for species of the evidence. In this method, any prejudice should be avoided before collecting the sufficient information.

## 3. Case Study

To response to survey questions samples of 15 works of Armenian architecture from 1850 to 2010 are selected randomly. 5 cases of pre-formed example of communists and 5 formed in the communist era (in the Soviet Union) and 5 samples during the collapse of the Soviet Union in the Yerevan city are included. Start working on architectural developments and stylistic changes that occurred in these three periods as the architecture and features of the three periods are compared with each other. The first period of review, the architectural styles used in the nineteenth century is in Yerevan.

### 3.1. Architecture of the Nineteenth Century

In this period of architecture in the traditional Armenian architecture dating back several thousand years, has evolved. Regarding to this research it is obvious that during this period of architectural review, as is the history of Armenian architecture. Exposure to on-line Land earthquake in Armenia, its architecture, materials and sturdy construction with thick walls combined. A mixture of lime mortar and mortar materials used, tuff and volcanic rocks are common in that land. Common materials, marble, and to provide a uniform structure, usually a single color is used. It rocks with different colors can be seen in some areas; often seeking to create a striped pattern of induction is inconsistent with the context. Unlike Roman architecture and the Syrians, the Armenians formed simultaneously with the architecture, the Armenian architecture of wood and brick construction giant by any means is not used. Overall we can say that volcanic tuff and basalt stones of Armenian monuments in most materials are far *Sangestan* is known as Armenia.

Armenian symbols and ancient patterns include traditional houses, which include a stone cross (*Khachkar* Armenian language) can be named. *Qarnyz* carving on the roof of that goes to BC history has been used. Reliefs and decorations and motifs of ancient Armenian architecture can be included in the schema of plant leaves and tree fruits, grapes, pomegranates and animals and *Krobyan* icon (winged children), and the use of Unique columns and Roman vaulted portals vision. Another traditional pattern of Armenian architecture that utilizes red diamond symbol

and the black rock is tuff. Most buildings of the Soviet Union to have a human scale and emphasis on three floors of the building horizontally using the horizontal lines of the main features are its architecture courses.

### 3.2. Architecture in the USSR

Yerevan in Soviet architecture includes Constructivism - Nationalism, Stalinism, and modern.

#### 3.2.1. Architecture Constructivism– Nationalism

From October 1828 to 1917, Armenia \_ a part of the Russian Empire\_ has been largely confined to the borders of Yerevan. After the October Revolution, Vladimir Lenin, the Bolshevik leader's first minority government can rule without any change being sought. But after a while with the salinity of the authorities to eliminate certain elements in society and politics of nationalism gradually gave place to the religion of the Armenian community. Armenia was the first of the policies of Lenin, but Lenin's attempt to establish the Republic of schools, newspapers and theaters were established at the time he took the Armenian language and official language instead of Russian. Communism in the 1930s led to the strengthening of the Armenian national identity and national development and said the Communists in this period can be saved Armenia from the risk of imminent destruction. In this era leaders had insisted on two aims:

- 1) If only to maintain and promote their national identity.
- 2) Create a structure and a strong economic base.

Early in the formation of the city, it had a population of over a thousand people but it gradually transfer into a modern city with a population of over a million people. Considering the leading architect of the twentieth century, Alexander *Tamanyan* developing projects in the city continued. *Tamanyan* him the founder of modern Armenian architecture as a successful, national traditions with contemporary urban construction can be combined. He offered a plan for the city and the center of the radial structure to be oriented. The main plan of the city of Yerevan, Armenia is one of the most symbolic historical and cultural forms. New designs in the running *Tamanyan* led to the destruction of many historic homes were. This scheme was imposed in many other historic cities. A large number of mosques, churches, castles and Persian baths and bazaars and caravanserais were destroyed in Soviet times and the little town to a science center became the cultural and industrial.

*Tamanyan's* ideas and aspirations for the city was essentially a garden city and a city called Sun City. Urban construction, which will reflect the community's success led to the idea of justice and was *Baghshahr*, along with the conflict of urban land and sky. Combination of symptoms and the National Socialist architecture in this period is required in terms of scale and performance based on the basic principles of communist ideology has taken shape.

*Harutyunyan* (2009, p 30) says that the external form of buildings and neoclassical architecture utilizes a combination of historical Armenia motif that goes back to medieval buildings can be seen more and more external details. Armenia and the use of the land benefiting from natural stone columns and vaulted into the modern and abstract systems also can be seen in this type of architecture. *Tamanyan* under the laws of social realism, and in general can be said of the idea of socialism *Tamanyan* work in architecture. *Tamanyan* nationalism and socialism in the form, content and ideas expressed in it. Combined with statues and monuments made by the Republic of Armenia in public places, *Tamanyan's* buildings, in order to create and stimulate a sense of national identity but not the identity of Armenia but also in order to create a unique identity and to provide unique ideas of socialism Communist ideology was formed. One of the leading leaders of the Republic of Armenia, Alexander believes that *Myasnykyan Tamanyan*, a communist political, rules and understands the meaning of these ideas with the protean forms to be translated into architecture. Regarding to this research it is obvious that impact of socialist policies in the architecture so that instead of principles and ideas of modern architecture in the neoclassic style, we are witnessing the emergence of socialist ideas (Harutyunyan, 2009, p 30).

#### 4.2.2 Stalinism Style

The policy of socialism in Lenin and the Stalin era continued to spread. In this era of nationalistic spirit spread among political elites and intellectuals and political leaders as there were Armenian nationalist objectives even after Stalin's death and were followed until 1988 Armenian nationalist character itself was quite.

In late 1955, Stalin's rule formally dissolved the Soviet Academy of Architecture and Architectural Stalinist socialist realism in art and architecture has been associated with the school. Motifs, and symbols such as the red star, hammer and sickle is a symbol of the communist government and the central railway station in Yerevan on building such as can be seen that it can be a small version of Moscow skyscrapers of Warsaw's Palace of Moscow State University or the Reds decorative element in the symmetrical structure in the high and the index is created. Stalinist-style features include:

- 1 - To employ architectural elements repeated in the

- 2 - Use of long binary columns in the input and inspiration, and the glory of the induction
- 3 - Large concrete buildings and thick walls
- 4 - The use of rhythmic shots
- 5 - Views and Plans of mirror symmetry and high species
- 6 - The use of rhythm, order and hierarchy in the induction of a realistic military architecture
- 7 - Use of historic decorative elements and induction into the military
- 8 - The one and only marginally so in the urban arenas
- 9 - Taking advantage of neoclassical architecture
- 10 - Increase the scale and dimensions of buildings and streets,  $\neg$  (using non-human scale)
- 11 - Urban Development and the radially oriented structures center around public buildings (a totalitarian sense of architecture and urbanism)
- 12 - Create a wide pedestrian street in the city (routes connecting the city to the border areas, public facilities located in the city center)
- 13 - Creation of public facilities and public official and user-defined architecture popular in the city center
- 14 - Transfer to residential areas and marginal urban
- 15 - Combined buildings and sculptures with figurative elements

#### 4.2.3. Modern Architecture

In the early twentieth century modern architecture in a large scale worldwide spread. The Soviet Union was not deprived of these currents. Western modern architecture, its style Constructivism as revealed in the Soviet Union during Stalin's rule had to before. Soviet policy in the second movement was a futile cycle and the Social Realism style Constructivism Stalin reversed and finally Gorbachev returns to the style of modernism. In the late '60s a new style of local modernity has begun to emerge. Large-scale transnational architecture combined with modern structures and technologies based on traditional architectural forms and spread across the city.

As noted, the dominant architectural foundation rooted in Yerevan, Armenia is an ancient form of architecture. If at the time of Gorbachev's rule and the use of architectural precast concrete panels with the aim of increasing the speed and mass storage for the growing population of Yerevan was settled.

Soviet modernist architecture began with Gorbachev's rule, and it can be seen by Stalin as Lenin's disciple Constructivism school overall was removed. Gorbachev unexpected ideas and perspectives beyond the borders of the Soviet architecture of the last dry frameworks and opportunities for review and conference provides modern Western architecture. Gradually build large buildings such as towers, private universities, banks, restaurants, offices and corporate capitalism. Increase in benchmarking and learning architecture based on modern Western architecture solution is quite logical and only possible answer to meet the needs of this period of Soviet architecture. Latency period of 30 years in the field of architecture, structural theory, which involves exploring ideas and technology, architecture and new materials must be with understanding what and how it was for communities with the architect. Properties due to the plasticity of modern Soviet architecture, transparency, spatial complexity, the innovative use of contemporary materials, refined details, the abstract notions, and their identity can be found in the West in line with modern architecture. The free design, new direction for the architects of this period was followed. If the architects of the effective compounds with characteristics such as rigid harmonic proportions, forms, and forms of flexible, removing the boundaries between the building and its surrounding green space, internal stair string in the form of statues, detailed brickwork naked and non-conventional were associated.

Creating open spaces in the city of Yerevan as well as modern movements in architecture have been reduced. Although Soviet-style modern nationalist and neo-classical styles followed Stalin became apparent, but the foundations of thought and its architecture is totally in conflict with them. Urban civic life with a free opportunity for citizens to see and be seen to be made, urban spaces and new policies aimed at retaining and creating a collective memory of citizens. Water levels in the different scale in the city and use geometric shapes in the parks and plant floor, a product of modern architecture was the Soviet Union in Yerevan. Increased production and construction technology, the establishment of scientific institutions and improve living standards and improve relations with foreign countries, as gains for the second half of the twentieth century it was dominated by the Soviet Union and countries.

However, the Soviets sought to expand the diversity and plurality of modern architectural forms of regional, national, and local and obsolete industrial mass production practices are spread across the city. Construction of the residential spaces in the city was destroyed towns architectural identity. Angles and the offending layer architecture are included. USSR with modern architecture modern architecture cannot be concluded that the primary generator of artistic and aesthetic principles of the Soviet Union was in fact its main origin is the cultural and social foundations. There is no doubt that the Soviet modernist architecture played an important role in the development of global architecture and the architectural link to the current neo-modernist architecture as Constructivism 1920.

**3.3. Architecture of the Republic of Armenia**

Republic of Armenia has a great impact on architecture, the change of thinking by making it a government structure that axial movement of government programs is to provide national support and less - it is popular, not long after it stops or dynamics is destroyed. Architecture of the Soviet socialist state was created based on such a move. During this ancient form of government incentives or even a government-led reform in this area failed to sustain that eventually led to the collapse was in 1989. Following the collapse of the Soviet Union, Armenia's capital Yerevan in 1991 as income, Soviet collapse and the independence of Armenia was the opposite of city life followed in the wake of economic development, benefiting from electric power plants, public transportation, connection and virtual privatization, fragmentation of public space and transfer to a traditional economy based on industrial systems Service led to the abandonment of the system was functional and Lifeline Yerevan. (Harutyunyan, 2009, p 35)

Changes in starting the city's major monuments of architecture and one was seen, but with time can spread to the urban planning of cities and architecture. Restructuring both in terms of performance buildings with tall buildings, commercial and residential construction as part of the strategic plans of Yerevan city planning, architectural feature encountered and specifically in terms of dimensions, size, buildings and streets has affected the form, follow these changes occurred. Changing the political structures of Armenia, change in decision-making process has become an authoritative and authoritarian control and the Soviet Union and democratic participatory process where time flows that century, architecture is contemporary, we. The main theme of participation, increase the power of citizens in decision-making and its implementation, will establish the balance between citizens and power holders. Thus the change in real participation in decision-making process and power cycle planning is emphasized. The city with its surrounding natural environment that is currently listed as endangered.

Compared to the general architecture of the three periods mentioned above can be stated that this species during the first 2 to 3 story architectural monuments of Armenia comprises the region has been associated with traditional materials and motifs. At the start of the second period, the classic combination of traditional Armenian architecture can be seen with the integration of Russia. In the middle of the second period until 1970 was the combination of dry and dark-style socialism and Stalinism Classism that time as they learn from it. The formation of the Soviet communist regime in the late modern in design and architecture will be done. In the period after the Soviet Union, the two buildings with architectural monuments of architecture and buildings with weak architecture shows the end of socialism as a symbol. Yerevan city can be blamed on a combination of period architecture. Small, low buildings of the nineteenth century architecture and monuments that have remained limited number of single-color and scale (scale inhumane) and the Communist-era buildings and skyscrapers that developed after independence, influenced by postmodern style, the museum as a dynamic and alive.

**4. DISCUSSION AND ANALYSIS OF RESULTS**

In classifying the case histories, 15 architectural monuments in the period before the Soviet Union, in the Soviet Union and after that have been deliberated. Comparing them has been according to some physical and formal parameters. As a result, prevalent features and styles of architecture in Armenia in the period of dictatorship will be distinguished. In fact, this section deals with the comparative investigation and central architectural components of the monuments in the three periods in order to present evolutions and developments occurred in the architecture of the Soviet Union through formal and conceptual factors within a new perspective.

**Table 5-1- The comparison of three periods of the investigation**

Architectural factors	Historical events of the era	The length of the era	era
The small and short buildings in human scale among the municipal context	Armenia dominated by the Emperor of Russia	1850-1917	Before the USSR
Using national and ancient motifs to induce Nationalism, Hierarchy in the exterior facades, symmetry and inhuman scale in the buildings, Stalinism & Modernism in USSR	The October Revolution in Russia, World War I and II	1917-1989	The USSR
Creating the modern skyscrapers, Post Modern Residential complexes in human scale	Independence of Republic of Armenia	1990-2010	After the USSR (the 21th century)

- Utility:

In fact, most of the case histories of the Soviet Union have been public places which were built in service of the people. Mostly, they were used as museums, municipality, cinema, etc. For example, The Opera House which is one of the most significant ones in Yerevan (the capital city in Armenia) has been constructed in that period. It seems that Socialism had had great effects on creation of public facilities, whereas several public, semi-public and private buildings such as modern houses and residential-commercial skyscrapers, after that in the 19th century.

- Ownership:

In the Soviet Union, the government was in charge of dealing with the private economical structures, while practically it did not accept the responsibility to the society. Actually, it tried to make transformations above the society as the Superior Labor Party. According to the Communist politics and thoughts, any private ownership was negated. As a result, most of the development projects were implemented by the government. On the other hand, privatizing and free economics were so common after the Soviet Union and the private sector participated in constructing city's major monuments of architecture. In fact, the governmental economy was replaced with privatizing and Capitalism.

- Mass and Capacity:

One of the evident features of the buildings in the Soviet Union was their horizontal elongation, rather than tallness. National Gallery and Moscow cinema are such buildings. Most of the monuments of architecture were short, extensive in area.

Besides the horizontal expansion which conveys weightiness, using vertical elements such as columns and windows in the buildings made them look magnificent. Integrating horizontal and vertical elements in facades of the buildings indicated non-uniform repetition and a great length along with architectural and historical signs, implied durability, continuance and constancy. (Kiani, 1386, p.154)

Comparing the monuments of architecture in the three periods, cubic volumes before the Soviet Union, horizontal volumes in the Soviet Union and vertical volumes after the Soviet Union can be distinguished.

- Site and Location:

After the October revolution in Russia, the politicians tried to pretend that Socialism had affected all aspects of life and the structure of cities. The Socialist cities were built according to a powerful and non-flexible planning which led to some garden cities. For instance, construction of the city of Yerevan which was designed by Alexander Tamanyan in 1924, reminds us of the Socialist Bagh-Shahr.

In the culture of Socialism, public places were located in open spaces. The squares, green spaces, recreation places such as National Gallery, Moscow Cinema and Opera House were built in public spaces. Different parts of the city were divided by several squares, which led to an extended city with one central core and implied a unique and concentrated political government.

Since 1980, failure of Socialism and rapid transformations in economy caused great changes in physical and spatial structure of cities in those countries. However, considerable increase in consumerism affected the streets and made them spread outwards. Obviously, it had a special effect on the formation of residential buildings, congestion and how cities looked like.

- Scale:

Authoritative governments are always interested in showing their authority. So, magnificent and huge constructions were built to suggest their power. Openings, columns, plinth courses, entrances, decorations and motifs were designed extraordinarily huge. This kind of architecture can be seen in the period of Hitler in Germany and Reza Shah in Iran, either. This style of architecture can be based on dominant thoughts and shows predominant and authority of the government.

- Motif and Details:

Actually, monuments of architecture in the Soviet Union represent nationalism with ancient Armenian designs and paintings. For instance, there are a lot of designs of grapes and pomegranate and also ionic chapters from ancient civilization of Armenia on the walls of Opera house, which reminds us of glory and magnificence of that country. Those symbols were used as decorations in the Communist architecture in the 20th Century in Armenia and they reflected authority of the government. However, in Stalin's period, national designs were replaced with communist symbols about Stalin, such as sickle, hammer and star. After the Soviet Union, modernism and international styles in architecture caused great decline in decorations and motifs unique cubic buildings and skyscrapers in that region.



- Height compared with Context:

Before the Soviet Union buildings in Yerevan had just two or three stories and made an even skyline in the city. On the other hand, in the Soviet Union major buildings were considerably tall. They were twice as tall as other buildings. Hierarchy can be distinguished in the skyline clearly and it could be defined as an indication of totalitarian and military government which was following the capital authority. In fact, there is no under strained development and no high costs nor skyscrapers in the Socialist city centers. After the Soviet Union skyscrapers were built with various forms increasingly fast as a result of lack of government controls on constructions, lack of height restrictions, high costs of the lands, designers' freedom and new technologies.

- Material (Texture):

Basically, because of wood insufficiency, most of historical buildings and ancient churches in Armenia have been built with stones. Sometimes, Armenia is called Sangestan (A city full of stones). Prevalent stone in Armenia is Tuff which is found easily there and there are various colors like pink, red, orange and black. In the Soviet Union, politics of an authoritative government was in agreement with the permanence of stone. So, it was used as the main material in monuments and major buildings, continually. However, modern materials as steels, concrete and glass were used in most countries, after industrial revolution. In fact, stone was a favorite material for authoritative and totalitarian governments.

- Material (color):

Generally, Yerevan is a city which has been designed and constructed in the Soviet Union. The main material has been brownish Tuff. It is a truth that there are not much various colors used in major buildings from Communism. Actually, using a unique color and tuff in buildings such as National Gallery, Moscow cinema and city hall imply the ideology of the government. However, in the 19th. century tuff was used in many different colors; Variety of colors can be seen in modernism, as well. Equal and unique designs along with communist thoughts is an obvious symptom of architecture of the Soviet Union, which was opposed to creation and innovation and chose a mono-color face for the buildings.

**Table 5-2- The comparison of 15 architectural components in three periods of investigation**

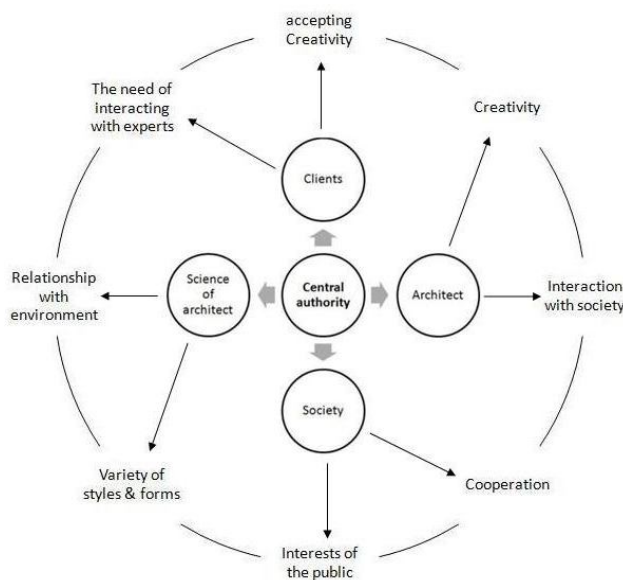
Residential Building 2000 - 2003	Avnik Residential Condominium Northern ray	Main avenue residential apartment Northern Avenue	City Hall	Railroad station in Yerevan	Moscow cinema	National Gallery	Yerevan Opera Theatre	sil plaza	Gabriel Gabrielyan's house	Parliament 1918	Gegham residential	Babajanayan Small Concert Hall	Samples	
													Public	Factors
				✓	✓	✓	✓	✓	✓	✓	✓	✓	Public	Utility
		✓	✓										Semi- public	
✓	✓	✓							✓		✓	✓	Private	Ownership
				✓	✓	✓	✓			✓			Governmental	
✓	✓	✓	✓					✓	✓				private	Mass and Capacity
				✓	✓	✓	✓	✓	✓				Horizontal	
✓		✓											Square- shaped	Site & Location
	✓	✓	✓										Vertical	
		✓			✓	✓	✓	✓					Centred & Radial	Scale
✓	✓		✓	✓					✓	✓	✓	✓	Decentralized & Linear	
✓		✓							✓	✓	✓	✓	human	Motif & Details
	✓	✓	✓	✓	✓	✓	✓						inhuman	
			✓	✓			✓	✓	✓	✓	✓	✓	National	Height compared with Context
✓	✓	✓		✓	✓								International	
								✓	✓	✓	✓	✓	Short	Material
✓		✓				✓							Middle	
	✓	✓		✓	✓	✓	✓						Tall	Texture
	✓	✓											Light	
✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Heavy	Color
	✓			✓	✓	✓	✓		✓	✓		✓	Mono-color	
✓		✓	✓	✓		✓		✓				✓	Poly-color	

Comparison of the ingredients of authoritarian architecture in the examined samples would lead us to certain results. Buildings of the second period, as opposed to the preceding and ensuing periods, were created to display the authoritarian and military attitude of the Soviet Communist regime. The different architectural forms during this period were designed to reflect the psychological effects of hardness, strength, obedience, and discipline. A hierarchy was embedded in the architectural spaces. Embodied within the architecture, the power and authority of the government was displayed by similar and frequent elements in the building facades such as windows, columns, signs, and vertical linear elements. In order to consolidate and show the ruling power and grandeur of the Communist government, use was also made of factors such as the emphasis on the inhuman scale of the buildings, the elevated height of the buildings relative to the environment, tall entrances and columns, horizontal extension of the buildings plan to induce a heavy sense, national and ancient motifs, the reduced relationship between the buildings and the context environment architecture, public ownership for the distinguished buildings, heavy and monochrome materials. Prior to the emergence of the Soviet Unions, Armenian churches were the largest and most enduring monuments of Armenia, but in the Communism period, despite a limited number of churches, this priority was placed on public buildings and urban spaces. Military and government buildings were most enduring. During the third period, skyscrapers with modern technology, advanced materials, and unconventional shapes exhibited ideas of modernity and democratic societies in the form of modern Armenian architecture.

### 5. CONCLUSION

The architectural design process should start with a study of the people’s lifestyle, and the designs should be oriented towards meeting people’s needs. Fertile ground for the spread of the architecture is its quality. This architecture is designed to start and how people should live and designed around the needs and problems to be solved. The architecture should be influenced by aesthetic concepts and creativity, rather by autocrats’ ambitions to display power to the world and the future.

In authoritarian and totalitarian government the design and implementation, the architecture is involved in a defected design cycle. The pivot of the proposed cycle is the relationships between the central authority with the client, architect, architecture, and society. Finally, it should be noted that in the unidirectional process of governmental decision-making, the interaction between clients and creative architects and thus the opportunity for using skillful and knowledgeable architects are eliminated. This architecture has no public benefit, and only reflects the values and policies of the dominant political and economic groups in architecture and urbanism. One of the main reasons for the architects and designers tendency towards the autocratic and authoritarian approach is the dependency of the emergence and evolution of this architecture on the government. In order to increase its efficiency, the architecture had to become part of the ruling bureaucracy. This type of design, in which all decisions are made by a central government, leads to the elimination of architect, client, community, and architecture.



-Proposed diagram on the effect of autocratic regimes in the elimination of key elements from the operating cycle of architecture design and implementation

Thus, the interaction between the architect and the community, and the creativity in designs are ruined. In fact, a contributive society survives only through participation of citizens in power. As a result of people participation, the people's election of their desired architecture and urban design will gradually enter the design system. Participation with no influence on decisions would become useless and ineffectual. Considering this type of contribution, people's contribution is not confined to a mere support of decision-makers and the approval of their policies, but is a process in which citizens and officials are involved in making decisions. Thus, in addition to the cultural, social, and economic aspects of participation, political aspect of participation is very important. It may be highlighted the followings as some of the results of people's participation in the process of architectural design: exchange of information and ideas between architects and citizens, education, support of proposed policies and plans, contribution of society in making decisions, representation and identification of different views in the community.

Suppression of the relationship between buildings and their context sites and designs is another consequence of autocratic regimes. Selection of constant styles displaying autocrats' ambitions, power, and ideology may be regarded as an example. Referring to the past and designing within the strict limits specified by the totalitarian regimes prevent freedom and creativity in the design styles.

Inspired by dictators such as Lenin and Stalin, the authoritarian and autocratic Soviet architecture appeared as a kind of architecture which exhibited authority, order, and power through particular fixed forms. The results of the paper show that in this type of architecture, neglecting aesthetical aspects of art and ideas of liberal architects as well as the interaction and dialogue between people and urban planners and decision makers in the construction and management of buildings led to the formation of a unidirectional manner from top to bottom. The occurrence of two major political and social events in the first half of the twentieth century caused the expansion of authority of governments in planning. The first event was the two World Wars I and II, which provided the social and political backgrounds for considerable interference of governments in the public affairs of societies, especially in the renovation and restoration of cities, and claimed the architecture as an exclusive public task. The second event was the Russian Revolution in October 1917 and the advent of the Soviet Union, which introduced new patterns for public management and planning by developing a bipolar and centralized planning system, and gave rise to more interference of the capitalist world in the economic development and acquiescence to the welfare government idea. The gap between people and architecture gradually took shape following these changes, which may be considered from two perspectives. This kind of prescriptive and autocratic architecture is criticized because of suppressing the freedom and creativity of designers and prioritizing buildings and physical environment to the residing people. These priorities should be reversed because the architecture and urbanism seek to solve people's problems and needs. In this regard, accepting the creativity of architects by clients, as in democratic societies, develops architecture with high quality.

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