

DESIGN DEVELOPMENT STAGES IN ARMENIA*

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The development of design in Armenia began in the 1960s, in parallel with the industrial boom period of the Soviet Union. There have been both active and passive stages in the period of Armenian design development.

Design in Armenia developed in three stages: first stage: 1960-1990, second stage: 1991-2010 and the third stage: from 2011 until now. In the first stage of design development, the types of architectural and industrial design were active, in the second stage, the types of graphic and fashion design, and in the third stage, almost all fields of design are developing rapidly, they develop in parallel with international trends. In the last decade, the IT sphere has been developing in Armenia and the other spheres related to the IT sphere are also developing. In this regard, it is necessary to state that not only graphic design, but also Web and UI/UX design was widely developed in Armenia. Along with the development of construction, the branches of interior and exterior design became more active. And Armenian fashion designers are already able to export Armenian-made clothes.

For the first time in the history of design in Armenia, it is an initiative to classify the stages of design development. The impact of design development is interrelated with the socio-economic and cultural situation of the country, as well as the need to pursue a state-planned policy to develop it and maintain contact with the social layers.

Key words: Design, Design History, Armenia, Architectural Design, Graphic Design, UI/UX Design, Industrial Design.

Introduction

Design in Armenia continually develops in a number of areas, although there are certain problems and challenges to be solved and overcome. Design has been perceived differently by the society at different times; there have been various interpretations and no classifications referring to its development stages, types and the scope of its application. The main objective of the present research is to investigate the Armenian design development phases and peculiarities typical of each phase, as well as address general problems concerning design in different

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areas of application, emphasizing the conceptual, aesthetic and economic challenges that exist in the given sphere.

Design research, problem-solving and control often require government intervention. To achieve effective and creative solutions, design cooperates with other institutional formations. From this point of view, a new stage in the historical development of design in Armenia - a stage of qualitative change in design - has started since the first decade of the 2000's. To date, new organizational forms referring to design have been created. Design, willy-nilly, is also being integrated into public administration [4, p. 81-88]. Many public and non-governmental organizations have designer positions, which are engaged in raising the awareness of the given institution, performing visual and graphic, interior and exterior, interactive and web design works.

At different stages of the development of science and technology, design has been perceived differently by the public, from crafts or engineering to clothing or flower design, and even information technology. But for all time or for any field of design, it is based on DESIGN or A DESIGN PROJECT. If we try to define what design is, we can briefly state that design is the art of aesthetically creating production items, equipment, and environments. This definition can be found in different formulations in various design studies or in works related to solving design problems and drawing conclusions on them.

The cultural achievements of the Armenian people over the millennia, which reflect the design period, are evidenced by very lasting historical values, including urban planning, architecture, church building, engineering thought, ethnic costume, sculpture, fresco, graphics, painting, many other areas. They represent the historical destiny of the people: the origin, the way passed, the struggle and the achievements [5, p. 130].

Design Phases in Armenia

Thus, today design is everywhere. It is penetrating into many spheres of social and public activity, and/or exists in almost all of them. As already mentioned, it is closely linked to the advancement of science and technology, and aims at solving further problems of development within the frames of technology. In other words, specialists working in many other spheres not directly related to design, have to deal with it. For example, the florist uses his taste, knowledge and experience when collecting bouquets according to the event or the client's preferences, the repairman performs a number of measurements, designs, decisions that take into account the combination of colors, light and shadow, the author of the book eventually participates in the work of compiling the book, offering his tastes and preferences in designing the composition of the cover. We can go on and on with this series and bring endless examples and prove that design is relevant to all areas and it is everywhere.

As to the design development in Armenia, examining a number of graphic, architectural and industrial design literature samples, we can mention the following three stages of it:

- **The first phase**

This phase covers the period of Soviet Armenia, and more specifically 1960-1990.

- **The second phase**

This period of design development began in 1991 and ended in 2010. This phase coincides with the years of strengthening Armenia's independence.

- **The third phase**

This phase started in 2010 and is still going on.

Let us now turn to a more detailed discussion of the three mentioned phases of development based on chronological, theoretical and practical materials.

The first phase: The years following the end of World War II are considered to be the stage of design development or even, to be more exact, the design creation. Design during this period resonated with the well-known Bauhaus school, which had its influence and spread all over the world, as it did in the Soviet Union, which was somewhat “closed” in those years. Of course, it did not have a direct impact on Soviet Armenia, but gradually Armenia also became part of this stage of development of design, more pronounced in the 1960s. Not only in Russia, but in almost all the republics of the Soviet Union, Armenia included, design or technical aesthetics that was more perceptible at the time, spread to all major cities. The basics and development of architectural design of the period is best described by one of the founders of the Bauhaus and a theorist of modernism Walter Gropius in his book “Scope of Total Architecture”: «...the architecture we create should be an outline in which we can take into account the structure of a developing society of which we are a part, not excluding the introduction of personal values» [2, p. 13].

During that period, design in Soviet Armenia developed in parallel with the development of Bauhaus design, only with a delay of 5-6 years.

The Bauhaus is not a style; it is a collection of attitudes [7, p. 10]. The products and philosophy of the Bauhaus contain many ambiguities and contradictions. Chief among them was the fact that craft workshops were used in an attempt to develop industrial prototypes [7, p. 15].

During the Soviet period, design in Armenia widely developed in a number of spheres of production. Although the term *design* was rarely used at that time, it is a fact that in almost all manufacturing enterprises there were specialists who were engaged in the development of new items, as well as in adding functional features to them. The concept of technical aesthetics was widely used. During those years, the specialties of design or design-construction began to open in several universities. It is necessary to state that in parallel with industrial design or household items design, architectural design also developed. It is a fact that a number of buildings constructed in Armenia during the Soviet period, had elaborate exteriors (observed even today),

which are considered to be vivid examples of modernity in Soviet Armenia [10]. It is a fact that industry was actively developing in the Soviet Union, and naturally, technical aesthetics or design was evolving - mechanical engineering, architecture, household. Soviet Union had brilliant examples in all these areas (car brands Volga, Zhiguli, Zaporozhets, electric water heaters, radios, kitchen and household items, toys, bicycles, etc.). However, many of these samples did not have a long life or were not functionally expedient, as the products of Western countries prevailed year by year and became qualitatively more competitive. There were many comments and opinions as to what was wrong with such a promising Soviet design [12]. The best examples of industrial design from the 1860s to the present and the history of their creation are presented in the book "Great Designs: The World's Best Design Explored and Explained" [3].

The second phase: This phase in design development coincides with the years of Armenia's independence when design was rapidly gaining ground, especially since 2000s. In 1990s, the economic, social, cultural and domestic spheres collapsed in almost all spheres. Naturally, this also affected design and related areas. A number of production facilities and factories closed. It can be said that the country's industry reached zero point. During these years, almost all types of goods consumed in Armenia were imported from abroad: food, appliances and household items. This situation changed since 2000s, the economy and production began to revive in the country, urban development entered an active phase. During these years, the following fields of design became active: architectural (including interior-exterior), graphic, fashion. Many new buildings required architectural solutions, provided by professional designers, and a number of fashion studios were opened, as well as printing houses and design studios. The 2000s can be considered a period of design renaissance in newly independent Armenia. The design environment became active and lively. A number of universities opened different departments and specialities of design: industrial design, graphic design, computer design, packaging, animation design, applied arts and design, fashion design, etc.

The third phase: After 2010, the Armenian design became much stronger and branched and spread both throughout the private and public sectors. From that year onwards we have been witnessing the third and the most important period of design development in Armenia. Success has been achieved in a number of areas, many new global design types and spheres have already become available and relevant in Armenia. Consequently, the design environment changed for the better immensely, and designers became largely demanded professionals. Today a big number of designers are involved in different social, economic and technological spheres, many of them are already in demand abroad. At present, as IT companies have grown rapidly in Armenia and some design areas, particularly graphic, ui/ux, interior/exterior, animation and game design are directly related to the IT sector, expert designers in the mentioned fields are in high demand. As a result a number of young people in the arts and culture fields deepened their knowledge in these

design areas to be able to work in the IT sphere. It is noteworthy that all of the international design directions are available in Armenia: eco-design, futuro-design, sound or light design, event design, game design, etc. It is gratifying that the demand for design specialists is going on to increase, and a number of Armenian universities are developing various educational programs and improving their courses in animation, graphics, interior, packaging, modeling, fashion to be able to meet the demand. If in the past design activity required years of education and many years of professional work experience, now this is not necessary due to the fact that there exists a number of narrow specializations in design requiring only several months of training.

John Walker wrote in detail about the historical stages and types of design world [9]. The Smithsonian Institution also spoke in detail about the stages of design development [8].

Thus we can state that over the years Armenian design has undergone changes and developed, in the process penetrating into a number of new spheres, converging into new specializations. Now design has no boundaries, no clear standards, it is neither part of intellect nor material, it is everywhere, it is our everyday life. This is the characterization of the first phase at large. In the second phase of design development in Armenia, the influence of the first stage, i.e. the Soviet period, was still alive, but gradually it lost its position in late 1990s. The design tendencies and developments in Armenia started to be influenced by the European school of design, which continues to this day. Of course, in rare cases, Eastern, Asian and American influences are observed in the projects or researches of Armenian designers, however, globally, from the end of the 1990s until now, the development of design in Armenia goes hand in hand with the European traditions in design. We can argue that this tendency is typical of all post-Soviet republics. However, this is not a fact as the issue has not yet been scrutinized by researchers.

Along with positive signals, i.e. the rapid pace of design development and relative success of it in Armenia, it should also be noted that there are a number of shortcomings and drawbacks in the field, especially in the field of education. Of course, as already mentioned, educationally, design is evolving, but observing educational programs and consulting with specialists, we can state that student practical internship programs are quite incomplete and insufficient. Students do not have the opportunity to use the many internships and practical skills that are so needed. Many of the educational programs are old and are not being updated in due time.

Conclusion

The power of design is important to attract attention and convey meaning. It contains sociological, psychological, and historical reasons for our responses to design, offering practitioners and clients alike a new appreciation of their responsibility to create design with the best intentions [1].

In order to stimulate the development of design in Armenia, to give it a new impetus, we consider it necessary to pay attention to educational drawbacks referring

- to the design internship in Armenia (that needs to focus on emphasizing the conceptual, aesthetic and economic challenges that exist in both the private and public spheres),
- to respective authorities (who need to focus on the socio-political significance of design, as well as the important role of design in shaping developing civic relations and perceptions of collective identity),
- to public-private institutions engaged in tourism (which need to focus on the stages and peculiarities of design development in Armenia - Armenian architecture and urban planning, production samples of the Soviet years, modern design tendencies in particular).

Design in Armenia continues to develop, it is part of the world design development standards and tendencies, it has the potential to expand, to develop through the efforts of professional, hard-working and creative specialists.

The results of the present investigation on the phases of design development in Armenia (which is the first classification ever made) and the activities of design types by periods (in the form of a table) will be presented below in Fig. 1.

Fig. 1. Design development phases in

| FIRST PHASE 1960-1990 | SECOND PHASE 1991-2010 | THIRD PHASE since 2011 |
|-----------------------------|---------------------------|-----------------------------|
| architectural design | | architectural design |
| industrial design | | |
| | furniture design | |
| car design | | |
| animation design | | animation design |
| | WEB design | |
| | | UI/UX design |
| | | game design |
| | graphic design | |
| urban design | | urban design |
| | interior design | |
| exterior design | | exterior design |
| | fashion design | |
| | event design | |
| | | voice design |
| visual communication design | | visual communication design |
| book design | | book design |
| | landscape design | |
| polygraphic design | | polygraphic design |
| | light design | |
| | | futuro design |
| | | eco design |

Armenia

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ԴԻԶԱՅՆԻ ԶԱՐԳԱՑՄԱՆ ՓՈՒԼԵՐԸ ՀԱՅԱՍՏԱՆՈՒՄ*

ՄԱՐՏԻՆ ՀԱՐՈՒԹՅՈՒՆՅԱՆ*

Հղման համար. Հարությունյան, Մարտին: «Դիզայնի զարգացման փուլերը Հայաստանում»: *Արվեստագիտական հանդես*, N 1 (2022): 223-230. DOI: 10.54503/2579-2830-2022.1(7)-223

Հայաստանում դիզայնի զարգացումը սկսվել է Խորհրդային Միության արդյունաբերական ծաղկուն շրջանին զուգահեռ՝ 1960-ական թվականներից: Այդ շրջանում եղել են ինչպես ակտիվ, այնպես էլ պասիվ փուլեր: Այն ընթացել է

* Հետազոտությունն իրականացվել է ՀՀ գիտության կոմիտեի ֆինանսական աջակցությամբ՝ 21T-2A006 ծածկագրով գիտական թեմայի շրջանակներում:

* ՀՀ ԳԱԱ արվեստի ինստիտուտի սփյուռքահայ արվեստի և միջազգային կապերի բաժնի ավագ գիտաշխատող, արվեստագիտության թեկնածու, դոցենտ, martinharutyunyan@hotmail.com, հոդվածի ներկայացնելու օրը՝ 15.10.2021, գրախոսելու օրը՝ 22.10.2021, տպագրության ընդունելու օրը՝ 20.05.2022:

երեք փուլով. առաջին՝ 1960-1990 թթ., ակտիվ են եղել ճարտարապետական ու կենցաղային դիզայնի ճյուղերը, երկրորդ՝ 1991-2010 թթ.՝ գրաֆիկական ու հագուստի դիզայնի ճյուղերը, և երրորդ՝ 2011 թվականից ցայսօր, միջազգային միտումներին զուգահեռ, մեծ թափով զարգանում են դիզայնի գրեթե բոլոր բնագավառները: Վերջին տասնամյակում Հայաստանում զարգանում է SS ոլորտը և, բնականաբար, բարգավաճում են նաև SS ոլորտին կից այլ ոլորտներ. այս առումով անհրաժեշտ է փաստել, որ Հայաստանում շոնդալից զարգացավ ոչ միայն գրաֆիկական դիզայնը, այլև Web և UI/UX դիզայնը: Բնակարանաշինության ծավալմանը զուգահեռ՝ ակտիվացան նաև ինտերիերի և էքստերիերի դիզայնի ճյուղերը: Իսկ հագուստի հայ մոդելավորողներն արդեն կարողանում են արտահանել հայկական արտադրության հագուստը:

Բանալի բաներ՝ դիզայն, դիզայնի պատմություն, Հայաստան, ճարտարապետական դիզայն, գրաֆիկ դիզայն, UI/UX դիզայն, արդյունաբերական դիզայն:

ЭТАПЫ РАЗВИТИЯ ДИЗАЙНА В АРМЕНИИ*

МАРТИН АРУТЮНЯН*

Для цитирования: Арутюнян, Мартин. “Этапы развития дизайна в Армении”. *Искусствоведческий журнал*, N 1 (2022): 232-230. DOI: 10.54503/2579-2830-2022.1(7)-223

Искусство дизайна в Армении восходит к 1960-м годам. Развитие дизайна в нашей республике делится на три этапа: 1960-1990 годы, 1991-2010 годы и с 2011 по настоящее время. На первом этапе активно развивались виды архитектурного и промышленного дизайна, на втором – виды графического дизайна в сфере моды, а третий этап охватил практически все области дизайна. Во втором десятилетии XXI в. в Армении развивается сфера IT и связанные с этим иные области IT – графический, а также WEB и UI/UX дизайн. Наряду с ростом темпов строительства активизировались отрасли дизайна интерьера и экстерьера, а армянские модельеры уже могут экспортировать одежду армянского производства.

Ключевые слова: дизайн, история дизайна, Армения, архитектурный дизайн, графический дизайн, UI/UX дизайн, промышленный дизайн.

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