

## SOCIO-PEDAGOGIC CONDITIONS OF DESIGN ORIGINATION

DOI: 10.24234/miopap.v10i1.455

**Gor MELIKSETYAN**, Khachatur Abovian Armenian State Pedagogical University, Faculty of Art Education, MA student,

E-mail: [gor-meliksetyan@mail.ru](mailto:gor-meliksetyan@mail.ru)

### **ABSTRACT**

*The article discusses the emergence of design as a profession for the sake of Art and Craft connection. As a means of artistic activity, special schools were guided by teaching methods of design and produced the first graduates. Along with its development, design has not only turned into a separate professional activity, but has also begun to have an influence on the art and design culture altogether. Design, being one of the most important areas of national culture, has always been connected with the aesthetic thought development of the given era. The aforementioned directions of art, creativity, and design, as well as their elements, could not be formed and developed outside the given aesthetic system. Such a high level required an appropriate environment, both in one's own country and in countries connected by certain political and socio-pedagogic ties. Both in the entire cultural and aesthetic system, as well as in design, the successes have been very great when the entire aesthetic and artistic thought has been weighed against already recognized problems. It was only about developing a creative approach to work among students, because for a designer who has to create new drawings almost every day, this is simply necessary (Itten I., *Iskusstvo formy*, 2004, p. 138). In the content of modern artistic education, a large place is given to the profession of designer, which was the main purpose of this article. Intellectually - constructive thinking, planning is only a "cart" that delivers us to the doors of a new reality (Itten I., *Iskusstvo cveta*, 2004, p. 58).*

**Keywords:** design, project, artistic, industrial, models, theoretical, engineer, technology, design.

### **INTRODUCTION**

Design, as a type of unique art and design activity, emerged at the end of the 20<sup>th</sup> century. The term "Design" means to project, to draw, to conceive, as well as a project, a drawing that indicates new ways of designing the object world (Romanicheva E. T., Yacyuk O.G., 2002, p. 18). Its origination is connected with the manufacturing revolution, mass machine production, as a result of which the division of labour in production took place. Along with the industrial

revolution and in parallel with the increase in products, manufacturers began to pay more attention to the outward form and attractive structure of the produced items, not forgetting to ensure consumer quality and convenient transportation conditions. "It turns out that things should not be only really useful, but also correspond to our ideas, correspond to our aesthetic perfection." (Shugurov M.V., 2001, p. 52). As a result, there was a need for qualifying specialists who would not only give the products an attractive appearance, but also master the technologies and structures of mechanized production.

As experience has shown, it is possible to create/ release a competitive product only by solving engineering-technological and artistic issues. The entire history of industrial design is related to the history of technology development. Such discoveries as the internal combustion engine, the electric engine, and the aviation not only implied the creation of new directions in mechanical engineering, but were also considered the preliminary stages of design development. After all, "Nonetheless, design is the mirror of its time" ("Arvest" ("Art"), vol 11, 1989).

The *novelty* and *significance* of the study is that it presents the history of design in a new fashion. Researches in this direction are almost absent in Armenian professional circles. This work can also contribute to the development of the history of industrial design. The *actuality* of the study is conditioned by the reforms of distinct professional activities carried out in the field of design in the Republic of Armenia, which significantly affect the development of the principles, functions, methods, and styles of Art and Design Culture.

**Methodology:** During the study of the topic, several methods, that reveal socio-pedagogic conditions, were used: analytical, comparative, and technological. References are made to studies of domestic and foreign designers.

### **Design Transformations as Technological Development**

The 20<sup>th</sup> century was an era of spectacular progress. One technological miracle was replaced by another. An era that began with duck feathers and stagecoaches ended with cars and the creation of typewriters. The telegraph was followed by the invention of the telephone and later by the wireless telegraph-radio. People found a way to create naturalistic images without the help of an artist, to record and preserve the human voice for centuries; made the first attempt to make a flight with an equipment heavier than air; invented moving images-cinema. The work of the craftsman and the process of creating the shape of the object were undoubtedly connected with its actual making. With the Industrial Age, product prototypes which were later produced in many samples already by other specialists through mechanization, began to be created through design, models, and tried-and-tested examples.

In this way, at the beginning of the century there was a division of labour in production; design was presented as a separate type of pictorial-artistic activity; hence a new profession was formed: designer (Belov A., 1996, p. 19). Design as a profession has been practiced for 100 years. This calculation is carried out from the end of the 19<sup>th</sup> century, with the start of the famous Arts and Crafts Movement in England, which was led by the prominent painter of object art and activist William Morris. It was at that time that the artistic principles and theoretical directions of design were developed, which influenced the design schools and design movements created in the following years. Its ultimate goal is to achieve artistic expressiveness of the form (Ustin V.B., 2009, p. 7).

The emergence of design as a profession is sometimes associated with the beginning of the 20<sup>th</sup> century, when artists took leading positions in manufacturing industries and were given the opportunity to develop the corporate style of organizations, thereby influencing the appearance and design of products released by factories. For example, the brand styles of the German electrical engineering manufacturer AEG and the American car manufacturer Ford Motors are mentioned. There is an opinion according to which one can talk about design as a profession only when the schools practicing design teaching methods were formed, and the first qualified specialists graduated. It was the 20s of our millennium, when the first design schools were opened - Bauhaus in Germany and Vkhutemas in Russia. After 1917, the entire system of art education in the country was also reorganized. In many cities, educational institutions of a new type were created - Free State Art Workshops. Each student was given the right to study in the workshop of his chosen instructor (Mikhailov S., Kuleeva L., 1999, p. 248). There is another point of view, according to which the origination of design is associated with the period of the Great Depression of 1929. It (design) is described, first of all, as an American phenomenon. And indeed, until the Great Depression, European design remained a local phenomenon and had no influence on manufacturing processes. Only at the beginning of the crisis did American design become a real commercial force, gaining a mass profile over time, and a professional *design industrial* sector emerged.

At the beginning of the century, the stylistic direction of “functionalism” formed in the USA and a number of European countries became a theoretical basis for the development of design principles. Its leaders, who saw the beauty of artistic forms in their integrity, were also behind the creation of machine structures for design. Among them are such famous names as Louis Sullivan, who was one of the founders of the Chicago School of Architecture and is known for his buildings of the *Machine Age*; Frank Lloyd Wright, one of the forefathers of American engineering and design; Peter Behrens, a German engineer and artist whose name is connected to a whole period of design development and especially the emergence of *brand*

design; Mies van der Rohe, one of the leaders of the famous Deutscher Werkbund production union, who was also one of the founders of rationalist engineering and design in Germany; Walter Gropius, the founder of the Bauhaus global modern engineering design school; and Gerrit Thomas Rietveld, a Dutch engineer, whose Red and Blue Chair became a design symbol of sculptural nature. It was believed that design is aimed at the future by the nature of things, because “design” just means “plan”, “intention” (Serov S.I., 2003, p. 50).

In fact, in Western countries, it is not possible to find such a sphere of public life, where the activity of artists-designers is not considered as a necessary prerequisite for the organization of the given sphere (Gideon 3., 1984, p. 319).

Among the preachers of design were also engineers and modernist artists who migrated to the manufacturing sector. The representatives of modernism tried to find a way out of cul-de-sac, which, according to them, was to rely on the styles of the past, which in their turn excluded eclecticism, criticized ornamentation and decoration of things. Modernists looked for ways to incorporate rational-geometric forms into design and paid special attention to the beauty of ultimate outcome and its revelation. In fact, these views were unique steps in the emergence of industrial structures (Kazemnikov A., 1991). Among those with such views were Henri Van de Velde, one of the geniuses of the modernism; Michael Thonet and his famous Vienna Chair; Charles Mackintosh, a Scottish engineer, the author of the Art-Nouveau style, whose design is considered one of the heights of fashion and whose furniture is still in production; Raymond Loewy, one of the founders of American professional design, who is often called the founder of industrial design; Camillo Olivetti, Erwin and Arthur Brown, whose names are associated with complete stylistic directions in the history of design; Giovanni Ponti - Italian engineer, the founder of the most famous design magazine Demus; Alvar Aalto - the founder of Finnish modern engineering and design. Among them are also the forefathers of Soviet design: Malevich, Rodchenko, Tatlin, and Lissitzky.

In the Soviet Union, instead of the term *design*, the terms *artistic structuralism*, *technical aesthetics*, and *industrial art* were used. According A. Tarski, almost all virtualists are associated with a radical change in the fundamental topology of space, which is incorporated into the theoretical foundations of all modern conceptual constructions (Akchurin I.A., 2003, p. 30). A professional designer was called an *artist-constructor*. Modern industrial production cannot be non-technological, otherwise it will conflict with the laws of machine production and the market. The questions of technology occupy a primary place even in decorative-applied art, the creations of which are unique and are produced in limited quantities. The creation of glass art objects becomes possible only with the knowledge of the art of blowing, fine edge decoration imaging, and glass pressing. The same thing can be connected with the creation of

precious jewellery; the creation of things in this field becomes possible only if you master the art of processing precious stones and non-ferrous metals.

### **Stylistic Solutions of Design as Art and Design Culture**

In the case of creation of mass mechanized products and formalized products/ items, the questions related to the role of technology become paramount for the designer. Along with its development, design has not only turned into a separate professional activity, but has also begun to influence the Art and Design Culture as a whole (Kantor K., 1967, p. 87-88).

In the 1970s, a whole stylistic movement emerged: *High-Tech*. This direction was first mentioned in 1978 in the book of the same name by Kron and Slesin. This style is based on unique games with technology and equipment. In engineering, the Pompidou Centre of Arts in Paris is presented as a historical example of this style. In order to ensure maximum flexibility, the structural buildings are not fenced, thus, creating the illusion of artificial forests. Vertical communication of engineering equipment is installed in the front part. Their brightly colored parts create the illusion of buildings.

*High-Tech* furniture is created from standard metal elements for separating dressing rooms in hospitals, which are produced in operational warehouses and factories. Among the furniture elements, bus, airplane, and dental chairs began to be included; laboratory glass began to be used to make pottery and tableware. In the creation of lamps for houses, factories, and medical facilities, the emergence of sharp effects was the result of the use of non-traditional forms and lighting. The production of things from new, sometimes not long-term tested raw materials of organic chemistry and artificial metals brings forward the issues of hygiene and ensuring the safety of their transportation by humans. Nowadays, the compliance of this or that raw product or material with the international standards of hygiene and ecology/ environmental protection is confirmed by a special *Grune Punkt* license symbol on things, products. According to the greatest philosopher of the 20<sup>th</sup> century M. Heidegger “By thinking about an object as an object, we become capable of listening to it. In that case, in the deepest sense of the word, we are its listeners” (Heidegger M., 1993).

The application of these standards is especially important when producing children’s products. Thus, as a result of research conducted by the specialists of the German *Stiftung Warentest* Institute, which provides information on consumer quality, a number of raw materials used in the production of items of such well-known organizations as *Chico, Primo, and Milupa*, that release products for children, were excluded from the production process.

In practice, there are cases when entire products have been withdrawn from production because of their harmful effects, such as a British company's rubber “screaming” toys, which were intended for small children, but caused allergic reactions.

It is important to meet the new international safety requirements in residential areas, and especially in areas used for medical purposes, where people spend most of their time. Wall paints, materials intended for interior decoration of the apartment, ceiling structures, construction products intended for the floor surface, and furniture should be safe.

In modern conditions, unfortunately, it is very difficult to meet ecological requirements. It is related to a number of economic and technical issues. Natural, ecologically clean raw materials are expensive compared to artificial ones. In some conditions, they are inferior to artificial raw materials in their flexibility and safe transportation indicators, while in others, for example, in the production of special moisture repellent shoes and clothes, they are not applicable at all.

In design practice, there is a differentiated approach to material selection. For example, *linoleum* installed in the children's area of a residential house can cause more harm to a child's health than a toy made of poor quality materials. The same linoleum, however, is more suitable for use in areas intended for the provision of medical services, firstly, because it is cheaper, and secondly, due to its waterproof property, it allows to carry out the wet cleaning that is considered essential for such facilities.

It is more hygienic to install furniture made of natural, clean raw materials in the apartment, while it is more convenient to use furniture made of relatively cheap raw materials in outdoor cafes and holiday homes.

The inclusion of single-use items created and produced as a result of the non-durability of a number of objects created by designers puts the issues of using/ recycling things past their storage life in the forefront of people's daily lives. The problem has become particularly acute in recent years due to the use of organic chemistry elements and new artificial materials in production, as they are generally non-combustible and do not undergo fragmentation/ degradation. In design works, the attractiveness of the object depends more on the colour solutions of the product, interior, and exterior and its correspondence with the content and form of the object (Margulis, 2001).

## **CONCLUSION AND DISCUSSION**

Thus, as a result of the research carried out within the limits of the article, it can be concluded that:

1. The emergence of design mainly fits with the civilizational development course of society and is a factor of human interests and demands.



2. The prerequisites for the formation and development of design are consistent with the world perception and lifestyle of a person, from where comes the need to include it in the educational system by developing relevant socio-pedagogic conditions.

3. Design education is a necessity for the society in the 21<sup>st</sup> century. It forms an artistic taste, a beautiful lifestyle, and an aesthetic worldview in general.

## REFERENCE LIST

- Akchurin, I. A. (2003).** NOVAYA FUNDAMENTALNAYA ONTOLOGIYA I VIRTUALISTIKA [NEW FUNDAMENTAL ONTOLOGY AND VIRTUALISTICS]. *Voprosy Filosofii*, (9), 30-38.
- Arvest (Art). (1989).** *The Union was created, the design is waiting (editorial)*. Yerevan, November, (11), 6.
- Belov A. A., Gvozdev E. M. (1996).** ISTORIYA DIZAYNA [HISTORY OF DESIGN] SPB: *Russian State Pedagogical University named after A. I. Herzen*, 76.
- Giedion Z. (1984).** PROSTRANSTVO, VREMYA, ARKHITEKTURA [SPACE, TIME, ARCHITECTURE], *Moscow: Stroyizdat*, 319.
- Heidegger M. (1993).** VREMYA I BITIE; STATYI I VISTUPLENIYA [TIME AND BEING; ARTICLES AND SPEECHES]: *translate from German, Moscow: Respublika*, 325.
- Itten I. (2004)** ISKUSSTVO CVETA [THE ART OF COLOR]. *Moscow: Publ.: D. Mironov*, 58.
- Itten I. (2004)** ISKUSSTVO FORMY [THE ART OF FORM]. *Moscow: Publ.: D. Aronov*, 138.
- Kazemnikov A. N. (1991).** KOMPOZITSIYA V PROPEDEVTICHESKOM KURSE DIZAYNA [COMPOSITION IN THE PROPAEDEUTIC DESIGN COURSE]: *Moscow: Prometheus*, 402.
- Kantor K. M. (1967).** KRASOTA I POLZA [BEAUTY AND BENEFITS]: *Sociological issues of material and artistic culture. Moscow: Isskustvo (Art): 87-88.*
- Margulis (2001).** PHOTOSHOP FOR PROFESSIONALS: THE CLASSIC GUIDE TO COLOR SCIENCE. *Moscow: RTV-Media*, 98.
- Mikhailov S, Kuleeva L. (1999)** OSNOVY DIZAJNA [FUNDAMENTALS OF DESIGN], *Moscow: Soyuz Disaynerov*, 240.
- Romanicheva E. T., Yacyuk O.G. (2002)** DIZAJN I REKLAMA. KOMPYUTERNYE TEHNOLOGII: SPRAVOCHNOE I PRAKTICHESKOE RUKOVODSTVO [DESIGN AND ADVERTISING. COMPUTER TECHNOLOGY: A REFERENCE AND PRACTICAL GUIDE]. *Moscow: DMK Press*, 432.

**Serov S. I. (2003)** GARMONIJA KLASSICHESKOJ TIPOGRAFIKI [EXPERIENCE OF THE HIGHER ACADEMIC ACHOOL OF ARAPHIC DESIGN], *Moscow: 3(17), 50-63.*

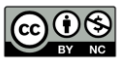
**Shugurov, M. V. (2001).** VIRTUALNAYA GERMENEVTIKA [VIRTUAL HERMENEUTICS]. *Trudy laboratorii virtualistiki, (13), 69.*

**Ustin, V. B. (2009).** UCHEBNIK DIZAINA: KOMPOZITSIYA, METODIKA, PRAKTIKA [DESIGN TEXTBOOK: COMPOSITION, METHODOLOGY, PRACTICE]. *Moscow: AST: Astrel.*

*Published by Khachatur Abovian Armenian State Pedagogical University & the Authors*

*The article submitted and sent to review: 14/01/2023*

*Accepted for publication: 11/04/2023*



*This work is licensed under a Creative Commons Attribution-Noncommercial 4.0 International License.*