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*ECONOMIC FACTORS IN ESTABLISHING A COMFORTABLE URBAN ENVIRONMENT
TO PROMOTE THE GROWTH OF ECOTOURISM*

UDC – 73.05:74.01/09

**ECONOMIC FACTORS IN ESTABLISHING A COMFORTABLE URBAN
ENVIRONMENT TO PROMOTE THE GROWTH OF ECOTOURISM**

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<https://doi.org/10.56243/18294898-2024.2-61>

Abstract

The ecotourism market is experiencing significant growth thanks to the increasing number of solo travelers, which is driving the expansion of the tour and travel industry worldwide. Ecotourism is currently a flourishing and rapidly expanding sector in the tourism industry, with a significant role in the global economy. The tourism industry currently contributes to 10.3% of the global GDP, highlighting its substantial role in the economy. All ecotourism projects typically commence in the city, serving as the primary base for tourists and the starting point for their recreational activities. Specific strategies for placing monuments in city settings are designed to enhance psychological and emotional well-being. It is essential for them to become part of the public space system and serve as a crucial element, fulfilling the role of enhancing the urban environment with an aesthetic aspect. This study explores the placement of several sculptures within the open public areas of the Armenian cities.

Keywords: monument, urban environment, comfort, appearance of the city, walking area.

Introduction

The estimated value of the global ecotourism market in 2022 stood at \$215.76 billion. It is projected that there will be an expected increase at a compound annual growth rate (CAGR) of 16.13% from 2023 to 2028 [32]. The increasing popularity of solo travel has led to a rise in the global tour and travel industry, consequently fueling the expansion of the ecotourism market. Ecotourism is currently regarded as a highly promising and rapidly growing sector within the tourism industry, holding a prominent position. Experts estimate that ecotourism contributes to approximately 10-20% of the overall profits generated by the tourism market [37, 38]. Keton Miller introduced the idea of ecotourism in 1978, and since then, various definitions of this form of tourism have been put forward by scientists. Ecotourism definitions emphasize three main elements: 1) visiting natural environments, 2) conserving the

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environment, and 3) providing advantages for the local community [34]. It is essential to consider that the majority of ecotourism initiatives typically originate in urban areas, serving as the starting point for tourists who engage in recreational activities within the city. A contemporary city must provide a pleasant setting that encompasses functionality, ecology, aesthetics, and safety. The utilization of space within urban areas involves a blend of natural and man-made elements in the environment. Efficient and accountable allocation of burdens on the environment is the primary focus of urban planning. Only by successfully addressing this issue will every component of the urban environment be able to fulfill their roles effectively [25]. The evolution of contemporary sculpture in urban environments upholds the rich artistic heritage of global culture. A strong correlation between art and everyday life is essential. The concept of its essence and structure is shaped by artistic concepts, advancements, and emerging challenges aimed at capturing the unity between humanity and the natural world.

It is widely acknowledged that design serves as a form of entrepreneurial activity aimed at creating products that meet the demands for consumer appeal, aesthetics, ethics, and functionality. Additionally, design also involves the creation of ergonomic spaces to enhance the quality of human life. Since the late 20th century, design has been recognized as one of the most impactful forms of artistic culture. Design has progressed extensively within the framework of contemporary post-industrial society, surpassing the conventional notion of being solely an essential element of general design and artistic culture with an industrial focus. Design is a comparatively youthful yet exceptionally dynamic and rapidly progressing domain within the broader context of design and artistic culture throughout history. It currently encompasses a vast array of human activities and encompasses the full range of subject matter and the spatial environment that surrounds individuals. Design culture is the highest level of design, as it improves and transforms our surroundings. It includes design communities, project management, environment aspects, and design infrastructure, which ensures projects run smoothly. However, project culture permeates nearly every aspect of human activity, establishing itself as the prevailing form throughout history. In this instance, it is important to note that «each labor process is shaped by a plan, a distinct type of awareness that cannot be simplified to logical, emotional, subjective, or objective forms, but rather integrates elements of all» and primarily hinges on the power of creative imagination. The initial interpretation suggests that institutionalized project activity falls within the realm of culture, whereas the subsequent interpretation elevates both the project and its design to the status of a cultural expression in any form of activity. It is always meaningful to discuss project culture, as various elements of the project process are influenced by the condition and requirements of society. For instance, the design process has evolved into an integral part of production, social existence, and culture. The enhancement of artistic and design processes, the advancement of design programming techniques, and the evolution of design theory have democratized design, making it accessible to all; standardization and versatility in design approaches further enhance the aesthetic appeal of diverse human activities [22].

The entire life of society, including its design, is shaped by economic crises and booms, social movements and subcultures, as well as military and post-war events. Design

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objects play a crucial role in reflecting public sentiment and addressing the problems that concern consumers, making them a significant phenomenon during times of economic turbulence [10]. There have been numerous instances where design management has been implemented at the national level. The German Industrial Union - Werkbund (Deutsche Werkbund) was established in Munich in 1907 as a distinctive approach to address economic challenges and enhance the caliber of industrial goods. This organization brought together art and industrial workshops, small-scale manufacturing and trading businesses, as well as artists and architects [12]. According to the charter, the objective was to achieve "industrial formation through the integration of art, industry, and crafts." The German-produced industrial goods were required to be designed in line with the most stringent artistic standards, ensuring high quality, simplicity, and affordability for working families. The creators of the Werkbund aimed to restore competitiveness in the global market. In December 1944, on the eve of the end of the war, Europe's first Council on Technical Aesthetics was created in Great Britain, which became a kind of model for other countries. Its goal was to assist industry in producing high-quality products that could compete with foreign designs and conquer foreign markets through the use of design. During the post-war era of the 1950s, government institutions saw a significant rise in managing and regulating design. This period marked the inception of extensive initiatives aimed at establishing pedestrian-friendly streets, which rapidly gained popularity [10].

Throughout history, humans have engaged with art in different capacities and across various domains as an integral part of the natural world. The progression of civilization is shaped by both the interpretation of the environment and the alteration of it. The advancements in science and technology lead to alterations in the natural environment, which in turn impact an individual's quality of life, social interactions, aesthetic appreciation of the world around them, self-awareness in the modern society, and interaction with their surroundings. Art plays a crucial role in comprehending the world around us, serving as a means to bring harmony to an individual's awareness of their surroundings [16]. The economic challenges faced by several European countries during the periods of "post-war resource saving" in the 1920s-1930s (after the First World War) and the late 1940s-early 1960s (after the Second World War) can largely account for their development. These difficulties also influenced the practical style direction known as "functionalism" [8]. In contrast, the United States of America, where there were no destructive military operations, faced challenges in finding sterile functional forms during this period. Furthermore, within the borders of the United States of America, where no destructive military actions took place, it proved to be challenging to come across pristine functional designs during this era. The concepts of European functionalism primarily captivated a select group of avant-garde architects who closely monitored the Bauhaus and other European modernist movements [12] between the years 1920 and 1930, this trend prevailed. Here, the rich decor of Art Deco and one of its varieties, the "streamline" style, flourishes, and in the 1950s, biomorphic styling and «automotive style», rich in chrome details, became the embodiment of the «American Dream». The development of these artistic and stylistic movements was largely determined by

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the American mentality, the orientation of the formation to the conservative tastes of the middle and wealthy segments of the population [13].

The emergence of the Art Deco style following the war presented individuals with a captivating and carefree existence, adorned with exquisite possessions. This period marked a time of post-war elation, as the style flourished amidst the challenging years of the "lost generation" between the two world wars. It was an era characterized by spiritual disarray, the desolation experienced in the initial post-war years, apprehension towards the impending horrors of the Second World War, disillusionment with modern civilization, and the abandonment of aesthetic ideals (as exemplified in the literary works of E. Hemingway, W. Faulkner, E.M. Remarque). An alternative to these sentiments was a new style, designed to create the illusion of well-being and «luxurious life». This was the last «chic style» of European capitals, consciously oriented to the past. The image of red carpets in front of hotels, flanked by mini-trees in pots, the appearance of neon signs, the Hollywood Walk of Stars and window dressing are elements of Art Deco luxury that also affected urban culture. Fashion historian A. Vasiliev wrote about the popularity of art deco: «This is a period of women's freedom and emancipation after the difficult times of the World War I. After long years of war, many wanted to think of life as an eternal holiday in a nightclub - when everything is dark, only you are glowing in your shiny dress, all eyes are turned to you, and you, powdered, pomaded, with a small greased head and a large fan of ostrich feathers, attract the gaze of every man present». It is important to highlight that in the era of Art Deco, the ground level of skyscrapers started to feature ornamental panels, effectively adjusting the towering structures to a more human-friendly scale. This transformation ultimately resulted in the creation of a welcoming and comfortable «urban planning ground floor», which was subsequently adorned with vibrant printed signs, neon advertisements, and media facades. The Art Deco style seamlessly integrated into American culture, establishing itself as a distinctive corporate style that dominated an entire city block in Miami. This phenomenon stands as a remarkable occurrence in the realms of art, architecture, and design [10].

Though probably not very evident, the examples taken into consideration demonstrated how socioeconomic forces eventually shaped new concepts regarding the comfort of human environments, especially metropolitan ones. Following the war, society need a specific kind of motivation to get over the psychological strain it was experiencing, as well as that brought on by the unstable political climate of the Cold War. The emergence of the pedestrian street as a kind of beacon of a bright future, a place of memory and new hopes, became a kind of response to several emerging problems in the second half of the twentieth century, during the process of restoration and reconstruction of the historical centers of many cities in Western Europe. It is important to note that the emergence of pedestrian walkways in this location was not just driven by the need to reconstruct and revitalize communities destroyed during World War II in Europe. In a number of countries in Eastern Europe, and primarily in the Soviet Union, where many cities also suffered serious post-war damage, pedestrian streets were not as widespread. This is primarily due to the peculiarities of the way of life, which differed from Western European cities. And pedestrian streets appeared here a little later, in the 1980s, and rather as a certain tribute to fashion, as an object of prestige. One

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of the reasons for the emergence of pedestrian streets was the dynamic development of transport in the post-war period, which brought with it serious contradictions in the organization of heavy traffic in historical city centers that were unsuitable for this. Initially, all streets in medieval cities existed without division into traffic flows. Therefore, the entire architectural and planning organization of the city was oriented specifically towards pedestrians. With the process of urbanization, the increase in the number of city residents and the advent of horse-drawn transport, the division of streets into roadways and sidewalks for pedestrians begins. It should be mentioned, nevertheless, that the unique way of life known as urban culture, which originated in European towns throughout the Middle Ages, had a unique influence in the development of pedestrian walkways. Pedestrian streets have become multifunctional public and shopping centers of the city, complemented by museum and exhibition, entertainment, gaming, cultural and entertainment spaces, service and trade facilities. The post-war euphoria was a tremendous emotional rush that contributed to the construction of new ideals about the quality of life in a peaceful society and the development of pedestrian streets as a new sort of urban space. This life-affirming attitude required adequate architecture and design of urban spaces. A "new wave" is rising that seeks the "ideal city" down to the level of the perfect urban setting. The outcome was the creation of a pedestrian thoroughfare, which has come to conjure up images of a perfect medieval "city of craftsmen" with a high population density and range of uses [10].

Dreams and fantasies about the future, particularly new forms and circumstances of human life, were a part of the post-war euphoria. Futurologists, as well as artists, designers, and architects, addressed these ideas in their projects. Architecture and urban planning reflected this. One example of a design utopia is metabolic design. The incompleteness, "understatement," and openness of building structures for «dialogue» with the evolving architectural, cultural, and technical context of the urban environment were characteristics of the metabolic supporters' architectural language. A common technique is to focus attention on emptiness in order to create the effect of "materialization of attention", visually consolidating unbuilt and undeveloped spaces with the help of symbolic spatial structures. In this case, a certain intermediate space is created (otherwise known as mesospace), which, according to the theory of metabolism, is the missing link between architecture (as a highly ordered habitat) and the surrounding chaos of a changing urban environment or the "vacuum" of the natural landscape. Both temporary and permanent components are always readily apparent in the architecture of individual buildings, their complexes, and even entire cities that were constructed under the influence of the concepts of metabolism. Modularity and cellularity are further characteristics of this type of architecture, best shown by the Nakagin Capsule Tower designed by K. Kurokawa.

The aesthetic and stylistic movement known as "streamline" is a prime illustration of how design may be used as a type of financial lever. early to mid-1930s, in the late 1920s. The streamlining was included into US government policy during the «General Economic Depression» as a way to tackle the financial crisis. The American government aimed to increase consumer purchasing power by promoting innovative designs that were visually appealing and futuristic in order to stimulate the nation's economy. The streamlined shape was

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supposed to inspire faith in progress and confidence in the American economy, capable of getting out of the crisis [8]. This optimism reached its apogee in 1939 with the New York World's Fair under the motto: "Building the World of Tomorrow." Time reported on Raymond Loewy, one of the pioneers of the "streamlined style," saying that "he rounded the sales curve," providing «value» to items and boosting sales [9]. The «traffic crisis» was resolved by designers in the midst of the American economic depression, with the idea that this would not only raise living standards but also serve as a type of optimistic vision for the future. Up until now, the perception of American roadways has been linked to never-ending freeways, roadside cafés and petrol stations, and particular modes of transportation like Cadillacs and choppers [10].

One of the most striking illustrations of the socio-economic factors in design that influenced its style formation was the so-called «economic miracle». The largest of the events in this direction: «Wirtschaftswunder» (German: Wirtschaftswunder - economic miracle), or «Rhine miracle» - the economies of West Germany and Austria after World War II; The «Japanese post-war economic miracle» is a historical phenomenon of record growth of the Japanese economy, which began in the mid-1950s and continued until the oil crisis of 1973; «Italian Economic Miracle» - from 1955 to 1972. During the period of the “economic miracle”, the motorization of Italy began with small cars Fiat-500 Topolino and Vespa scooters. Motor scooters turned out to be an ideal type of individual transport for narrow streets and densely built historical city centers [10].

In current science and design practice, the idea of "ecological design" is still developing. An example of a design activity that arises as an intentional or instinctive reaction to environmental shifts is ecological design, which takes the form of creative topic and spatial expression. Stabilizing relationship between human and the environment is the aim of environmental design. Any natural changes, whether they are discovered by science or perceived by an individual at the level of intuitive perception, eventually show up in the objective world. Environmental design approaches may be used to nature, which has an indirect effect on people, as well as on individuals and their social, cultural, and psychological demands in relation to environmental challenges. As with the classification of products as environmental design products, there are currently no precise parameters defining this kind of design work. One of the priority directions for solving the stated problem is the idea of an ecological approach in a project culture, which limits the introduction of man-made products into the environment. Nowadays, design plays a crucial role in shaping nearly an individual's whole object-spatial environment, drawing on creative, figurative, philosophical, and scientific methods. These days, ecological reasoning is becoming the standard for ethical behavior [16].

A distinctive aesthetic idea of a way of life is created by design, which is a component of human creative project activity. This aesthetic concept is mirrored in the evolution of both the society and the individual at large. The user and aesthetic qualities of design products determine the behavioral format of a person and sometimes the measure of his freedom, the limit of his rights in relations with nature. The greening of consumption, which involves its reasonable reduction and rational use of everyday items, today concentrates on the process of

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designing objects of long-term use. Numerous phenomena in design practice fall under the broad purview of eco-design's influence. Realizing one of the main tasks - recreating the natural environment in the spatial area of humans, the artist-designer uses the aesthetics of images and materials suggested by nature itself. he forms, ideas, patterns, and textures of contemporary design technology items are determined by nature. Contemporary eco-design themes, such as biomorphic, bionic, and organic, are reflected in creative depictions of manufactured things, such as furniture, costumes, and graphics. However, in contrast to this somewhat idealized vision of a brave new world with its pervasive advanced technology, some artists advocate the use of simple materials, traditional processes that not only have minimal impact on nature, but also refuse the growing demand for more and more variety and quantity of products [17].

The concept of “sustainable development” of society has gone through several stages in its development in the world since the 1970s. This topic was first raised at the UN Conference on Environment and Development (Stockholm, 1972). A special place in the history of this phenomenon is occupied by the UN report “Our Common Future”, presented by Norwegian Prime Minister Gre Harlem Brundtland in 1987, which stated that “sustainable development” should include economic, social, cultural and environmental components. Considering the aforementioned aspects, one of the most important tool for finishing the tasks at hand is design, and design creativity in general. The next stage in the development of this concept is associated with the UN conferences in Rio de Janeiro in 1992 (Agenda 21) and in Istanbul in 1996 (Habitat 2). The topic of debate at the forums was outlining the specific local issues in each nation and whether or not local issues might be resolved by applying contemporary social problem-solving techniques. As part of the activities of international conferences, it was proposed to follow a comprehensive principle and appeal to the unique possibilities of art, which affects specifically the spiritual sphere of a person, his consciousness. Modern society is inextricably infused with design, which also serves as a medium for the development of aesthetic concepts and artistic taste. The term "design" has become widely used in popular culture, leading us to believe that design concepts are completely incorporated into everyday life. Perceived as both an artistic and socially relevant endeavor, ecological design plays a major role in fostering an environmentally conscious mindset by encouraging resource conservation and a desire for durable items that follow people on their daily activities. In artistic design, increased attention is paid to environmental production technologies, its material and energy intensity, safety for the environment, and the possibility of recycling at the end of its service life. This method is evident in both the object's functional and aesthetic aspects; contemporary solutions rationally emphasize visual resource conservation, general solution minimalism, "hand-made" imagery, and structural and scale proportionality to humans [17, 18].

Design as a whole has an exceptional influence on the formation of material culture, becoming in the mass consciousness the most important component of a world ordered according to aesthetic laws. Design technologies purposefully and intentionally embody human design, interpret and transform the past, creatively experience the present, and envision and create the future. Ecological aspects of design give rise to unique works,

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distinguished not only by high quality and unconditional connection with nature, but also by exclusivity in the understanding of the uniqueness of the subject. It is this kind of ecological approach that creates a new attitude towards things. Moreover, everyday objects begin to be perceived as valuable works of art. Ecological culture and ethics, embodying the traditions of art and the foundations of the development of aesthetics, act as a single spiritual principle and axiological basis of modern artistic design [17].

The topic of creating a recognizable image of the city is becoming relevant, which contributes to the emergence of new design projects in the field of urban planning. Of particular interest for environmental design with the aim of creating a harmonious environment to improve the quality of life of citizens is the topic of integrated landscaping of territories. The topic of comprehensive landscaping of territories is presented to improve the quality of life of citizens. Creating stable signs of a place makes it easier for a person to adapt to the artificial environment and becomes one of the factors of psychological comfort for him. A person perceives his environment as individual to a large extent due to the “otherness” of natural and artificial components of the environment. The new tactics of environment formation are aimed at achieving the authenticity of a person’s lifestyle. This involves the creation by design means of environmental situations where it is possible to achieve such a state of a person when his thoughts and actions are consistent with emotions, which allows him to refuse various social roles in communication, allowing the manifestation of genuine thoughts, emotions and behavior characteristic only of a given individual. [17].

Today, conventional production techniques, ergonomic forms, and methods of making sensible use of materials are the primary design topics. Respect for the environment and consumer protection are their primary goals, and this extends to how things are seen aesthetically, or how to create a harmonious subject-spatial setting. An example is the well-known «ecological housing» project, where not only natural or recycled materials are used, but also alternative energy sources that are gentle on technology. In addressing environmental issues, «The impact of technology is so powerful that it will transform design and architecture at a very accelerating pace in the coming years» [19].

The diverse range of value components is naturally reflected in the multidimensional character of current design culture, which impacts aesthetic, humanistic, communicative, cognitive, and educational functions, among many other functions (value-significant images of designed objects) fall under the environmental category; figurative and life (environmental behavior, lifestyles of different communities in relation to the environment); axiological (thinkable, felt, tangible values and achievable value states of creative consciousness, necessary for the individual implementation of the project process); conceptual (variety of creative concepts together with the value, lifestyle, and environmental orientations of the subjects of design expressed in them); and cultural and political (connection of design with social, economic, cultural, and political lines of development of society). Value-significant pictures, whether they developed naturally, throughout the historical evolution of the environment, or as a result of the designers' deliberate design, are an essential part of the intended subject environment. Value-significant pictures, whether they developed naturally, throughout the historical evolution of the environment, or as a result of the designers'

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deliberate design, are an essential part of the intended subject environment. These include both images observed in the environment and images conceived and somehow documented by designers - in both cases, their environmental correlation or otherwise belonging to the environment remains fundamentally important. It is strongly linked to the idea of environmental friendliness and develops into an ecological aspect of design culture. Sustainability and integrability—the synthesis and/or symbiosis of objects in a subject-spatial environment—complement it as well. Creative concepts are the content of creative consciousness and the design program, also reflecting the value orientation of the subjects of design. The methods of design, heuristics and poetics, semiotics and semantics used in the practice of modern design are the conceptual component of design culture. Examples of such concepts include special areas of modern post-industrial design such as emotional design, service design, social design, and Kansai engineering.

The third category of project culture elements consists of the meaningful states of creative awareness that may be attained within a particular project culture, as well as the conceivable, felt, and tactile qualities of that culture that are required for the individual application of the project process. This is an axiological component of design culture, which was actively supported by theoretical concepts of the 60s of the 20th century, as well as research in the direction of the philosophical and sociological discourse of project methodology and design psychology in the 80s–90s. last century [22, 23, 24].

A varied interpretation of open spaces has lately set environmental design apart in solving urban challenges; as a consequence, integral open urban spaces for a variety of purposes, including park, sports, exhibition, and communication, have emerged. Coastal locations are very beneficial for the development of the modern urban environment, daily activity, and landscape composition in socioeconomic, functional planning, and recreational aspects [21]. In our opinion, artificial water bodies, such as watersheds, ponds, etc., should also be classified as coastal areas.

One of the components necessary for a modern urban environment is open space. A city without free spaces is a labyrinth that oppresses people. A rhythmic alternation of closed and open spaces, a combination of narrow and wide streets, large and small squares, boulevards and parks is necessary [26].

The Danish architect Jan Geil was searching for the sources of vital energy in cities. He formulated the concept of a «living city», which implies the saturation of space with human activity. In his book *A City for the People*, he wrote: «A city becomes more vibrant as more people walk, bike, and spend time in public areas» [25, 27].

The geological and geomorphological structure of a landscape is regarded as the foundation of an artificial landscape. Its features significantly influence the architectural and planning solutions of park areas and their volumetric compositions. The most scenic and varied compositions occur around bodies of water, such as lakes, rivers, and ponds, and on rough terrain, such as hills, slopes, and ravines [28].

The sculpture of open public spaces is a public, volumetric-spatial art in the architectural environment, which, through its form, represents the author's attitude to the world and is endowed with such properties as social, social and artistic significance. Being an

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integral part of the urban environment, it directly participates in the formation of the architectural and artistic appearance of the city, being a constant component of the cultural and stylistic context. To consider the principles of location, you need to understand what open public spaces themselves and the sculpture in them mean, to determine the main factors that will determine the selected location models. Studying the «environment-sculpture-person» system allows us to pinpoint certain factors that guide the placement of sculptures in public spaces that are open to the public [29].

Conflict Setting

In addition to being useful, a contemporary city should be pleasant to be in terms of ecological, aesthetics, and safety. The way it uses space reflects the blending and interpenetration of man-made and natural elements of the surroundings. The primary goal of urban planning is to distribute burdens on it in a competent and responsible manner. Only with the correct solution to this problem will all elements of the urban landscape perform their functions in full. It is necessary to take into account that ecotourism projects begin with the city where tourists primarily arrive.

Research Results

A pleasant urban setting mainly involves mental and emotional ease along with visual appeal. «Swan Lake» in Yerevan was crafted as a distinct communal area. Swan Lake stands as one of the city's top attractions, attracting people of every age group, particularly the youth, for their free time. This is a pedestrian zone, situated at the heart of the city, close to the opera and ballet theater, encircled by lush greenery and art installations. Therefore, the contemporary cityscape is evolving with a visual depth, a crucial element of which is the artistic exchange among residents. To consider the principles of arranging sculpture in open public spaces, it is necessary to determine the main factors that will determine the environment as a single whole system (a system is a set of objects united by connections so that they exist (function) as a single whole, acquiring new properties that are absent in these objects separately). In this aspect, the statue «Melody» (sculptor – Sargis Baghdasaryan) fits well into the public space of the architectural ensemble «Swan Lake», being an integral part of the urban environment of Yerevan (Fig. 1).

There are five principles for the placement of sculpture in open public spaces: dominance, integration, symbiosis, destruction and nomadism. The extent to which one principle overshadows the other, depending on the historical, political or social context, changed along with the course of human history, and as noted above, with changes in the context of the urban setting. When the integration principle is followed for placement, the sculpture «dissolves» into the public space system, taking on the appearance of an inconspicuous element with solely decorative function. This adds aesthetic appeal to the urban environment while preserving the tectonic structure of the surrounding space and the architecture. Typical examples are facade sculpture: atlases, caryatids, friezes, pediment, fountain, garden sculpture and other types of decoration of architectural structures and complexes [29].

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Fig. 1 Statue «Melody» in the Swan Lake park in Yerevan

The statue «Melody», which is only intended as an ornament, "dissolves" entirely inside the architecture of the capital of Armenia's "Swan Lake" complex.

Near the «Melody» statue, on the territory of the National Opera and Ballet Theatre, there is an undeniably interesting sculpture of conductor Ohan Duryan (sculptor Getik Baghdasaryan, architect Sahak Safaryan, author of the glass pedestal Arsen Petrosyan), which, however, does not collect the environment as a single whole system and therefore does not fit into the public space of Yerevan's Theater Square (Fig. 2). The erection of monuments in urban settings requires consideration of these challenges.

The monument consists of three columns - a bronze bust of Ohan Duryan is placed on the middle one, and his hands on the two side ones. As can be seen in Fig. 2, the poor reflection of the National Opera and Ballet Theater building on the columns creates a double sensation of perception of the monument.

Not far from the academic theater of Opera and Ballet an architectural masterpiece on a picturesque slope rises an inimitable in its beauty the Cascade Park (architect Jim

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Torosyan), which is one of the favorite places for tourists and city residents. The very name of this spectacular giant monument with huge staircases rising up the slope, flower beds, beautiful fountains and night illumination reflects its essence.



Fig. 2 Monument to conductor Ohan Duryan on the territory of the National Academic Opera and Ballet Theater named after. A. Spendiaryan in Yerevan

The Grand Cascade is also an adjacent park. The length of the Cascade is 500 m, the width is 50 m, and between the base and the top (height difference) is 100 m. Inside the Cascade there is an escalator at two-thirds of its height, which will make it easier to climb the stairs. If you climb to the very top of the Cascade, from the observation deck of Victory Park you will see breathtaking fabulous views of Yerevan against the backdrop of the mountains of Big and Little Ararat. It's hard to categorize Cascade's genre. However, there is no denying that this unique architectural arrangement is a part of the city's décor. The Great Cascade is like a huge multi-tiered Babylonian pyramid, at the very top of which there is an obelisk of the Revived Armenia with decorations based on Urartu period motifs. These are systematically ordered and artistically designed stairs, sculptures, fountains, flower beds on the slopes of the Kanaker Hills, which in general represent a monumental architectural structure that adorns the city [35]. The construction of the Cascade began in the 1970s. last century was timed to coincide with the fiftieth anniversary of the formation of Soviet power in Armenia. But, like many Soviet construction projects of that time, work was stopped due to the collapse of the Soviet Union. For a long time the Cascade was in a frozen state. And then it had been bought by an Armenian born American philanthropist Gerard Cafesjian who made a reasoned decision that the Cascade would be an art gallery with works of ancient sculptors from all over the world displayed in rooms equipped with fountains and stairs. And the outside decoration of the Cascade should be the works of our contemporaries. His plans

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also included creating a museum of modern art. Today, interesting modern works have already been installed on the Cascade, mainly by the famous sculptor and artist from South America Fernando Botero (Fig. 3). They, together with numerous cozy cafes and fountains located in the park, create a comfortable atmosphere for evening walks.



Fig. 3 Monuments in the Cascade Park in Yerevan

A colossal monument honoring Alexander Tamanyan (sculptor Artashes Hovsepyan), the architect who shaped Yerevan's appearance for many years to come, may be seen at the entrance to Cascade Park (Fig. 4). The monument was created from dark gray basalt. Tourists often ask why three stones were used in the work? Here's how Artashes Hovsepyan wrote about it: «The left stone is old architecture, the right stone is new, and the great architect builds a bridge between these two periods and with its help creates the latest architecture and creates our capital». The Tamanyan monument also has an original part. On the right side of the monument on the slab you can see the General Plan of Yerevan. This is Tamanyan's plan. You can also read the lines of the famous poet Yeghishe Charents: He probably saw a sunny

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city. Working on the plan of Yerevan, designing significant buildings of the capital, the greatest architect did it in accordance with the climate and nature. He said that Yerevan should be a garden city [36].



Fig. 4 Monument to architect Alexander Tamanyan in the «Cascade» park in Yerevan

However, sculptures in the spirit of classicism in the Cascade Park end at the monument to Tamanyan. Next on display are some very unusual pieces of contemporary art. However, it should be noted that over time, the number of crops in the Cascade park increased excessively, which negatively affected the comfortable aroma of the park.

The Cascade Park's classical statues' rows come to an end at the Tamanyan monument. Some really strange modern art works are the next to go on show. It should be mentioned, nonetheless, that as time went on, the number of Cascade Park's art works uncontrollably rises, which had an adverse effect on the beautiful scene of the area.

Academician Ararat Agasyan, analyzing the work of sculptor Sargis Baghdasaryan «Hunan Avetisyan» (Fig. 5), writes [11]: «Among the works is a bronze statue of the Great Patriotic War hero Hunan Avetisyan (architect G. Agabayan), unveiled in 1959 in Kapan. This monumental work received a dynamic solution. The hero is presented at the decisive moment of his brave feat, throwing himself at an enemy cannon, moments before he silences it with his own body. His solid figure, draped over his shoulders, a sail-shaped cloak fluttering in the wind, a thoughtful expression on his face and a concentrated, intense gaze give the image of Hunan Avetisyan a simultaneously romantic-heroic and tragic tone».

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**Fig. 5 Monument to architect Sargis Baghdasaryan «Hunan Avetisyan»
in the park named after the national hero of Armenia Vazgen Sargsyan in Kapan**

This monumental work received a dynamic solution. The hero is presented at the decisive moment of his brave feat, throwing himself at an enemy cannon, moments before he silences it with his own body. His solid figure, draped over his shoulders, a sail-shaped cloak fluttering in the wind, a thoughtful expression on his face and a concentrated, intense gaze give the image of Hunan Avetisyan a simultaneously romantic-heroic and tragic tone.” In many ways, thanks to this sculpture, the park named after the national hero of Armenia Vazgen Sargsyan conveyed an additional aura of heroism and became one of the favorite places for city dwellers and tourists.

Fig. 6 represents the dynamics of arriving RA and departing it people who, according to the WTO methodology, are tourists (2006-2023).

The basis for calculating the number of people entering and leaving the Republic of Armenia is data obtained from the information system of the Border Electronic Management of the National Security Service (NSS) of the Republic of Armenia, as well as coefficients formed on the results of the «Sample Survey of People Entering and Departing», conducted in 2006. NSS RA with the assistance of the Armenian Agency for Tourism Development (AART) and the «Competitive Private Sector in Armenia» (CPSA) program of the US

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Agency for International Development and the «Sample Survey of Entrants and Departures» conducted in 2013. NSS RA with the assistance of the Ministry of Economy of the RA, the National Competitiveness Foundation of Armenia, donor organizations in Armenia, in particular, the German Federal Cooperation (GIZ) and the USAID Organizational Development and Market Competitiveness Program (USAID EDMC). International tourism in the first quarter of 2023 recovered by 80% of the pre-pandemic level of 2019, according to data from the United Nations World Tourism Organization (UNWTO).



Fig. 6 Dynamics of people arriving and leaving the RA, who, according to the WTO methodology, are tourists (2006-2023) [15].

Among the regions of the world, the Middle East showed the best results in the first quarter. Countries in the region received 19% more tourists in the first quarter than in the same period in 2019. In Europe, the number of tourists has reached 90% of pre-pandemic levels, mainly due to travel within the region. In Africa - 88%, in America - about 85% of the 2019 level. In the Asia-Pacific region the situation is much worse. There, travel activity hit 54% of pre-pandemic levels in the first quarter. However, as the UNWTO anticipates, things should become better in the future as a result of the relaxation of travel restrictions, particularly with regard to the opening of tourism from China [14]. This indicator for Armenia is much higher than the results of incoming tourists to the Republic of Armenia, as can be seen from quarterly (comparing the indicators for the first quarter of 2019 and 2023) and annual comparisons, which come out to 124.2% and 121%, respectively.

Conclusion

Using the integration principle as a guide, targeted decisions on monument placement in urban areas must be made. They have to become an essential part of the public space system, which has as its main purpose the saturation of the urban environment with an aesthetic aspect. From this side, the issues of the first link of ecotourism in Armenia, to create

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a comfortable environment in the cities of the republic in terms of functionality, ecology, aesthetics and safety, are being carried out quite successfully. The successful development experience must be used to natural monuments.

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**ԷԿՈՏՈՒՐԻԶՄԻ ԶԱՐԳԱՑՄԱՆ ՆՊԱՏԱԿՈՎ ՔԱՂԱՔԱՅԻՆ ՀԱՐՄԱՐԱՎԵՏ
ՄԻՋԱՎԱՅՐԻ ՁԵՎԱՎՈՐՄԱՆ ՏՆՏԵՍԱԿԱՆ ԱՍՊԵԿՏՆԵՐԸ**

Ա. Ա. Օհանյան

ՀՀ ԳԱԱ Արվեստի հնարիչույթ

Էկոտուրիզմը այսօր զբոսաշրջության ոլորտի հեռանկարային և արագ զարգացող ոլորտներից մեկն է: Այն կազմում է համաշխարհային ՀՆԱ-ի 10,3%: Էկոտուրիզմի բոլոր նախագծերը հիմնականում սկսվում են քաղաքից, որտեղից էլ սկսվում է զբոսաշրջիկների հանգստի կազմակերպումը: Քաղաքային միջավայրում հուշարձանների տեղադրման նպատակային լուծումներն ուղղված են մարդկանց հոգեհուզական հարմարավետության ստեղծմանը: Անհրաժեշտ է, որ դրանք միաձուլվեն հանրային տարածքի համակարգին և դառնան դրա անբաժանելի տարրը, որի գործառույթը քաղաքային միջավայրը գեղագիտական բաղադրիչով հագեցնելն է:

Բանալի բառեր. հուշարձան, քաղաքային միջավայր, հարմարավետություն, քաղաքի տեսք, զբոսանքի տարածք:

**ЭКОНОМИЧЕСКИЕ АСПЕКТЫ ОБРАЗОВАНИЯ КОМФОРТНОЙ
СРЕДЫ ГОРОДА С ЦЕЛЬЮ РАЗВИТИЯ ЭКОТУРИЗМА**

А.А. Оганян

Институт искусств НАН РА

Развивающаяся индустрия туров и путешествий по всему миру из-за растущего числа индивидуальных путешественников способствует расширению рынка

A.A. Ohanyan

***ECONOMIC FACTORS IN ESTABLISHING A COMFORTABLE URBAN ENVIRONMENT
TO PROMOTE THE GROWTH OF ECOTOURISM***

экотуризма. На сегодняшний день экологический туризм является одним из перспективных и быстро развивающихся секторов индустрии туризма, занимая одну из ведущих позиций в мировой экономике. На долю туризма сегодня приходится 10,3% мирового ВВП, что делает этот сектор существенным в экономике. В основном, все проекты экотуризма начинаются с города, куда в первую очередь прибывают туристы. Для них программа отдыха начинается именно с города. Целевые решения по установлению памятников в городской среде направлены на создание психоэмоционального комфорта. Необходимо, чтобы они влились в систему общественного пространства и стали его неотъемлемым элементом, функция которого - насыщение городской среды эстетической составляющей.

Ключевые слова: памятник, городская среда, комфорт, облик города, прогулочная зона.

Submitted on 03.04.2024

Sent for review on 08.04.2024

Guaranteed for printing on 28.06.2024