

## Art and Design Education in Russia

*Ulyana Aristova and Tatiana Rivchun*

*National Research University Higher School of Economics, Russia*

### CHAPTER MENU

From Ancient Times to the Seventeenth Century, 1
The Eighteenth Century, 2
The Nineteenth Century through to the 1917 October Revolution, 4
The October 1917 Revolution to World War II, 8
World War II to the 1990s, 10
Modern Russia, 12

Historically, Russian art and design education has always been closest to the fine arts. It was a system that trained masters of visual, decorative, applied, and industrial arts as well as architects, teachers of fine arts, and fine arts historians. Official opinion on art education in Russia, as expressed by the consensus of the professionals in defining it as a phenomenon, is reflected in a number of encyclopedias. Various encyclopedias – by publishing houses such as Brockhaus, Efron, and Granat – have been published in Russia during different historical periods, including the “big” and “small” Soviet encyclopedias. In modern Russia, a project called the *Big Soviet Encyclopedia* has been launched, but because of a lack of time it has not yet been fully developed. The account in this chapter is based on the account of art history in Russia offered by the *Big Soviet Encyclopedia* and in other works that contain historical data about the development of educational institutions during these periods.

Art education has been closely linked with the transformation of Russian artistic culture. The structure and contents of today’s art education emerged over a number of historical periods, each of which made a unique contribution based on its cultural context.

### From Ancient Times to the Seventeenth Century

Before the dawn of the Christian period late in the first millennium CE, ancient Russia consisted of many different nations, such as the Bulgarians, the Khazars, the Scythians, and the Black Sea nations. All of Russia’s artistic and crafts practices emerged from

the merging of these cultures. These territories, traditionally identified as principalities, were transit zones that connected the north of Europe with Byzantium, which was the absolute leader of the wider region at that time. Metal-working was the most developed craft at this time. Coins, fibulas, jewelry, many everyday objects, and weapons were all made of metal. Later a separate Russian culture emerged based on the Slavic and Byzantine cultures and on the Bulgarian written language. The adoption of Christianity fundamentally changed the artistic practice of the region and all forms of education.

The Byzantine influence fostered the development of new forms of visual arts: icon painting, wall painting, mosaics, wood-carving, and stone-carving. Icon painting took the lead among the arts, and here the role of painting technique was crucial. The faces and images had to correspond to a certain standard and replicate religious stories. In order to simplify the process for the icon painters, schools developed a number of rules. Monasteries became training centers for icon painters and carvers where they acquired professional skills and undertook individual training. Large monasteries had scriptoria where manuscripts were created. All of these artistic practices were preserved and developed (especially in monasteries) between the thirteenth and fourteenth centuries during the time of Tatar–Mongol rule; subsequently, after the overthrow of these rulers, there was a renaissance in art traditions.

The large monasteries played a special role in the development of the artistic culture of ancient Russia because they created a unique symbiosis of architecture, painting, and applied arts that gave a powerful emotional impact to the people and educated them. Another impulse was provided in the eleventh century by the activities of Vladimir the Great (960–1015), who established schools where painting was considered an obligatory subject. Such forms of art education were widespread in those times.

In the seventeenth century, the requirements for icon images became more sophisticated; besides having precision and flatness, the images had to be close to real life. The Moscow Armory became the center of excellence in icon painting and carving. Building on the system established at the Moscow Armory, graphic artist and painter Simon Ushakov (1626–1686) established a new school of icon painters who studied the human body and developed the methods employed in painting it. In the same period, the Kiev–Mogilyansk training academy was opened, enabling students to study architecture and the fine arts for the first time.

## **The Eighteenth Century**

In the eighteenth century, the gradual enforcement of diplomatic and cultural relations between Russia and Western Europe created favorable conditions for progress in Russian art education. The improvements were driven by the historical conditions of the time, such as the secularization of the arts and the development of architecture, painting, and graphic arts. A demand for artists of various specializations emerged. In 1711, Peter I (1672–1725) established a painting school on the premises of the St. Petersburg printing facility. At this school, students not only copied images but also painted live forms.

In the first half of the eighteenth century, the St. Petersburg Chancellery of Buildings became a famous artistic school that fostered many Russian portrait makers and painters, such as Ivan Yakovlevich Vishnyakov (1699–1761) and Alexey Petkovich

Antropov (1716–1795). Painting was considered a separate subject and was included in the list of obligatory subjects by many educational institutions (e.g., the Moscow Academy in 1715, the Surgeon School in the St. Petersburg Military Hospital in 1716, the Cadet Military School in 1732, and in the Russian Academy of Sciences in 1724) and private boarding schools.

During this period, the artistic tradition was transmitted through artistic education inside training institutions established by the state. The Academy of the Three Noblest Arts (i.e., painting, sculpture, and architecture) was founded in 1757 in St. Petersburg and became the center of art education in Russia. The idea of creating the originated with Ivan Ivanovich Shuvalov (1727–1797), a philanthropist and a co-founder of Moscow State University in 1755 (together with Mikhail Vasilievich Lomonosov: 1711–1765). Shuvalov donated an enormous library, a collection of paintings, and copies of antiques and Western European sculptures to the academy. These objects later became exhibits at the first fine arts museum in Russia. At present they form part of the Hermitage's collection. Shuvalov also initiated internships for the best graduates of the academy, so that after graduation they could be sent abroad for three years to study best practice in the world's fine arts. All associated expenses were covered by the Russian state. In 1762, the first graduates left the academy.

Initially, the Academy of the Three Noblest Arts was part of Moscow State University, which as mentioned above had been co-founded by the Russian scientist Mikhail Lomonosov. Lomonosov also took part in the opening of the St. Petersburg Academy of Sciences in 1724 and later split the Academy of the Three Noblest Arts from the Academy of Sciences and transferred it to St. Petersburg. In 1763, Lomonosov was elected an Honored Member of the St. Petersburg Academy of Fine Arts and took part in its reorganization during the time of Catherine the Great (reigned 1762–1796).

In 1764, the Academy of Three Major Arts was renamed the Imperial Academy of Fine Arts – a state institution that ruled Russian artistic life, gave orders to artists, and assigned titles. The academy played key roles in the training of national artists and the dissemination of principles of classicism, thanks to the Russian architect Alexander Philipovich Kokorinov (1726–1772), who was professor, director, and rector of the academy and took part in the design and construction of its main building together with Jean-Baptiste Michel Vallin de la Mothe (1729–1800). This active development of the Imperial Academy of Fine Arts was possible due to the support of the Russian educational elite – for example, Princess Ekaterina Romanovna Dashkova (1743–1810), who was director of the St. Petersburg Academy of Sciences and the Imperial Russian Academy. Within a short time, the princess managed to increase the number of students in the Academy of Fine Arts from 21 to 40.

In the 1770s, a new pedagogical system emerged. It was based on the study of antique pieces of art. The main educational subject was painting. Students studied sculptural anatomy, painted from life, and made copies from antique and Western European sculptures. The intention was for students to complete each class successfully before going on to the next. Before attending the academy, young children went to special artistic classes, which kept harmony in the educational process.

Anton Pavlovich Losenko (1737–1773) was one of the founders of the pedagogical school of painters in Russia. He elaborated a training methodology and introduced new training curricula. His theoretical research concentrated on proportions and anatomy in painting. Former graduates of the academy (famous painters and trainers) were

invited to teach at the Academy of Fine Arts and this helped to preserve and improve its academic tradition. These graduates included Andrey Ivanovich Ivanov (1775–1848), Vasily Kozmich Shebuev (1777–1855), Alexey Gavrilovich Venetsianov (1780–1847), Orest Adamovich Kiprensky (1782–1836), Andrey Petrovich Sapozhnikov (1795–1855), Karl Pavlovich Brullov (1799–1852), Fedor Antonovich Bruni (1799–1875), Pevl Petrovich Chistyakov (1832–1919), Ilya Efimovich Repin (1844–1930), and Valentin Alexandrovich Serov (1865–1911). The graduates included famous architects – such as Vasily Ivanovich Bazhenov (1737–1799), Ivan Egorovich Starov (1745–1808), Andriyan Dmitrievich Zaharov (1761–1811), and Alexey Viktorovich Schusev (1873–1949) – and well-known sculptors – such as Fedor Gordeevich Gordeev (1744–1810), Feodosiy Fedorovich Schedrin (1751–1825), Mikhail Ivanovich Kozlovsky (1753–1802), Ivan Petrovich Martos (1754–1835), Ivan Prokofievich Prokofiev (1758–1828), Stepan Stepanovich Pimenov (1784–1833), and Mark Matveevich Antokolsky (1843–1902).

In the eighteenth century, students mainly studied historical genres in all kinds of arts at the academy. All of the works produced by students were of very high quality. During this period, Count Sergey Semenovich Uvarov (1786–1855) supported the Academy of Fine Arts. He was the Minister of Education and president of the Russian Academy of Sciences. He shifted the focus of education from teaching ancient classical languages to more practical subjects such as natural sciences, physics, mathematics, and modern languages. He also instigated a return to the practice of sending students and researchers abroad to study. Russian education improved dramatically due to the state's enforcement of control over education institutions and an improvement in teaching quality. The Imperial Academy of Fine Arts became well known in Europe and many foreign artists considered it an honor to teach in Russia.

The graduates of the academy fostered the development of regional schools of fine arts. In the early nineteenth century, schools based on similar academic principles opened in the cities of Arzamas (founded by Alexander Vasilievich Stupin in 1802) and Yaroslavl (the Demidovsky Lyceum, founded in 1803). Other such schools included the school of Alexey Venetsianov (founded in the 1820s), the Russian Painting School in Moscow (founded in 1832), and the Painting School of the Arts Community in St. Petersburg (founded in 1839). The graduates of these regional schools then continued their education in the Imperial Academy of Fine Arts and other educational institutions.

In the second half of the eighteenth century, Russia began to demand painters for industry. Initially this was not a separate area of study, although some courses in the Academy of Fine Arts were aimed at designing wall clocks and watches, taking into account comfort and functionality.

## **The Nineteenth Century through to the 1917 October Revolution**

The Russian industrial revolution entered its active phase in 1826. Manual labor was substituted with machines. Industry and railroad construction were booming, and new challenges appeared in terms of engineering and design. All of these processes created a demand for specialists in applied art and design and led to the establishment of new educational institutions.

In the first half of the nineteenth century, Russia celebrated its victory in the Patriotic War of 1812, which had an impact on all kinds of art: painting, sculpture, architecture, and applied arts and design. The Russian elite had many ideas on how to improve national education in this sphere.

In 1825, Count Sergey Grogoryevich Stroganov (1794–1882) opened a new school of “painting for artistic and craft purposes” in Moscow (now the Moscow State Stroganov Academy of Industrial and Applied Arts). He aimed to prepare specialists in decorative painting, wood and metal craft, and so on. As a model for his own school, Stroganov adopted the ideas of the Swiss teacher Johann Pestalozzi on combining regular training with handiwork. In this way, he managed to adapt a successful European educational method to illiterate representatives of the lower class of craftspeople in Russia. Stroganov carefully planned all course works, modified the curricula and structure of his educational institution, and participated in the elaboration of a training curriculum.

The institution passed through two stages of development. During the first stage (from 1825 to 1860), there were three classes: simple figure drawing, drawing of bodies and animals, and drawing of flowers and jewelry. Later, two more classes were added: calligraphy and technical drawing. The second stage started after 1860 and lasted until 1918. It was characterized by growing sophistication of the training process. Preliminary courses included linear drawing, perspective drawing, academic drawing, landscapes, and drawing of flowers and fruit from life. The final course required specialization in one of the crafts: furniture, ceramics, jewelry, and so on. A separate overview course on the “basic concepts of the fine arts” was also introduced. Stroganov’s school grew into a very serious educational institution with training curricula and a specialization in crafts. The school held competitions, organized exhibitions, and actively introduced its concepts into industry.

Extensive and methodical work at Stroganov’s school allowed for the training of highly qualified and active artists. The teacher of drawing and watercolors Mikhail Vasilievich Vasiliev (1821–1895) wrote guides to the school’s methodology and its collections of original paintings, which together formed the methodological base of the school for generations to come.

The students went out to make drawings from life, take measurements from old monuments, and make copies of ancient manuscripts and sculptures and decorations in churches in Vladimir and Suzdal. The objects made in that period formed part of the collection of the Applied Arts Museum, opened in 1868. Opportunities to study Russian and foreign pieces of art and become acquainted with various production processes became an important part of the training process. The variety of course works undertaken by students were determined by state purposes for the training of applied artists and painters for the national economy, as well as by private orders for various pieces of art.

In the mid-1880s and the first half of the 1890s, new trends in architecture and the environment led to changes in the training process. A two-level training system was introduced at Stroganov’s school. The first (primary) level included five grades for children aged 10–16 and aimed to train them to be professional painters. The most talented went on to a further three grades (for students aged 17–20) and were trained to become applied artists. The school began to enhance its links with leading factories, where students were sent on summer internships and to plants owned by school board members,

including Savva Mamontov (1841–1918), Savva Morozov (1862–1905), and Konstantin Stanislavsky (1863–1938).

Stroganov's school is an example of a successful symbiosis between arts and industry. It trained high-level professionals and figurative artists. The course assignments were project oriented. Upon the completion of the course, a graduate was able to move from an initial idea to its implementation in a final product or work of art. All of this became part of Russian tradition and formed a new paradigm of training for applied artist-constructors.

In the second half of the nineteenth century, Russia finished its transfer to machine production. Following the bourgeois reforms of the 1860s and 1870s, industry was booming in areas such as silk and cotton, heavy equipment, and agricultural machine-building. Industrial development also influenced the printing arts and opened new horizons for what is now called graphic design.

In 1876, Alexander II (1818–1881) issued a decree for the establishment of the Central School of Technical Drawing (now the St. Petersburg Stieglitz State Academy of Arts and Design) under the supervision of the famous manufacturer and collector of decorative arts Baron Alexander von Stieglitz (1814–1884). The profile of the new school was very similar to that of Stroganov's school.

In 1879, Stieglitz opened the National School of Drawing and Sculpture for children aged 10–14. Initially the school had plaster workshops in which students could make casts of architectural ornaments and geometric forms, and copies of antique sculptures. Other classes opened soon after the first one, including a preparatory course and courses in general drawing and majolica.

It was important that the best practice of other similar schools was taken into account during the design of training programs. The full four-year course at Stieglitz's school consisted of two parts: general courses (e.g., geometry, worldwide and Russian history, history of fine and applied arts, practical aesthetics, anatomy, and basics of chemistry and technology) and artistic disciplines (e.g., pencil drawings from life and plaster, nib drawing, drawing of ornaments and flowers, technical drawing, measurement of various objects, painting with ink, aqua colors and oils, sculpture, and objects for artistic industry). After the first year, students attended workshops on block printing, majolica, porcelain drawing, lettering, embossing, decorative art, scenery design, ceramics, wood-carving, and others. This variety of workshops allowed for the training of specialists with a wide number of skills able to work with many different materials.

The Stieglitz school opened its own Museum of Decorative and Applied Arts. The museum's collection included over 15,000 objects and was donated by famous manufacturers, collectors, and scientists, such as Prince Sergey Sergeevich Gagarin (1795–1852), manufacturer Ivan Fedulovich Gromov (1798–1869), archeologist Heinrich Julius Schliemann (1822–1890), Prince Alexey Borisovich Lobanov-Rostovsky (1824–1896), Count Alexey Vasilievich Bobrinsky (1831–1888), painter and collector Mikhail Petrovich Botkin (1839–1914), and Prince Nikolay Sergeevich Trubetsky (1890–1938). The museum now has the most extensive collection of applied art in St. Petersburg.

According to Stieglitz's last will, his school received substantial funds. It became one of the most wealthy schools in Russia, with the best-equipped workshops, opportunities for foreign internships for graduates, participation in international exhibitions, and the construction of new buildings for the school and museum.

The Stieglitz school fostered many talented trainers, specialists, and artists who mastered the most prominent technologies at that time and were able to create their own artistic works. The school's graduates influenced national art, culture, industry, and education. They worked in imperial porcelain and glass factories, in the House of Fabergé, in scenery workshop of the imperial Mariinsky Theater, in the Russian textile industry, and in many training institutions all over the country. The school enrolled students of various nationalities: Russians, Ukrainians, Latvians, Poles, and others. Besides having an effect on national art and culture, the Stieglitz school also influenced neighboring countries, such as Latvia at the end of the nineteenth century and the beginning of the twentieth century. Several generations of Latvian painters studied in St. Petersburg due to a lack of similar art schools in Latvia, which was part of the Russian empire at that time.

After October 1917, the Stieglitz school went through several iterations of restructuring. In 1918, the school was renamed the State Art and Design Workshops, and from 1918 to 1922 the Soviet graphic artist Nikolay Andreevich Tyrsa (1887–1942) was director of the workshops. After 1922, the school, together with its library and museum, was integrated into the Petrograd Higher School of Arts and Design and later (in 1924) it ceased to exist as an independent educational institution.

At the turn of the twentieth century, Russia passed through a cultural renaissance. An interest in old national crafts was revived and stimulated renewal and development of Russian art. The most famous proponents of Russian culture at that time were Vladimir Vasilievich Stasov (1824–1906), Pavel Mikhailovich Tretyakov (1832–1898), Yury Stepanovich Nechaev-Maltsov (1834–1913), Mitrofan Petrovich Beliaev (1836–1904), Savva Ivanovich Mamontov (1841–1918), and Sergey Pavlovich Diaghilev (1872–1929).

The middle class and the Russian intellectual elite as we understand it now were formed at that time. The most extensive role in this process was played by the Monastery of Optina Pustyn, near the town of Kozelsk, and its elders (*starsy*), who left a great spiritual heritage that was very important at the end of the nineteenth century. Special interest should be paid to the monastery's library, manuscripts that were created there, and their decoration. All this influenced the spiritual and aesthetic perceptions of the Russian nation and it should be considered an important part of modern art education.

Around the same time, several important events took place and influenced the whole of Russian society and the artistic sphere in particular. The first event was the creation by the aforementioned P.M. Tretyakov of a paintings gallery in the city of Moscow in 1892 (now the Tretyakov Gallery). The second event was the establishment of a Russian national arts museum – the Russian Museum of Emperor Alexander III (now the Russian Museum), which was officially opened in 1898 in St. Petersburg. In 1894, the first National Congress of Russian painters took place. At the congress, Ivan Vladimirovich Tsvetaev (1847–1913), a Russian philologist, historian of arts, and museum expert, made a speech and promoted the establishment of the new Museum of Fine Arts in Moscow, opened in 1912. Early on, it acquired the second largest collection (after the Hermitage's) of antique Greek sculpture originals and copies, which were intended to be used in the training and development of artistic taste among students. Later, the museum enlarged its collection with original pieces of European art. The museum played an important role for the students of art schools.

Starting in the 1890s, artistic life in Russia circulated around two new periodical magazines: *Artistic World* and *Arts and Artistic Industry*. The illustrations and texts

used in the magazines were carefully selected, especially in the case of *Artistic World*, where special attention was paid to design, illustrations, fonts, and the cover. This magazine was financed by the famous singer and painter Princess Maria Klavdievna Tenisheva (1858–1928). She is also famous for opening public artistic schools in the city of Smolensk. These schools did not just train young students; they aesthetically educated them. All educational content was aimed at finding and developing talents and hidden skills. Artistic workshops inside those schools gave a second birth to traditional Russian art.

Simultaneously, regional centers of art education started to appear in the Volga region and the Ural Mountains in such cities as Kostroma, Perm, Saratov, and Smolensk. This process was caused by the development of industry in the regions and the ingress of a large number of graduates of art institutions. By that time, painting was an obligatory subject in all educational institutions; it developed good taste, stimulated artistic activity, gave graduates work and a stable income, multiplied the number of students, and improved pedagogical methods. Private schools, artistic studios, and workshops also emerged.

Art education gained in importance and attracted the attention of teachers and artists, who agreed that reforms were needed in this sphere. A decision made at the second National Congress of painters (December 1911 to January 1912) led to a reform of secondary schools in 1915, and the arts became an integral part of education.

## The October 1917 Revolution to World War II

The October Revolution of 1917 brought changes not only for the Russian state but also for the educational system. Before the revolution, the educational institutions had combined the lower and higher parts of the educational system. The changes brought about by the revolution split all educational institutions into primary, secondary, and higher levels. Art education became a comprehensive system, and all republics of the Soviet Union went on to establish artistic schools, colleges, and universities.

On the cultural level, this period was characterized by revolutionary ideas, experiments, a search for new forms of expression in arts and applied work, and a search for new materials that corresponded with the industrial era. It was deemed important not to decorate the world but to build it in accordance with new approaches to construction and industrial technology. A new system of visual communication and graphic design emerged in books, newspapers, advertising, posters, and industrial graphics. The state provided support of new and avant-garde trends in arts, such as suprematism, constructivism, and futurism. The arts became a tool for propaganda and for the formation of a new individual who was very well educated from a cultural point of view.

The new structure of general education was introduced by People's Commissar Anatoly Vasilievich Lunacharsky (1875–1933) in the 1920s. He wrote a *Declaration on the Common Polytechnic Secondary School*, in which he proclaimed that artistic subjects must occupy one-third of schools' curricula, with the other two-thirds taken up by sciences and workshops. Lunacharsky thought that art education prepared artists and propagandists, and his mission was to create a pedagogical environment for talented youth.



At the same time, several new pedagogical ideas appeared, one of which was the concept of training historians of art, as proposed by Anatoly Vasilievich Bakushinsky (1883–1939). The need to make children familiar with art from the first years of their lives, in order to socialize and educate them, created a demand for artistic excursions and for the training of guides, experts, and historians of art.

Government bodies – especially the Department of Vocational Training under the supervision of Boleslav Leopoldovich Yavorsky (1877–1942) – played further important roles in reforms of art education. Yavorsky's efforts modified the structure of the educational system. He created interconnected primary, secondary, and higher educational institutions with consistent training curricula so that students could move from one educational level to another and receive continuous training. Higher educational institutions elaborated competency frameworks for their graduates. All these transformations build a hierarchy of subjects, among which the history of fine arts became highly important and was intensively taught.

The reforms of art education began with the establishment of the First and Second Free State Artistic Workshops, which were created in the same vein as Stroganov's art and design school and the Moscow School of Painting, Sculpture and Architecture. The reforms took place in two waves, the first in 1918 and the second in 1920. A decree of the People's Commissar on Education on September 5, 1918, established further free state artistic workshops. They were created all over the country and a series of documents regulated enrollment and educational processes, the selection of tutors for workshops, and other aspects. As a result of these reforms, many people with no teaching experience became tutors in workshops and taught without any programs or curricula. So, instead of receiving an extensive art education, students merely developed a few narrow skills in a particular artistic area. Eventually it became clear that this attitude to art education should be replaced with a new, thoroughly developed methodology.

In the 1920s, a new artistic profession of “designer” appeared in Russia. The conceptual basis for design education was developed by the founders of the “industrial art” stream: A. Exter, El Lisitsky, K. Malevich, V. Mayakovky, L. Popova, A. Rodchenko, and V. Tatlin. These artists created several unions, such as the Institute of Artistic Culture (ИХХУК) and the Left Front of Arts (ЛЕФ), which were crucial for the further development of design education in Russia. The atmosphere in those organizations stimulated communication and exchange of ideas between various artists.

The Institute of Artistic Culture played a key role in the reformation of artistic and design education. This union tried to merge science and various streams of art. In January 1922, a pedagogical section was organized on the basis of the union. Unfortunately, this section never became an independent entity but nevertheless it helped many artists and teachers to shift from the objective analysis of applied art to its orientation toward industrial interests. The members of the Institute of Artistic Culture identified the framework of the design sphere and proposed the idea of teaching design within one “experimental workshop” or “unified industrial department.”

These ideas were reflected in the activities of the Higher Artistic and Technical Workshops (ВХУТЕМАС), which were founded during the second stage of reforms in September 1920 via a merger of the First and Second Free State Artistic Workshops. The Higher Artistic and Technical Workshops made extensive use of new machines and devices in their educational process. As a result, this educational institution grew into a multifaceted and diversified organization that trained architects and metal carvers,

painters and typographers, sculptors and ceramic specialists, scene decorators and textile artists, and wood carvers and monumental sculptors. All of these specialists actively searched for new ideas inside their own sphere of art and across others.

The first rector, sculptor Evgeny Vladimirovich Ravdel (who held this position between 1920 and 1923), introduced a two-level training system. The analytical method applied by Russian avant-garde artists at the beginning of the twentieth century permitted teachers to invent abstract tasks in disciplines such as “space,” “volume,” “color,” and “graphics”; these were studied by all students on the first level. On the second level, students had to select their specialization from the following departments: architecture, painting, sculpture, metal-carving, wood-carving, ceramics, textiles, and printing (graphics). This split into departments was imposed by the Russian tradition in applied arts and the peculiarities of industrial development.

Social realism was the cornerstone in the development of art education in this period. The training process included ideological education, the formation of a certain attitude and way of thinking, and the acquisition of professional skills through detailed study of nature.

## **World War II to the 1990s**

World War II slowed the development of art education; however, in some institutions teachers and students continued their scientific, artistic, and training activities; regularly made speeches on the history of fine arts; and held group and personal exhibitions.

In 1945, the country started to rebuild its national economy and needed specialists in the decorative arts and industrial design; however, training in this area had not been conducted since the 1930s. A special decree by the Council of People’s Commissars restored several educational institutions and opened the following specializations: wood-carving (e.g., furniture-making and engraving), metal-carving (e.g., hammering, casting, embossing, and engraving), decorative and architectural ceramics (e.g., terracotta, pottery, majolica, and glass), decorative stone-carving and stone-modeling, decorative painting (e.g., frescoes and mosaics), and weaving (e.g., furniture and decorative textiles). The Moscow Central Art and Design Institute (Stroganov) and the Leningrad Art and Design Institute (Stieglitz) were brought back to life together with a series of applied workshops as well as methods and traditions for training applied artists and designers for industry and architecture. All organizations that in the 1930s had acquired pieces of the Higher Artistic and Technical Institute returned their manuals, guides, museum objects, and library funds to the Stroganov Institute, and as a result in the 1960s the Stroganov Institute started to develop intensively, opening new specializations and elaborating competency frameworks for its graduates. Gradually, similar training institutions began to be opened in various cities of the Soviet Union; they later became centers of design education that formulated major principles for training “artist-constructors” (designers).

In the mid-1950s, several crucial publications came out in which authors (e.g., Yury Nikolaevich Davydov, Evald Vasilyevich Ilyenkov, Karl Moiseevich Kantor, Vyacheslav Pavlovich Shestakov, Erih Yurievich Soloviev, and Vladimir Ilyich Tassalov) tried to rethink the nature of artistic work and aesthetic attitudes. Starting in 1957, this discussion continued on the pages of the magazine *Decorative Art in USSR*. These

changes influenced the whole organizational structure of the design sphere in the Soviet Union. In 1962, the All Union Scientific Research Institute of Technical Aesthetics (ВНИИТЭ) was founded. Starting in 1964, the institute began to publish the magazine *Technical Aesthetics*, which displayed the official position of the Council of Ministers of the Soviet Union regarding design. In 1965–1966, the magazines issued articles on the training of artist-constructors and training methodologies applied in the first design schools, such as the Higher Artistic and Technical Workshops and the Bauhaus.

The establishment of the All Union Scientific Research Institute of Technical Aesthetics was an important step in the development of national design in Russia. The research in theoretical and methodological issues delivered by the specialists of the institute led to several crucial publications. Thanks to the work done by the institute, the theory of design became a separate field of research.

Starting in 1969, the institute began to regularly publish collections of papers that compiled and analyzed national and foreign best practices in artistic-construction education and in applied training methods. A separate research paper on theoretical aspects of artistic-construction higher education was also published at that time. Later, the term “artistic-construction education” transformed into “design education.” The research concentrated on the specifics of the work of artist-constructors and the development of appropriate professional skills and attitudes. The aim of the research was to create concepts and methods for training designers for various industries. Thus, it was an attempt to systemize the status quo and apply methods of training based on this experience. At the same time, design schools continued to develop in major industrial and cultural centers. In Moscow, St. Petersburg, Harkov, and the Ural Mountains, schools appeared based on the largest artistic and industrial educational institutions, which continued to train artist-constructors in peaceful times.

The system of art education that appeared in the Soviet Union after World War II comprised four levels: primary, secondary, university, and postgraduate education. After four years in primary school, those students who showed talent started to attend classes (in addition to their normal studies) in special artistic schools, where over the course of four years they received primary artistic and aesthetic training. These classes in artistic schools took place two or three times per week. Secondary art education was provided by secondary schools under the supervision of large universities.

Specialists in secondary art education (painters and teachers of painting) were trained in artistic colleges across the country. These secondary colleges taught the following specializations (among others): sculpture; decorative painting; scene design; drawing; carving of metal, wood, bone, stone, and glass; decorative ceramics; and industrial aesthetics. The duration of training was four years. Professional finishing workers were trained in vocational colleges over two to four years.

Highly qualified painters were trained in universities (also called academies or institutes) with artistic and design specializations as well as in institutes of architecture, theater, cinema, polygraphics, textiles, and technology. All of these higher educational institutions enrolled graduates from secondary artistic colleges and trained painters, specialists in applied arts, graphic painters, scene decorators for theaters and cinemas, sculptors, architects, art historians, and teachers of fine arts. The duration of training was between five and six years. Painting teachers for secondary schools were trained in the artistic departments of pedagogical universities, whose graduates formed the artistic culture of their regions through education and through organizing personal

exhibitions. The training of special disciplines was usually done under the supervision of tutors – artists of a certain profile.

The public, social, and economic changes that took place in Russia in the 1990s (e.g., the transition to a market economy, governmental changes, and cultural integration into the worldwide community, which simplified the process of cultural and educational exchange) had almost no influence on art education but changed design education dramatically.

At present, the training of designers takes place in various educational institutions that all operate within a modern educational environment. Essentially, there are two types of training institutions: public institutions, which apply traditional methods and years of theoretical and practical expertise, and private institutions, which possess the necessary modern equipment for efficient organization of the training process.

At this time, the training of designers in Russia takes place in the various centers of excellence that appeared in the second half of the twentieth century, covering four main areas: industrial, environmental, and graphic design; textiles and fashion; environmental design; and graphic design. These universities formed the bulk of design education in Russia. They developed a tradition in the training of designers and influenced regional schools. In 1992, a new law on education identified the principles for building nongovernmental (commercial) educational institutions. After the adoption of this law, pedagogical and technical universities that had departments of arts and graphic design also started to offer training programs on a commercial basis.

At present, the training of designers is no longer concentrated around historical centers. Therefore, Russia is facing difficulties with regard to vocational training, the design of curricula, and the implementation of curricula in practice.

## **Modern Russia**

The scale of social and cultural change at the turn of the twenty-first century, alongside globalization processes, forced Russia to develop a new model of education in arts and design. Modern Russia is constructing a new educational model that combines the best achievements of the Russian educational system with global standards. Intensive processes of integration have led to tremendous changes in education, including in design education, design goals, and Russia's place in the modern world. This was one of the reasons for the elimination of design from the sphere of art and project practices, which in its turn influenced design's place in the educational and sociocultural landscape. The twentieth century continued the previous tendency to educate people in art and design in specialized institutes, such as the Stroganov Institute, the Surikov Institute, and others, and in the mid-1990s there started to appear private schools in design, the most popular of which was the British Higher School of Design in Moscow.

A new tendency of the twenty-first century is that design and art BA and MA programs have appeared in the large state universities, such as the National Research University Higher School of Economics in Moscow, Moscow State University, and St. Petersburg State University. The most outstanding example of the new approach to educating modern designers is displayed by the HSE Art and Design School (a department of the National Research University Higher School of Economics). The HSE Art and Design School, under the guidance of Arseniy Vladimirovich Meshcheryakov (designer and

publisher), has created its own educational standard (program and curricula) that shows a new practical approach to design education.

As part of their studies, the students of the school undertake real commissions under the supervision of creative leaders of the design industry in Russia. This approach demonstrates a synergy of the best educational, art, and project practices. The training is fully practically oriented and is directed toward gaining meta-competencies, which is in a way a guarantee of the sustainability of the designers in the world labor market. The modern markets are undergoing constant change, which means that students and graduates should not only learn existing competencies but also be able to carry out new art and project strategies.

The new model of education at the HSE Art and Design School is based on the principle that all students, even first-year students, are already part of a project team that stimulates their work and study. The HSE Art and Design School is linked to the Design Laboratory, and here students together with teachers undertake real projects, working together not only with teachers but also with clients. Moreover, the fact that the HSE Art and Design School is part of the National Research University Higher School of Economics means that students study economics, languages, sociology, marketing, and other subjects, which gives them not only narrow professional skills but also the broader skills necessary to work in governmental and private companies and industries.

In drawing a wide picture of art and design education in Russia today, it is essential to say a few things about general educational technologies and methodologies. These tendencies correspond to the main trends in global education as selected by those of the world's research centers that undertake foresight research in the field of education in various countries: Russia, the Netherlands, the USA, and others. Bodies that have particularly contributed to recent research in the field in Russia are both the Institute of Education and the Institute of Statistics and Economics at the National Research University Higher School of Economics, and the research center at Skolkovo.

Among the technological processes in design, there exist such new educational instruments as systems of quick prototyping, fab-labs, and 3D printers, the last of which have stimulated low-quantity and unique production. Social networks, such as Facebook and Twitter, now play an important role not only in art and design education but also in education in a global sense as a virtual classroom where people, no matter where they are physically situated, can communicate. For example, in the HSE Art and Design School during the examination period, students' shows can be viewed online. Teachers and students not only work and communicate in the school but also exchange information using the internet, which makes it possible to gain reactions and feedback very quickly.

In Russia in general, new technologies are becoming widely used in art and design education. During times of crisis, which unfortunately happen often, design especially gives people opportunities to earn money. As many designers are freelance, they can offer their services for less money than can big companies. More people of all ages are seeing in design the potential of creative work and the possibility to earn a living, which is leading to a growth in lifelong learning and thus the appearance of more and more programs for postgraduates. The interest in art education and art activities only grow with age, and it can help people to overcome not only economic but also personal crises. This has led to the growth of art and project activities and the development of DIY culture. It is clear that very soon creative competencies will be essential in all spheres.

In general, therefore, one could say that the system of art education in Russia in the twenty-first century is in the process of a conceptual and technological change, which is in a way dictated by a new approach of education – oriented around creative thinking and behavior. Art and design education is aiming to preserve the cultural traditions of Russian art and the regional peculiarities of art.

As a forecast for the near future, one could argue that art and design education in Russia will play a crucial role in both the cultural and the economic life of Russia. Art and design in the world in general are tending to become global without boundaries, with specialists in the fields (designers and artists) teaching as well as continuing to develop their own art and design language quite successfully. Art and design are likely to play the role of uniting people into one global circle.

SEE ALSO: History of Chinese Design Education; “Made in Italy”: The Complex Evolution of Art Education in Italy; Perspectives on German Art Pedagogy; Asian–Chinese Visual Arts Curriculum

**Ulyana Aristova** holds a doctorate of education and is professor in the School of Design at the National Research University Higher School of Economics, Russia, and academic supervisor of the Design master’s program. Previously, she graduated from Moscow State Pedagogical University, Russia, and worked as a teacher of drawing, painting, and composition in an art school, becoming head of department and dean of the Faculty of Design. She is the author of over 50 scientific and methodical works, including two monographs. The areas of her expertise include the history of art education, models for training artists and designers in different countries, and new approaches to the creation of standards, textbooks, teaching manuals, and effective teaching methods in painting and art practice.

**Tatiana Rivchun** is vice dean of the Faculty of Communication, Media, and Design at the National Research University Higher School of Economics, Russia, and professor in the Art and Design School. She gained her PhD in economics from the Russian State University of Tourism and Service in 2010.