Victor E. Romanov

Yrjö Sotamaa

Eleonora Glinternik

Lorna M. Peterson

Stuart Barthlomew

Guy Beggs and Joyce Palmer

Gennadiy Vershinin

Natalia M. Kalashnikova

Irina N. Safronova

Margaret C. Perivoliotis

Grete Refsum

Esko Timonen

Francesca Mattioli

Louise Mazanti

Urs Fanger and Joachim Huber

Arvo Parenson

Antonio Paris and Paola Polli

Marjolijn Brussaard

Cumulus Working Papers
SAINT-PETERSBURG

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UNIVERSITY OF ART AND
DESIGN HELSINKI

Contents

Welcome Speech at the Opening Plenary of CUMULUS Conference in Saint-Petersburg

Ladies and gentlemen,

It is our great honor to host the respected and numerous CUMULUS-family at SUTD and in Saint-Petersburg. The fact that this conference of the world-wide known international association is taking place in the city of Saint-Petersburg in the year of its 300-anniversary – is one more evidence of our city's being recognized as one of the cultural and educational center of Europe and in global context.

Saint-Petersburg is known as a city of marvelous architecture and wonderful museums, great names and events of Russian history are closely connected with our city. And today Saint-Petersburg preserves in tact the great spirit and cultural heritage created and gained by the efforts of talented people representing Russia as well as many other European countries. We consider the traditions of classics as great opportunity for further developing of modern culture, sciences and arts.

Great role in this process of development belongs to institutions of higher education and in particular to Saint-Petersburg State University of Technology and Design (SUTD) which for many years is recognized as one of the biggest center of teaching and research, supplying the textile and light industry of Russia with qualified specialists (engineers, technologists etc.).

The modern history of SUTD started in 1930, but much earlier – 175 years ago began the textile-education in Russia when in 1828 by the Edict of the Emperor of Russia Nicolas the First there was Practical Technological Institute established in Saint-Petersburg. This Institute was a precursor of our University.

The word "Design" was included in the University's name just in 1992, as a reflection of the importance and actual need of this kind of profession proved by the interest from many young people. Teaching of design courses has started at the Dept. of Design which initially was included into one of technological Faculties of SUTD. It was quite natural that first design-courses delivered at SUTD were related to the design of fashion and textile goods. At present our University has a Faculty of Design which includes five Departments. More than 700 full-time students are studying at this Faculty, the academic staff includes well-known in Saint-Petersburg designers, artists and architects. SUTD administration is considering the Faculty of Design as one of the most perspective and progressively developing.

SUTD has strong and developed links with international partners. For many years the University participates in various joint research and academic projects with peer universities from UK, Germany, France, Finland and other countries. The SUTD joining the CUMULUS association is seen as a logical step in further development of international links facilitating staff and students exchange and coherence of national educational systems. Moreover, SUTD membership in the CUMULUS association is in line with steps to be undertaken by Russian universities following Russia's joining the Bologna process.

At the same time it is a great honor for SUTD to be the first Russian university having joined the respected association which unites many leading design schools in Europe. We see our membership as another stimulus for SUTD to develop design higher education and hope that our participation in various CUMULUS activities will be productive and

will contribute to developing stronger links between Russia and Europe.

Let me wish to all CUMULUS-family new achievements in developing education in the field of design – one of the most modern creative and innovative professions and thus contributing to the development of culture and to increasing of the quality of human life.

Prof. Victor E. Romanov
Rector of Saint-Petersburg State University of Technology and Design

Preface
New Strategies of Design Challenge Education and Research

Main points of the presentation

– Many countries / Regions have realized the strategic importance of design for competitiveness.
– Many policies also stress the importance of social responsibility and welfare.
– Importance of knew knowledge through research has been realized.
– Renewing education to meet the new demands and opportunities of the crative knowledge societies is utterly important.
– Design and its utilisation have to be developed further continuously in order to maintain it as a competitive factor.
– The policy programmes are criticised of being too government cetred.

In the increasing global competition, the need for national / regional specialisation comes more important[1]

The importance of design in building up the competitiveness of a nation has been noted around the world. Many countries and regions have drawn up design policy programmes, when they have realised their effectiveness as tools for boosting development. Policy makers agree on the reasons and objectives for developing design, but due to increasing competition, the need for national and regional specialisation will become increasingly pressing.

Several design policy and design promotion programmes have been introduced in the design world. Government support for design can be provided under more than one cover, however. Leading visionaries in this field nevertheless see a multidisciplinary approach as necessary for properly implementing government support to bring about the resulting economic, cultural and social benefits, highlighting the links between improved design capability and general wellbeing.

Design policies are of great interest to national and international organisations and research institutions alike all over the world. Quantitative, as well as qualitative, aspects of national design programmes are summed up in various surveys. Long-term monitoring is necessary to get the best out of national programmes and for further development.

One ambitious example is ICSID's World Design Report[2], which, in addition to national design policies, gathers also other relevant national-level design-related information into one document. The report is aimed at governments, education and research.

The most recent national policy proposals and programmes have been introduced in New Zealand and Estonia. In New Zealand, the Industry Taskforce published its design policy proposal and exploratory survey by The New Zealand Institute of Economic Research, which is referred to this study together with the World Economic Forum 2002 report. The present study also refers many times to the survey by Mollerup Designlab A/S from Denmark, in presenting the design policy proposal of Estonia. The analysis is based on written national design policies.

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[1] The presentation is based on a survey prepared at Designium, The New Centre of Innovation in Design in UIAH by Jaana Hytönen and Hanna Heikkinen, 2003, <www.uiah.fi/designium/reports>.
[2] World Design Report is an international step towards sustained monitoring and information gathering supported by the Korean Government and Korean Institute of Design Promotion (KIPD).

Finland, United States and Netherlands rank high in the NZEIR report

Apart from Estonia, the analysed countries were selected from amongst the 25 leading economies in the world presented in the Global Competitiveness Report 2001–2002 of the World Economic Forum[3]. The report by World Economic Forum and the Center for International Development (CID) in Harvard University, lists key facts and results for each economy in the Global Competitiveness Report 2001–2001[4]. Report's profile includes GDP per capita in 2000, GDP per capita growth from 1999 to 2000, and the number of US utility patents graded in 2000 per million population. The key facts also include the Overall Growth Competitiveness Index (GCI) and Current Competitive Index (CCI) rankings, with the

results for the component indexes and sub indexes. In their report, The New Zealand Institute of Economic Research (NZEIR) shows a clear linear relationship between the overall competitiveness of the country and the effective use of design. The top 25 ranked countries – the world's leading economies in terms of overall competitiveness – are the same as those ranked in the top 25 in terms of design[5]. The design ranking of the country is based on the design average shown in the chart below. Of the numerous indexes compiled in the Global Competitiveness Report, there are five that relate to the application of design[6]: extend of branding, capacity for innovation, uniqueness of product design, product process sophistication, and extent of marketing. To derive an overall measure of design application, these indexes are then averaged.

Table 1. Global Competitiveness Report: Design indexes.

Country	Current competitive -ness index ranking	Extent of Branding	Capacity for Innovat- ion	Unique- ness of Product Designs	Production Process Sophisticat -ion	Extent of Marketing	Design average	Design ranking
Finland	1	6.3	6.4	6.3	6.7	5.9	6.3	1
United States	2	6.2	5.9	5.9	6.4	6.7	6.2	2
Netherlands	3	5.9	5.5	5.6	6.4	6.6	6.0	7
Germany	4	6.3	5.7	6.0	6.5	6.2	6.1	3
Switzerland	5	6.4	5.7	5.7	6.3	6.0	6.0	6
Sweden	6	6.0	5.8	6.0	6.1	6.1	6.0	8
United Kingdom	7	6.2	5.1	5.3	5.8	6.4	5.8	10
Denmark	8	5.9	5.5	6.0	5.9	5.8	5.8	9
Australia	9	4.0	4.4	4.4	5.3	6.0	4.8	21
Singapore	10	4.5	4.2	4.0	6.0	5.3	4.8	22
Canada	11	4.7	4.7	4.9	5.8	6.0	5.2	15
France	12	6.1	5.9	5.9	6.3	6.5	6.1	4
Austria	13	5.4	5.1	5.4	6.1	5.8	5.6	12
Belgium	14	4.8	4.8	5.1	5.8	5.5	5.2	16
Japan	15	6.4	5.9	5.9	6.3	5.8	6.1	5
Iceland	16	5.4	4.7	4.8	6.2	5.6	5.3	14
Israel	17	5.1	5.7	5.3	5.7	5.4	5.4	13
Hong Kong SAR	18	4.2	3.7	4.0	5.4	6.0	4.7	24
Norway	19	4.9	4.7	5.2	5.6	5.3	5.1	18
New Zealand	20	5.1	4.7	4.8	5.3	5.6	5.1	20

Notes: (1) The indexes have potential minimum values of 1, and potential maximum values of 7.

Source: World Economic Forum (2002)

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[3] See <http://www.weforum.org>.

[4] The Global Competitiveness Report 2001–2002. World Economic Forum and the Center for International Development (CID) in Harvard University. Oxford University Press, Inc. New York. Pages 181–333.

[5] Building a case for added value through design (2003). See <www.industrytaskforces.govt.nz>.

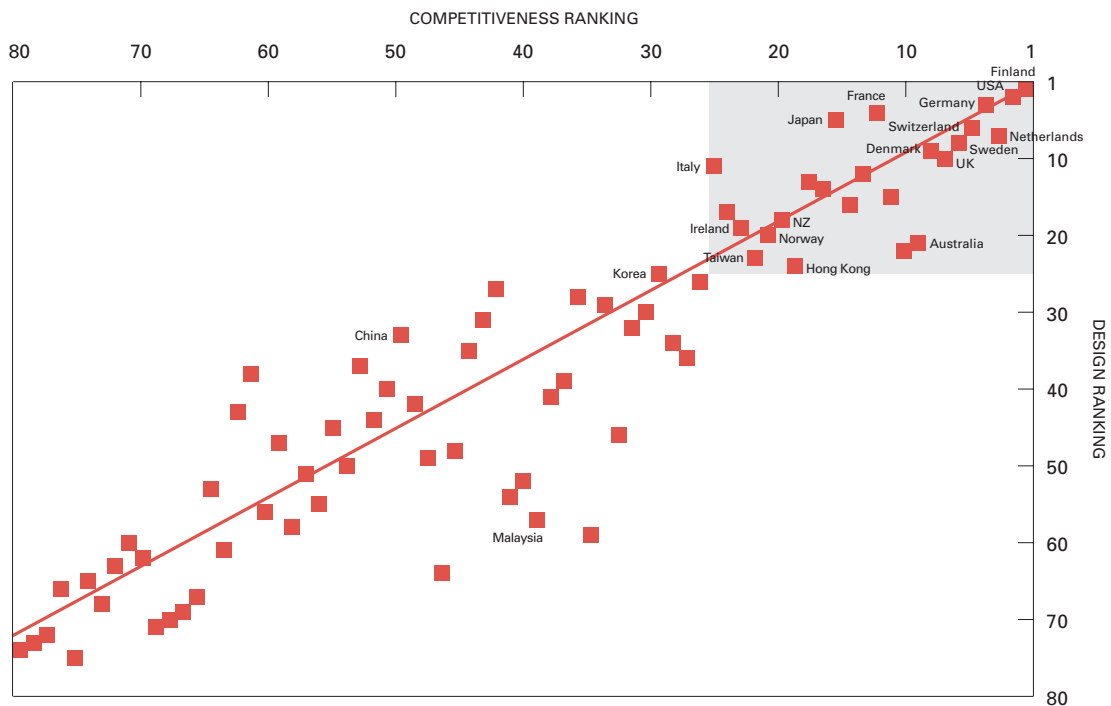[6] Ibid.

Figure 1. New Zealand Ranks Finland as #1.
Source: The New Zealand Institute of Economic Research (NZEIR), <www.industrytaskforces.govt.nz>.

Objectives of design policies and promotion

The national and regional emphasis in design policy and promotion depends on national culture and history. Despite national funding, the emphasis in administrative design policies and promotion pro-grammes tends to be regional rather than national, as in Italy and France, for example. In Australia, regional design policy is the responsibility of the State Council. Professional organisations concentrate on creating an understanding between co-operating dis-ciplines and design operators, and creating business opportunities for the design industry.

Design promotion and its organisational structure depend on the government's awareness of design and design utilisation, whether or not the government has understood the national benefits. The targets

of design promotion are the general public and the public and private sectors. National design promotion also centres on multidisciplinary design awareness, promotion, education and research.

The UK has the strongest structure for supporting the export of design, increasing domestic design usage and also expanding the use of design internationally. The government supports the international market-ing efforts of design intensive trade, design industry and skills. According to British Design Initiative[7] the income of design consultancies from overseas fees rose during 2002 from £1bn to £1.4bn.

A similar desire drives Korea to develop a design industry hub in the East Asian region and to aim at a design industry concentration focusing on China, Korea and Japan. The Korean government's

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[7] British Design Initiative, Design Council, British Design Industry Valuation Survey.
See <http://www.britishdesign.co.uk>.

effectiveness in creating the required infrastructure and knowledge base, and in increasing the quality and quantity of design education and the degree of design utilisation in industry, will result in high-quality design in the companies in question. Finland, Sweden, Denmark, Norway, Ireland, New Zealand and Korea have written design policies to formulate national design policy objectives and their implementation.

The United States is an example of government-and-privately funded design promotion, led by professional design institutions. The scale is somewhat different, when comparing individual EU countries to the USA – a more accurate comparison in the future research would be between the USA and the EU as the structure of EU design policy and promotion evolves.

Efforts to achieve a preferred status in design utilisation are organised on different levels including
   – national design policy in Denmark, Norway, Korea, Ireland, Finland, New Zealand and Sweden, (national design policies not discussed in this survey exist in Singapore and Canada, for example)
   – regional design policy in Italy, Australia and France
   – national design promotion and design hubs, such as Britain is in Europe, and Korea aims at becoming in Asia
   – regional design promotion concentrating on brand promotion of regional products.

Social value and public qualities of design are the future primary goals of the policies:
   – Design for the quality of life[8], consistent economic progress and upgraded quality of life through environmental and urban environmental design not only for private individuals, but also for the general public[9]
   – Conomic strategy dealing with consumer objectives is not enough – a design policy must combine economics, society and culture to enhance its social value[10].

As noted above, design has also a political significance. The design policies of highly developed economies, that emphasise social responsibility in design, emphasise several focuses for design:
   – Environmental design
   – Urban environmental design
   – Social value of design for individuals and the public
   – Design as an economic strategy for economic progress
   – Design for export revenues
   – Design for better business.

Qualitative design policy objectives of national importance are
   – strong cultural identity, and national image
   – education
   – quality of life and welfare
   – environmental design
   – urban environmental design
   – social value of design for individuals and the public at large
   Economy
   – design as an economic strategy for economic progress
   – design to increase export revenues
   – effectiveness and international competitiveness of business and design sector
   – design for better business
   – national job creation and business opportunities.

The state of design is dependent on macro- and micro-level factors. At the governmental level, the utilisation of design is affected by
   – government proceedings and emphasis on cross-cutting design sector
   – education, level of wages
   – investments in R & D
   – level of industrialisation
   – level of economic development.

There is a strong emphasis of design promotion and policy and the prime actors on
   – the realisation and awareness of the benefits

8 LEE DAE-yub, Mayor of Seongnam, World Design Forum, Seongnam 2002.
9 CHUNG Kyung-won, Ph.D., President & CEO of KIDP, World Design Forum, Seongnam 2002.
10 Peter Butenschøn, President of International Council of Societies of Industrial Design, World Design
   Forum, Seongnam 2002.

design can provide for the national and regional administration

– the question of whose demands do the policy and promotion serve: that of the government, economic region or district (e.g. Lombardy in Italy), design community, design education or separate promoters?

Other factors include the status of design utilisation by leading businesses (product design, experience design, design strategy, brand and strategic design), the public impact on design (e.g. in UK), and the extent to which the policy or promotion is coordinated and profitable.

Table 2. Administrative design policy emphasis.

COUNTRY AND EMPHASIS	POLICY OBJECTIVES	DESIGN POLICY PRIME ACTORS
Australia regional design promotion	Design promotion, Design education and research	National design organisations, Design education, together with regional design policy led by State Councils
Denmark * national design policy	Competitiveness of companies and new products, Welfare of the society	Design centre and design business
Estonia	By Improving the design sector, to strengthen the competitiveness of business and industry and improve the quality of life	Design Information Centre, Government, Design businesses
Finland * national design policy	Improve the competitiveness by raising the standard of design education and research	Leading design universities, Government, Industry
Germany institutional led promotion	Transfer of design-related information and know-how in the fields of business, politics, culture and public life	Government, Design professionals, Industry
Ireland * national design policy	Growth of the design sector	Professional designers
Italy official regional design policy and promotion programme	Support regional businesses and regional design businesses in order to create regional production and brands	Regional businesses and design universities
Korea * national design policy and promotion	Enhancing the competitiveness of Korean products	Government
New Zealand national design policy	Market and commercial successes, Operational efficiency and return on investments of the companies	National design organisations, Design business, Industry
Norway * national design policy	Increased market shares in global markets	Government, Design education and tourism businesses
Sweden * national design policy	World leader in design processes and innovative caring society	National design organisations
United Kingdom national led promotion	Increase the export of design skills, innovation and products	Government, Design and export businesses
United States promotion by national level professional organisations	Improve the effectiveness of organisations through design	Design

* Official national design policy papers, written in co-operation with the government and various design interest groups, mainly industry and professional design organisations.

Table 3. Funding examples of administrative design promotion programmes.

COUNTRY	REGION	FUNDING
Australia	Australia, Oceania	Government, State Councils
Denmark	Scandinavia, EU	Government
Estonia	Scandinavia	Government (proposal commissioned by the Danish Ministry of Economic and Business Affairs)
Finland	Scandinavia, EU	Government, National Institutions, Businesses
Germany	EU	Government, Businesses
Ireland	EU	Government
Italy	EU	Businesses, Government
Korea	Asia	Government
New Zealand	Oceania	Government
Norway	Scandinavia	Government
Sweden	Scandinavia, EU	Government
United Kingdom	EU	Government, Industry
United States	America	Design Businesses, Individual and Corporate Donors, Several Government Sources

The members of the European Union receive EU funding, and Scandinavian countries receive funding also from the Nordic Council.

Conclusions

As governments are becoming increasingly aware of the national benefits of design, many countries have begun to formulate their own design programmes and policies. These design policies and programmes are quite similar in many countries and tend to emphasise design as a strategic tool for enhancing economic progress and improving competitiveness, while also stressing the national role of design in creating jobs and generating business opportunities. Moreover, many of these policies stress the importance of social responsibility and welfare.

However, differences can be found in the state and awareness of design in the public and private sectors, in efforts that are made to the anticipatory projects, and in the primary targets and goals that are related to the country specific issues.

Many of the policies set goals and objectives for the implementation of the programme. These goals normally include both qualitative and quantitative measures. Examples of quantitative design policy objectives are listed below.

Denmark 1997–2002
   – Increase from 30% to 50% the proportion of companies that use external design consultants in developing and designing new products.

Finland 2000–2005
   – 50% of companies use professional design services as part of their business operations
   – 30% of companies take design into account in their strategic planning
   – 10 design firms in Finland shall operate in the international market place.

Sweden 2006
   – 100 enterprises shall annually increase their design abilities and make conscious decisions on design.

Norway 2001–2005
   – Half of all companies use design when developing new products and services.

Ireland 1999–2003

– Increase design consultancy employment from 3,700 to 8,000

– Increase in-house designer employment in companies from 2,300 to 4,000.

Korea

– Increase the number of corporate in-house designers from 20,000 to 100,000 designers by 2007.

Although design policies and programmes are still at the proposal level in many countries, there are good examples of real measures that have been implemented to promote design. The following table (Table 4) gives examples of how design policies have been implemented and what have been the main sources of policy funding in selected countries.

Table 4. Policy funding and examples of implementation.

COUNTRY	FUNDING	EXAMPLES OF IMPLEMENTATION
Australia	Government, State Councils	
Denmark	Government	Research Centre Without Walls, Design promotion in industry, business and public sector, More regional promotion, The Growth Foundation financing of development projects that include design
Estonia	Government (proposal commissioned by the Danish Ministry of Economic and Business Affairs)	
Finland	Government, National Institutions, Businesses	Research programmes by TEKES and Academy of Finland, Designium Innovation Centre
Germany	Government, Businesses	
Ireland	Government	Design Resource Centre, National Design Programmes, National Training Plan for Design
Italy	Businesses, Government	
Korea	Government	Establishment, maintaining and funding of design infrastructure, International Design School for Advanced Studies
New Zealand	Government	
Norway	Government	Multidisciplinary Research Centre, Good Design Label and Awards, National Design Campaign
Sweden	Government	The Innovative Caring Society, European Institute for Innovative Caring Design, Swedish Centre for European Design Search, National projects for design promotion
United Kingdom	Government, Industry	Organisations promoting and supporting the development of design
United States	Design Businesses, Individual and Corporate Donors, Several Government Sources	Organisations promoting and supporting the development of design

When studying design policies, special attention should be paid to the role of design centres as prime actors for implementing these policies. A survey conducted by Michael Thomson [11] discusses the role of European design centres as design hubs encouraging businesses in design usage and as promoters for general public. His study, which covered about 9 of 34 design centres across Europe, revealed that all of the design centres worked at the national level in their own country and, surprisingly, only 30% had on-going and active international programmes or initiatives. While all design centres saw design promotion as their central role, only 30% saw themselves as developers of new knowledge and 40% as mediators between design and industry. Half of the centres surveyed offer paid consultancy services for companies seeking design.

Despite the fact that many countries all over the world are formulating design policies that are very similar in nature, policy makers should strictly keep in mind the country-specific issues affecting design policies. In the increasing global competition, the need for national and regional specialisation is more and more important. At this point, the focus should be shifted to the national strengths and strategic competitive factors of the country.

The countries analysed in this report were selected from the group of 25 leading world economies presented in the Global Competitiveness Report 2001–2002 by The World Economic Forum. The New Zealand Institute of Economic Research (NZEIR) has analysed these countries further in their report "Building a case for added value through design (2003)", showing a clear linear correspondence between the overall competitiveness of a country and the effective use of design. Bearing this information in mind, an interesting aspect would be to look at those national competitiveness factors that also lay the foundation for high design rankings.

Overall, Scandinavian countries performed well with all four countries (Finland, Sweden, Norway and Denmark) among the top ten in the growth climate ranking. (See the Growth Competitive Index Rankings (GCI) in the Appendices.) This argues strongly for the strong political institutions, focus on technology and sound macroeconomic management in these countries. Finland, for example, was able to score well because of her recognised innovation system, well functioning co-operation between business and research, R&D and the use of information technologies. For Sweden, the main strengths of her international competitiveness include efficient capital markets, good climate for co-operation between business and academia, good relations between corporate managements and the labour unions, advanced telecommunications infrastructure and clear legislation relating to IT and the environment.

Moreover, the issue can be studied further when the above factors of national competitiveness are related to national design strengths. Design, it can be argued, is intimately linked to national identity. As Marco Steinberg [12] stated (Workshop lecture at the University of Art and Design, 19–21 March 2003), the relationship between design and national identity can be characterised by the differing national conceptions of design strengths. This characterisation of different identities stems from specific historical/cultural design trajectories and indicates, for example, the following focuses:
– US: Business consultancy
– Germany: Engineering
– Italy: Art/Architecture
– Scandinavia: Craft/industrial art.

Although somewhat stereotypical in nature, these identities provide a demonstration of design as a tool for national identity/differentiation. They also give insights into different operating models for the practice of design itself.

Finally, when discussing the strengths and competitive factors of countries, an interesting question is whether a country should have more focus areas and not just concentrate on the traditional design strengths. Thus, the importance of new knowledge and the need for continuing research becomes crucial.

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[11] Michael Thompson (UK), Principal of Design Connect, Keynote speech, World Design Forum, Seongnam 2002.
[12] Associate Professor of Architecture, Harvard University, Graduate School of Design.

Final remarks

As Richard Florida has shown in his reports [13] we are witnessing a paradigm shift towards creative economies. Creativity has replaced raw materials and harbours as wellsprings of economic growth. The ability to compete and prosper in the global economy is based on increasingly on the ability of regions attract, retain and develop creative people. According to Florida the main drivers of economic development are 3 Ts: Technology, Talent and Tolerance. There is great need to understand how cultural knowledge and design can be turned in to a key factor of future strategies of nations and regions.

The development poses a great challenge for design education to meet the new demands and opportunities in building the creative knowledge economies. Research in design is a critical factor in integrating design to national innovation systems. This has to happen in close co-operation with universities of design and universities of various areas of science, industry, the design consultancies and regional organisations. Many of the National Design Policies can be criticised of being too Government centred and of lacking understanding the crucial need of developing new knowledge base for design through research. Too much emphasis is put on promoting existing knowledge.

Prof. Yrjö Sotamaa, IDSA, SIO, ORNAMO
President of Cumulus, the European Association of Universities
and Colleges of Art, Design and Media
e-mail yrjo.sotamaa@uiah.fi

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Development of Graphic Design and System of Design Education in Russia

(XVIII–XXth centuries)

The evolution of graphic design in Russia as an independent area of art occurred over a comparatively long time frame.

For a long period, the primary obstacle to studying the applied arts was biased art-historical thinking, but today graphic design as an independent creative field is attracting more attention from art-historians and theorists. There are now publications dedicated to commercial and industrial advertising, there are exhibitions, private collections, and new museum-based exhibitions of commercial art.

The history of the development of graphic design in Russia can be divided into several key stages, each with its own particularities. We will try, within our allotted time, to touch upon them briefly.

The main stages of development

(XVIII–XX centuries)

1 XVIII – first half XIX centuries: the formative period of applied graphics

Applied graphics was already in demand in Russia at the time of Peter (The Great). It was at this period that advancements in economics and science as well as the formation of cultural life on a societal level created the conditions for the development of applied graphics. At this time, graphic standards such as an official typeface, and standards for governmental and business papers, and bonds came into existence. With these developments, we can look at the period from the beginning of the eighteenth to the middle of the nineteenth centuries as formative in the history of Russian graphic design.

Specialists on eighteenth-century Russian art concur that the graphic art of Peter's time can be referred to as "utilitarian". Most of this art was made at the command of the Emperor's court, the Academy of Science, or wealthy merchants.

Applied graphic work of the time included eagle-headed stamps for official paper, sable hides, and tobacco packaging, and watermark seals for paper, invitation cards, and designs for diplomas, patents, etc. The primary artisans in Moscow were the engravers of the Printers' Yard and the Armory, and in St. Petersburg the workers of the Engravers' Workshop at the Academy of Sciences.

Along with applied engraving, applied woodcutting (popular print, *lubok*) was developing at this time. *The Birthday of* тятеньки *[tjaten'ki]* (woodcut, 18th century) is a particularly well-known congratulatory sheet or birthday card. Another example is a lubok poster advertising an English juggling troupe. Besides their shared utilitarian functions, applied woodcutting and applied graphics were brought together by their common artistic goal – the synthesis of text and images. Known examples of watermarks and packages for blank paper (1800–1820) would often show production processes, the printer's workshop, or images of windmills. These were probably the first images showing Russian manufacturing.

Posters for theatrical presentations became one of the main novelties of the beginning of the nineteenth century. These posters utilized a combination of type and ornamental decoration, and sometimes primitive, woodcut-like images of theatrical scenes. At the same time, printed forms were replacing handwritten ones

Figure 1. Popular print (*lubok*) *Daddy's Birthday*. Woodcut, XVIIIth c.

on the bureaucratic level. Their appearance was based on their handwritten predecessors until the 1870s. In addition to bookplates, playing cards, visiting and funeral cards, graphic art also spread to postal communications. At the middle of the nineteenth century advertising began to use artistic posters (1844).

While during Peter's time, circulation was ensured only by embossing prints, a century later new developments in printing led to much more printed material and new forms of mass-produced graphics. Their appearance in the first half of the nineteenth century was tied to the aesthetics of the Russian Empire-Style.

2 The early period of formation and development of applied graphics in Russia (second half XIX – beginning of XX century)

The intensive development of graphic design in the last third of the nineteenth century was an international phenomenon. In Russia, this process began approximately 15–20 years later than in the countries of Western Europe and America. The development of a common market, the formation of urban culture, technical progress in printing, and a large amount of art exhibitions created the demand for this intensive development of graphic design in Russia.

Printed advertisements decorated interiors, and begun to be prized by art-collectors, artists and even teenagers, as public confidence in the advertised information was high. Most of the exhibitions of advertising graphics in Russia took place from 1895 to 1914. These exhibitions fostered a broad movement of the art of printed advertisements into different levels of society, as they were accompanied by catalogues and posters. Today these materials are priceless in the study of the history of Russian graphic design.

The developing Russian graphic design was molded by the variety of aesthetic movements at the turn of the twentieth century. There was widespread use of an eclectic combination of historical styles, from Baroque to Nouveau, and nationalistic themes like the Neo-Russian style. In addition to this, the new approaches of the Futurists and the Academists entered the realm of advertising art.

Because there were not yet any professional criteria for advertising design, ads from 1880–1910 varied greatly in terms of quality of design and printing, with a large amount of craft work. Concerns about the artistry of design were intertwined with developing printing technology, as the closeness in the artistic and technical foundations in graphic arts was well known.

Figure 2. Powder *Korundchik*. Leaflet, 1876, 15.5 x 26.5 cm, Moscow.

In the 1910s, two aesthetic concepts first developed in Germany made their way into Russian advertising. These were "practicability" and "product-ability". There appeared the laconic poster "one shoe and one word: the name of the company". In the general development of artistic communication, this was a step toward the development of a dialogue with the consumer and had an effect on poster aesthetics of the 1920s.

The economic prosperity of Russia at the end of the nineteenth century was key in the development of relationships between art and industry. These developing relationships revealed a number of new problems concerning the relation of art and commerce, such as the aesthetic education of the broad layers society involved in the process of creating "mass" culture, the search for new artistic forms of expression in the area of mass communication, and training specialists for working in graphic design.

For a long time Russian advertisements from the late nineteenth and early twentieth centuries were not a part of museum collections and therefore a large amount of these items were lost forever. Despite this, the significance of this period in our cultural and artistic heritage is well established, as is the importance of the next, better-known period of 1920–1930.

3 Paths of development in graphic design during the Soviet era (1920s–1980)

3.1 Graphic design from the 1920s to the early 1930s

For several years after 1917, advertising was in extremely low demand due to country-wide chaos, and the collapse of private enterprise and nationalization of industry. However, after five or six years and the introduction of new economic policies, commerce and production were rejuvenated and issues of advertising and graphic design became crucial again.

The general state of applied graphics of the first decade of the Soviet era was complicated. Its function was now to create "socially significant" work such as posters rallying support for public works projects like bridges, factories, upkeep of buildings, and street cleaning. At this time, two directions in the development of graphic design emerged. The first was linked to an attempt to adapt pre-revolutionary design traditions to the new realities and consisted largely of following foreign examples. The other, an approach of innovation, synonymous with "modernity", became the lifeblood of the Constructivists.

Figure 3. *R. Volf's Factory Locomobiles & Engines of R.* 1903, Poster, 61.5 x 78.5 cm.

Artistic life of the period varied widely, and the artists working in advertising represented numerous art-guilds and unions. Over time, the eclecticism of the produced work grew, and the desire to appeal to simple tastes was strong, which lead to an all-around decline in the artistic standards of applied graphics.

The most interesting form of the time was the poster. The process of designing posters was enriched by the new synthesis of typographical and photo-montage elements. The development of Constructivism and photo-montage brought Russian graphic design to the forefront of the world art avant-garde. One of the main achievements of this period was the inclusion of the entire realm of mass-producible graphics into artworks. Overall, the graphic design of the 1920s can be said to be one of the strongest and brightest points in the artistic developments of the Soviet era.

3.2 The principles of Stankovism and the era of socialist utopias (1930–1950)

In the history of Russian graphic design, the era of Stalin is the least studied period. At the beginning of the 1930s, ideologues began to "help" ad artists tackle the tasks put forth by the Communist party. These tasks were to propagandize Soviet-made products within the country, and advertise them (and the Soviet idea) outside of it. The philosophy here was that the "best design decision would be one in which the propagandization of the product and political rallying-points would be interdependent and would form a cohesive whole". By the very end of the 1920s a formal change was becoming evident in art and culture, and the priorities of the Constructivists began to be wiped away.

Changes in the functioning of commercial enterprises caused by governmental redistribution rendered advertising unnecessary. However, special attention was now paid to ads for export products, as these were subject to world economic forces.

The Bureau of Commercial Propaganda was organized in 1929 in Moscow and worked to study foreign advertising to adapt it to Russian needs. Preference was given to print advertising; however, the Bureau attracted professionals from different areas of the arts.

The language of graphic design in this period was determined by similar conditions in the other arts. The idea at the time was "Rembrandt, Reubens, and Repin at the service of the working class". Supervisors of the Bureau called on their colleagues to "work like Rembrandt", and this seemed like a worthy goal.

Socialist-Realist imagery was in itself an advertisement for the state. This was the key connecting point between ideological and artistic expression in the 1930s in art and printed advertising. The style of "painterly realism" was everywhere. Stankovism, the total departure from any sort of graphic abstraction, became the trademark of applied graphics and poster art.

From 1941–1945, advertising was essentially non-existent, and during the first decade after the war, no artistic or stylistic changes took place in Soviet graphic art. The main event of this period was the creation of a specialized organization, the workshop of applied and commercial graphics at the Artists' Alliance in Moscow in 1951.

Regrettably, during the period from 1930 to 1950 the concept of the "artist-constructor" and the theoretical and critical stances of graphic design lost their relevance, while the formal artistic advances of the 1920s were completely wiped out.

Advertising ceased to execute its natural functions, and became a factor in the ideological struggle, a development that froze its artistic and methodological growth.

3.3 Artistic realities and the problems of the pre-Perestroika period (mid 1950s – mid 1980s)

Starting in the mid 1950s, the natural artistic-historical process began to re-emerge. The "thaw" was accompanied by a variety of international events: Russian advertising specialists traveled to Italy and France in 1954, an international student festival took place in Moscow, and a delegation was sent to an international exhibition in Brussels in 1957. At the international conference of advertising workers in Prague (1957), the artistic credo of Soviet advertising was presented as the strict adherence to the principles of Socialist Realism, which was "easy for folks to understand, and easy on the eyes".

It was in this cultural context that the first graphic design exhibitions took place in Moscow and Leningrad in 1958. In 1963, in Moscow, there was a simultaneous exhibition of Soviet applied graphics and American industrial graphics. For the first time in many years, graphic design received its "citizenship" in the central exhibition hall of the country.

The peaking interest to applied graphics at the beginning of the 1960s can be traced through the evidence left by periodicals and conferences. There was no Professionals' guild for graphic artists; only in the late 1970s, as part of the applied-decorative section of the Union of Artists of Russia did graphic artists form their own union. The union's members were not eligible for governmental awards, and applied graphics works still did not make their way into museum collections (a situation that continues today). Because of this underappreciation at home, artists began to participate in international exhibitions.

Projects of the time were highly varied and included posters, catalogues, cigarette packaging, perfume, record sleeves, and products for export. Designers were not faced with the problem of creating demand during the deficit years of the 1960–1970s. A stylistic change from naturalism and the totalitarian style to Brutalism occurred at this time as well.

By the end of the 1970s Soviet graphic design had developed advanced aesthetics, which were used to create visual environments in printed and other materials.

In the 1980s the conditions of working began to change, as the problems facing designers became more varied. These new challenges included product design and interior design of stores. By 1987 the Union of Professional Designers was formed.

The pre-Perestroika period of 1955–1985 in graphic design history can be characterized by its duality. On the one hand, the profession was advancing in status and developing new methods and aesthetics, while on the other there was an alienation from "high" art, ambivalence on the part of clients, low quality of printing and the lack of copyright laws.

The development of a contemporary design vocabulary took place with the backdrop of tension between the deep-seeded decorative aspects of Russian design and the brutal, sometimes dry, aspects of European

graphic design. The goal was to depart from previous models of thought, surpass the staleness in the design of commercial products, and give artistic credit to national and regional art schools. During the period, Russian graphic design became international again, the use of design in social and cultural life grew, new technologies came to be used in print design, and the artistic visions and possibilities of graphic design expanded greatly.

The shaping of the professional-educational system (XVIII–XX centuries)

The development of the professional-educational system in Russian graphic design parallels the development of graphic design as an artistic activity. The position of the study of design was closely tied to design's position in the arts in general at any given time. The development of the system of education can be divided into three stages: the eighteenth to early twentieth centuries, when graphic design was not formally its own field, yet applied design work existed; the 1920s–1930s, during which time there appeared a demand for a new system of educating and an attempt to create that system (which did not reach its logical conclusion); and 1960 to the 1980s, when the current educational process was established at institutions of higher learning and departments of design were formed.

1 From pupils of the Engravers' Workshop at the Academy of Sciences to the title of "master typesetter" (XVIII – beginning XX centuries)

In the eighteenth century, the Engravers' Workshop at the Academy of Sciences formed an apprentice school/workshop (1724–1805). At the time, the concepts of "artistry" and "skill" were synonymous, and students were taught specialized areas of the craft, like hand-steadiness, eye coordination, and the mastery of specific technical skills. The task of developing artistic abilities was not presented, and while there was control over the students' learning, there were no learning "programs" as such.

Applied art education was primarily oriented toward work in manufacturing. In 1816, the printers at the Prokhorova factory in Moscow started a drawing

class for "developing the skills of factory people and advancing the factory's products". In 1826, Kankrin, then the minister of finance, started three drawing schools in St. Petersburg and Moscow. Every year these schools graduated forty pupils, who were then ready to produce applied art at the service of industry.

In 1846 the Academy of Arts considered starting an "School of Ornamental Art", which would create samples and models for commercial enterprises and educate students in these fields. But this involved schooling "mediocre" pupils, who would, with these skills, have a way to "feed themselves", while a truly talented individual would only occupy himself with "high art".

Starting in the 1870s, the diverging forms of design created demand for actual design education. There was a sense that mere craftsmen who were able to "draw pattern and ornament" needed to be replaced by artistic individuals. This was a difficult problem to overcome, as the commercial-art schools were under the jurisdiction of the Ministry of Commerce, and had no official affiliation with formal art schools. The Stieglitz and Stroganov Academies trained students for work in decorative and applied arts, and among their graduates a tiny handful actually practiced graphic design.

Advertising workers also came from the Academy of the Emperor's Society for the Patronage of Arts. A class dedicated to graphic arts was started there in 1907, with the leadership of I. Biblin. In addition to executing clients' orders for posters and book decorations, students worked to expand their knowledge of composition with graphic forms and typefaces.

The other sources of advertising industry workers were the printing schools, which began in the 1880s in Moscow, Petersburg, and Kiev. Their graduates were knowledgeable in production techniques, technical drafting and typefaces. A closer examination of this educatory system exposes an intense artistic environment. In these schools students took drawing lessons for 4.5 to 7 hours a week. In Kiev, pupils drew for 6 hours a week in the first three years, in the second they added etching simple labels, and in

the third year made independent sketches for book covers, announcements, programs, menus, etc. The aesthetics courses paid attention to questions of form and proportion. The print designer was to be able to "create a harmonious and cohesive arrangement of type and decoration", quickly make a freehand color sketch, distribute the lines and decorative elements, and be able to produce a drawing to present to the client. The typical requirements of this professional, in other words, were comparable to those placed on today's graphic designers.

By the 1890s it was apparent that design would eventually grow independent of the more technical branches of printing, and that this development would require specially trained professionals. But it was not yet clear how this new, potentially massive field, would go about its artistic self-determination. The idea of creating a specialized Institute for Graphic Arts was introduced, but this concept was fated to be unrealized until very recently.

2 The polygraphic faculties at Moscow VHUTEMAS and Leningrad VHUTEIN (1921–1930)

The new era in Russia created demand for new types of learning institutions and a large emphasis was placed on commercial-artistic fields. The remaining certified VUZes, or Institutions of Higher Learning, were VHUTEMAS in Moscow and VHUTEIN (formerly the Academy of Arts) in Leningrad. Education at both schools aimed to "prepare visual artists, sculptors, architects, and applied artists, who can make formally and materially rational choices in the creation of objects, and create artistic standards for mass-producible objects" (1927). Despite these common goals, the two colleges differed in their organizational structure and methods.

Moscow's VHUTEMAS was a new type of technical art school, where the program sought to tackle a variety of technical and aesthetic challenges together. The tradition of this school had already left its mark in the international art world. VHUTEMAS consisted of six specialized departments or faculties, and a main section, which was to give the general knowledge required to proceed in the departments. Leningrad's

VHUTEIN was geared to solving "social-artistic" problems, and its four departments leaned toward a less technical-industrial education. But both of the schools were started around the same time, had a similar educational process, and later ceased to exist by an executive order simultaneously.

To stay within our context, we will only touch upon the activities of the Polygraphic/Print Departments. The stated goal of the Polygraphic Department of Leningrad's VHUTEIN was to prepare specialists for all fields of polygraphy (printing, typography, applied graphics, etc.). Courses at the school were divided into three groups: general education, general professional courses, and specialized courses. Pupils began specialization in their third year, while the first two years were dedicated to general courses and art courses (48 hours a week). In 1925 the school had about one hundred students. The thesis or diploma project consisted of poster work, printmaking, and book illustration. Students' and professors' work was often displayed at various exhibitions and always stood out.

In 1922 an official decree was issued concerning production activity at professional schools. At this point, the schools started design bureaus which were now responsible for creating prints, lithographs, book illustrations and decorations, printing of posters, bulletins, book covers, and creating diagrams, charts, etc. The close relationship between the production shops of the school and the educating process led to a large amount of experimentation and exploration in applied-arts education. This relationship also led to the permanent establishment of vocational-technical high schools affiliated with the institutions.

In 1927 a graduate of the graphics department at these technical schools was an "artist-originalist", familiar with mass-producible objects like popular print, posters, labels, announcements, textile and wallpaper drawings. A graduate of the book design department was to be familiar with the processes required to work at a press.

The significance of the design departments in influencing the professional activity of graphic designers was inarguable. Many of their graduates went on to become well-known masters, worked successfully in

applied and book graphics, and taught. Their works became worldwide classics, are found in museums, and are an inseparable part of Russia's twentieth century cultural heritage.

In 1930, after the dissipation of VHUTEMAS-VHUTEIN, both of their design departments were transferred to the new Moscow Polygraphic Institute.

3 The formation of the modern educational
  process (1960s–1990s)

The system of education developed at VHUTEMAS remained when its design faculty was moved to the Moscow Polygraphic Institute, and formed the basis for the next stage in the development of design education in the 1950s and 1960s.

In 1958, a new course in industrial graphics is introduced at the product design department. The aim of this new course was to develop a practical artistic approach. This meant studying design objects according to their function and leaving the terminology of the design print production behind. Students aimed to have a "form follows function" type of approach and sought a connection between the designed object, its functionality, and the technical and economic aspects of its production. A new practical methodology developed within the conditions of a total educational vacuum, which brought about a highly innovative and creative period at the Moscow school from 1960–1980.

Unlike the Moscow Polygraphic Institute's path of self-determination, the technical art schools took a longer and more tangled route to creative independence. In both Leningrad and Moscow commercial art academies were still oriented toward producing applied- and decorative-artists in the decade after the war.

In 1957, a Department of Artistic Construction was formed under the auspices of the Metal Sculpture Department at Leningrad's LVHPU. By 1964 there was a new Department of Industrial Arts, headed by a VHUTEIN graduate, Prof. I. Vaks. A commercial art subdivision was made at the department, which

led to increased self-determination for graphic design. The first class was graduated in 1970, and in 1980 the subdivision received Department of Commercial Graphics and Packaging status, becoming the Graphic Design Department in 1988. In the 1970s and 80s, the stated goal here was to educate specialists who would "abide by the principles of visual communications, raise the quality of products, and advance and develop Russian advertising using their high artistic mastery" (1973).

At the same time, at Moscow MHPU's Decorative-Applied Arts division VHUTEMAS graduate M. A. Markov started a Department of Commercial Graphics and Packaging (1964). In the 1970s, the learning schedule at the institution was made into trimesters, and students developed skills in "foundations of graphic and spatial composition", "typefaces/fonts", "graphics techniques", and "artistic package design".

There was a sense in the 1970s that art education was lacking in the area of professional experience. In 1974 the founding of Major 2230 – "Commercial Art" – was a step toward the self-determination of design as a whole, but not quite of graphic design by itself. Analysis of diploma projects from the beginning of the 1970s shows that the graduates were extremely professional, but not very flexible in their thought processes and complex visualization, the qualities that create "artistry". A new course, "Foundations of visual communication design", which tried to connect students' learned skills with commercial design activity, was a step toward a solution of this problem (LVHPU 1975). The proposed program was more in accordance with the professional criteria of the period. However, it later became apparent that there was no unified theoretical stance in the methodology of design education.

The next step in education reform was determined by the official decree "Key directions in the restructuring of higher and secondary specialized education" (1987). By 1990, it was possible to receive a graphic design education in Minsk, Riga, Tallinn, Tbilisi, and Kharkov. Each of the schools was gaining large amounts of individual experience in training graphic designers.

In 1990, a series of newsletters called *Design Education* summarized the advances in higher education from 1960 to the 1980s. These newsletters pointed out differences in methodology between institutions and identified unsolved problems, but most importantly, showed the skills developed at the leading schools in the context of design culture. The last act in the self-determination of schools of Design was the adoption of the official qualification of Graphic Designer in 1990.

Prof. Eleonora Glinternik
Head of Advertising Dept.,
SUTD Institute of Printing Arts

Collaboration in One Context: Five Colleges, Incorporated

This discussion of collaboration in the midst of an international conference of professional design schools may at first glance seem out of place. In fact, though, the conference itself is evidence that a degree of collaboration across campuses and across national borders is already underway. What follows is a discussion of one specific consortium of higher education: Five Colleges, Incorporated, one of the oldest and most successful consortia in the United States.

About Five Colleges

Five Colleges, Incorporated is located in the western part of the state of Massachusetts. Our member institutions are located within 12 miles of each other, in three separate towns, in what until recently would be described as a rural area.

Included among the five member institutions is one large public university (the University of Massachusetts Amherst) with nine schools, including a graduate school offering master's and doctoral degrees. There are four private liberal arts colleges (Amherst, Hampshire, Mount Holyoke, and Smith), two of which are all women's colleges (Mount Holyoke and Smith), one formerly all-male (Amherst) but since 1976 coeducational, and one experimenting, non-traditional college (Hampshire College), founded in 1970 by the other four. The size and resources of all five institutions vary greatly, as do the student bodies and the tuition and fees they pay for their education. The smallest, Hampshire, has only 1,200 students; the largest, the University of Massachusetts Amherst has some 17,000 undergraduates and another 6,000 graduate students.

The consortium is a voluntary joining together of five fully independent institutions, each with its own governance structure, its own board of trustees, its own students and its own mission. The institutions remain autonomous, while working together to share, to pool, to develop resources, to do more together than any one could do alone, and to do so for less, whenever possible.

Cross registration

The most important feature of Five College cooperation, and underlying all else, is the open cross-registration system. Approximately 4,500 cross registrations occur annually. No fees are exchanged among the institutions or additional costs incurred by the students. There are very few restrictions or limitations on the students:

– You may not take a course off campus in your first term.

– You may not take more than 2 courses off campus in any given semester, or

– more than half your total required courses for graduation.

The catalog of course offerings for each institution contains some version of the following guideline: "A student may take any course on another campus that is appropriate to the student's program of study". All the campuses require a campus advisor to sign off on the interchange form, which is a simple form we have used for over 30 years with little revision.

Getting from campus to campus

Because our students can move around from campus to campus, and because we are in a non-urban area with no or little public transportation, the five colleges support a bus system that connects all five campuses. The busses run frequently and daily, including nights and weekends, and are fare-free for our students, faculty, and staff.

Joint academic programs

Because the students can move easily from campus to campus and freely register for courses on the other campuses, it is possible to create joint academic programs and to build a curriculum that is coordinated and complementary. Because we do so, and because our faculty come together to plan the curriculum, because they get to know and trust each other, we can also hire faculty members who are joint appointees with teaching responsibilities on all five campuses. There are currently nine such appointments and four more to be added next year.

Among the joint programs are two Five College departments – Astronomy and Dance, five interdisciplinary certificates – in African studies, Culture Health and Science, Asian American studies, Latin American Studies, international relations, and several more in the pipeline. Currently under consideration, too, is a Five College major in video and film studies.

The depth and range of offerings in most area and interdisciplinary studies programs is unmatched by any single institution. A student interested in African studies can choose from an array of courses that includes experts in almost every corner of the continent and in just about every discipline from art to sociology. They can also study languages such as Swahili, Wolof, and Howsa in a self-paced program offered at the Five College Center for the Study of World Languages.

Closer to the interests of those who were gathered at the Cumulus Conference in St. Petersburg are recent cooperative endeavors of the five art departments. Some years ago, the art departments applied for and were granted funds to invite recognized artists from New York to come to the five colleges for a week. During that time an exhibition of their work was hung and they appeared in classes to offer critiques to the students. The success of those residencies led to the creation of an annual course in advanced drawing. The course is coordinated by one member of the faculty but participated in by six to eight others, so that the students can get a more diverse perspective on their work. Most of the smaller departments among our five may have only one or at best two faculty members who teach drawing. In this way the students

are given a chance to study with several different teachers. At the end of the course there is a critique in which all the instructors participate and an exhibit of the students' work in a public space.

Libraries

The libraries of the five institutions have been joined by an integrated library system, virtually one library, for over 20 years. Borrowing is open to all students and faculty of the five institutions. Faculty and students have available a resource comparable to a major research library. Recently, we have established a shared depository for lesser used books and journals. The depository is in a former military bunker built during the Cold War. "From bombs to books" is the way one faculty member described it.

Impact on the students

What then does this freedom and ease of access to the other campuses mean to students enrolled at one of our institutions?

– They can elect to enroll in courses from over 5,000 different offerings taught each year.

– They can register in courses with a different emphasis or approach.

– For University students, with over 17,000 undergraduates, it means they can go to courses with smaller enrollments, seminars instead of lectures.

– For the college students it means they have a greater array of courses to choose from, more specialized selections than their own school can offer and sometimes, the opportunity to register in graduate courses in their majors.

– For all students it means a coherent program with greater depth and range than any one institution, even the large university, can offer.

– It means being able to register for a course you want or need for your program of study that you cannot get into at your own campus, either because it is over-enrolled or you cannot fit it into your schedule.

Governance: how do we manage these interinstitutional arrangements?

Five College cooperation is by tradition managed by committee and consensus and a combination of top

down and bottom-up planning. The Five College Board of Directors (the presidents and chancellor) meets monthly, as do the chief financial officers and deans of students; the academic deans meet more frequently.

The administrations leave enough room for faculty members and staff and students to figure out the particulars of a program, where and how it makes most sense to collaborate. They do not mandate the specifics, instead the Deans or Directors are more likely to recommend that a group of faculty in languages, for instance, get together, as they did some years ago, and talk about how to incorporate the new technologies into foreign language instruction. The Five College Center for the Study of World Languages grew out of that initiative.

Last year, the Directors and Deans sent out a call for departments and programs to consider ways to collaborate and share faculty in the face of the impending large number of retirements predicted to take place in the next 5–10 years. No one department was told to plan collaboratively. Rather only those departments and disciplines who responded to the call were then asked to come together with a proposal for a joint appointment in a field of study that is either being diminished through retirements or one that is emerging and can be built collaboratively.

Staffing the consortium

Of course, all the best of plans will not see the light of day without someone to help guide, facilitate, advocate and make sure there is follow-up. That is when the Five College staff come in.

When cooperative planning began in the late 1950s, the staff consisted of one faculty member who was given to the enterprise on a half-time basis. In 1967, the first full-time director, then called Coordinator, was appointed, and he had a secretary. Two years later an associate coordinator was appointed to assist in developing cooperative academic programs. The job of business manager and treasurer was given to one of the institution's financial officer. So it remained until 1980 when three more staff were added and Five Colleges moved to its own building. Today there are

seven full-time professional staff, one part-time, on a special grant-funded project, two part-time technical staff, and eight support staff. (These do not include staff who work for Five College programs housed on one of the campuses, of which there are about a dozen.)

The number of programs have grown enormously in the almost 40 years since the consortium was incorporated in 1965. The budget is now over $6,000,000 with well over 50 line items. About 60 percent of the budget is funded by the institutions; 30–35 percent by external grants; and 7–10 percent by a modest Five College endowment. One of the rare features of the Five College budget, and of consortium funding in general, is that the institutions all share equally, regardless of size or resources, in the operating costs (about 17 percent of the budget) for the consortium.

Criteria for success: time, tending, trust

Time: to cultivate a culture of cooperation, to come together, to meet, to discuss, to implement. Time, too, of the administrators who have to remain engaged.

Tending: Five College staff have to tend to simple things like setting the date of the next meeting; being sure there is an agenda and that it is followed at least to some degree. We have found it extremely beneficial to have food and drink at a meeting, whether it is sandwiches, a full meal, or just some sweets. To break bread together is good, if you want to build trust. It is also necessary for the leaders of the institutions – the presidents, provosts, deans – to tend to the collaborative. Their constituencies have to know directly from them that the collaborative is important, that they care that it be successful. Commitment from the top is essential.

Trust: time and tending will build trust. It is quite fascinating to watch a group of people come together over time. In the beginning there is great anxiety, sometimes fear, certainly distrust. You can see it in their body language: arms folded, tight to the chest; eyes faced downward or staring out the window, no eye contact. As people meet, as they learn to listen to

each other, you can see their minds and their bodies unwind. There is no longer deadly silence before whoever is chairing calls the meeting to order.

One final, essential ingredient in the mix that makes Five College cooperation successful is trust in the enterprise itself, trust that in the aggregate it is worthwhile. We believe that sharing resources and joining together makes more sense – programmatically, financially, intellectually and educationally – than going alone, that the culture of cooperation is a value in itself, that we can do more and better together than we can do alone, and that our differences are negotiable.

Lorna M. Peterson
Executive Director
Five Colleges, Incorporated
e-mail lmpeterson@fivecolleges.edu

The Need for Collaboration in Higher Education

Collaboration is stimulated by two forces. The first is a desire for mutuality. Collaboration in this context is a signifier of a strategy leading to the mutual benefit of partners. The elimination of competition and the development of specialisation provides students with enhanced opportunities for their studies, and can create centres of excellence. Mutuality, the concept of collective benefit, stems from a belief in voluntary association in a variable sum game. The latter, of course, describes circumstances where all partners gain from the relationship. The combined interests of participants secures benefits from a setting in which their operation as small independent institutions might otherwise dissipate their energy through competition.

The second stimulus to collaboration is market driven. It has become difficult for the institution to function independently. It is only in collaborative arrangements that survival is possible. This second context privileges the economy of scale. The notion that we can secure financial benefit by collective purchasing and operation. As a collaborative group we can contest the power of larger players within the sector and where, conversely, alone we are hostage to takeover and merger.

The two forces are not exclusive. They may apply singly or concurrently. What distinguishes them form the perspective of an individual institution is that the first – based on mutuality – is positive, the latter can be negative inasmuch as market forces are coercing participation.

Recently I spoke at a conference organized by the OECD (Organization of Economic and Community Development). This conference concerned specialist education and the challenges to it in a period where financial pedagogic and political pressures are favouring cheaper, mass higher education. I was surprised by the extent to which similar pressures apply in a worldwide setting.

It is this similarity which has stimulated particular interest in CADISE (Consortium of Arts Institutions in Southern England) – a consortium I currently chair. CADISE was founded on the basis of mutuality. Institutions had more in common than that which separate them. The agenda of specialist institutions is such that they share, to varying degrees, a manifesto which privileges such things as

– the opportunity for specialist study and to win confidence and competence in a subject and its application/s

– the complementarity of the overall subject offer

– the intimate scale in the learning, teaching and research environment

– the commitment to excellence and professional currency.

What initially fuelled this collaboration in a formative stage, were the prizes of resource winning and saving. It felt as if we were involved in a variable sum game, in which we all could progress with projects largely funded by the Higher Education Funding council for England and without yielding the autonomy of distinctive institutions.

Not withstanding this sense of progression.

It soon became evident that collaboration, however attractive the schedule of benefits, demanded a change of style in which one learns to work with others co-operatively, rather than competitively. "Win win" asked for "change change".

What we also learned from colleges in Wisconsin during a visit to the University is that the formative

stage of collaborative working is longer than expected – for them it was over ten years. The formative stage is a period that builds trust, confidence and the ability to co-operate. It is only from such a base that progression to other models of collaboration will emerge.

Our initial focus on resource winning and saving has proved more challenging than I personally anticipated. The change in operating style that it demands is arguably less exposed in a variable sum game environment. As collaboration moves to a development stage in which such matters as academic planning and standards are considered, or the sharing of learning and resources, then we shift to a zero sum game in which there is at least the possibility that a gain for one member of the consortium may be a moderation in the position of another. Mutuality becomes a longer-term phenomenon in which enhancement and progression accrued to the consortium as much as to the individual member institutions.

CADISE may move in due course to a structural stage in which we devise a supporting framework for collaboration which can manage and exploit the opportunities arising from our complementarity, overlapping academic provision and to potentially include a harmonization of academic planning and policy-making. These matters, rather than discrete project bids, begin to touch upon the sensitivity of constituent institutions to their autonomy.

Discussion over these matters is live. There is strong argument for collaboration as a strategy which enhances autonomy, as there is one for closer operating relationship invariably leading to the dilution or loss of independence.

Experience of working together is beginning to inform the potential of variable participation, wherein individual members are able to step outside certain aspects of the overall CADISE development. There can be different areas of focus and a different intensity of focus, such that more discrete research issues for some might rank high, whereas academic joint development could achieve a greater priority with others.

There is, in the current association, a little of what the late Max Gluckman described as "custom and conflict". We are united in one set of relations. There is fusion based upon the customary experience of working together, our shared values and the gains of mutuality. We are also curiously held together by his concept of fission, where unity derives from the consortium as a network of interests seeking to resolve conflict amongst its members and for its greater benefit.

Collaboration is a sophisticated phenomenon frequently conducted through non-incorporated mechanisms. CADISE is a currently stateless.

It was Gluckman's search for a dynamic of unity in an informal society that led to his interest in custom and conflict as drivers to collaboration, particularly in times of change. An analysis of context, process and shared goals will be important in progress towards structural integration.

CADISE operates in a rapidly changing HE environment. It has developed a successful model for progress. The HEFCE Good Management practice initiative has provided us with an invaluable support to examine, reflect upon and assess the complexity of institutional relationships and to chart individual courses from thinking autonomously to thinking collaboratively.

We have reached a stage with CADISE where the challenge of stronger academic collaboration impacts. To progress we may need more than a strategic alliance. External pressures of funding and institutional merger will expose further the small, specialist institution. The likely way forward will be in the form of federation. Individual schools will retain autonomy, but will have supra academic relationship which are cemented by shared/collective powers to award degrees. We have also been assisted in our endeavours by the development of a broadband video conferencing and data exchange network. Pilot work is in train in building shared virtual learning environments, and staff/student interfaces. In many ways CADISE members have made the first steps towards becoming network institutions.

The UK shares with many countries worldwide the challenges of being small in an environment of large
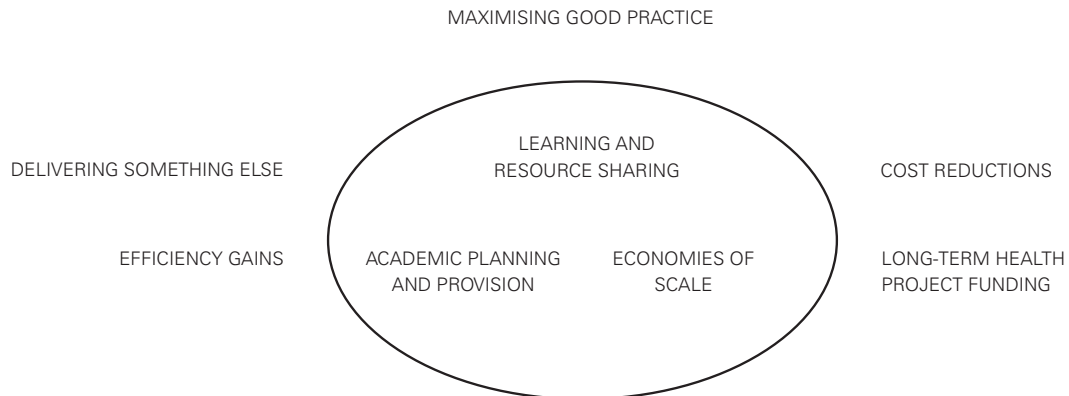
MAXIMISING GOOD PRACTICE

DELIVERING SOMETHING ELSE

LEARNING AND
RESOURCE SHARING

COST REDUCTIONS

EFFICIENCY GAINS

ACADEMIC PLANNING
AND PROVISION

ECONOMIES OF
SCALE

LONG-TERM HEALTH
PROJECT FUNDING

Figure 1. Strategic logic of CADISE.

institutions. We should not rely on fables in which David slays Goliath. To maintain the autonomous art school will require careful strategic thought over the shape, the positioning and operational arrangements of specialist education.

Stuart Bartholomew

A graduate of universities in the UK and Canada, Stuart Bartholomew held posts at McMaster University, Ontario; the University of Alberta; the University of Derby; the Open University and as Dean of Media at The London Institute. He joined The Arts Institute at Bournemouth as Principal and Chief Executive in 1997.

With expertise in the field of media and broadcasting, Stuart Bartholomew has served on national validating and awarding bodies and, most recently, with the Quality Assurance Agency. He is Vice Chairman of the Council for Higher Education in Art and Design for CHEAD and has been an adviser to the British Broadcasting Organisation, The Independent Broadcasting Authority and UNESCO.

He is currently active on the Regional Development Creative Industries Task Force, and advising the Department of Culture Media and Sport.

Stuart Bartholomew was elected Fellow of the Royal Society of Arts in 1999.

e-mail SBartholomew@aib.ac.uk

A Successful Enterprise Culture in a University Context: the Sir John Cass Department of Art, Media and Design

1 Introduction

London Metropolitan University was formed through the merger of London Guildhall University and the University of North London on 1 August 2002. The Sir John Cass Department of Art, Media and Design was formed at the same time by a merger of the two sister Sir John Cass Departments of Art and Design and Technology. We have a long history of vocationally focussed courses supported by their related industries, that served the needs of the local community. It is from these sound vocational roots that our Higher Education courses were developed in the 1980s, and today we are Europe's largest combined provider of both Further and Higher Education within the subject areas of Furniture and Furnishings, Silversmithing, Jewellery and Allied Crafts. Our history, and location on the "City Fringe" of east London, together with our long standing relationship with our related industries and supporters, especially the Worshipful Companies such as, Goldsmiths, Furniture Makers, Upholsterers, Painter Stainers, and Musicians, meant that we were well placed to develop an enterprise culture. Our objective in doing so was twofold; firstly, to widen participation and facilitate life long learning, and secondly, to increase third stream funding by offering support to regional Small to Medium Sized Enterprises (SMEs), in line with government regional development policy to support industry.

2 Establishing an enterprise culture

As well as having a sound understanding of a related industry's needs, and the infrastructure and expertise to draw upon, an institution has to have additional funding to be able to develop a strategy of intervention. The Sir John Cass Department's strategy was based on two recent D.T.I. reviews, which identified a need for intervention in both the silversmithing and jewellery and furniture and furnishings industries; the 1998 Focus Technical programme on "Products and Services Review" and the 2001 "Competitiveness in the Jewellery Industry". The first informed the development of Furniture Works and the second the Goldsmiths Centre.

3 London Development Agency

The London Development Agency's regional development strategy highlighted a need for resources that would help to develop a critical mass of specialist businesses or "Clusters", which could become mutually supportive. It placed particular emphasis on four points:

– to develop a balanced economy through encouragement and support of growth sectors such as media and creative industries and revitalise established sectors such as fashion, furniture and jewellery
– to make funds available to promote clustering of related manufacturing enterprises to create vibrant networks of support, through knowledge and technology transfer
– to encourage innovation and entrepreneurship
– to help increase manufacturers competitive advantage through co-operation with other key business sectors, particularly the creative industry sector.

The Department already had the costly specialist and wide ranging workshop equipment, including high tech CAD (Computer Aided Design), CAM (Computer Aided Manufacture) and CNC

(Computer Numerical Controlled machines), extensive library and archive facilities, and meeting and seminar rooms, to enable it to offer the required support. But significantly it included a consultancy service by specialist staff, and a wide range of short courses. Such business cluster support is only viable as part of a pre-existing institution, and it was therefore possible to argue that funding from the public sector would provide a most economical and valuable intervention for the support of the two "Clusters" of jewellery and furniture in this area of London.

4 Funding

The Goldsmiths Centre was made possible through the generous financial support of the Worshipful Company of Goldsmiths, and a successful bid to the European Regional Development Fund. These combined funds facilitated a major (£2.75 million) refurbishment of 15 silversmithing, jewellery and allied crafts manufacturing workshops. Furniture Works (Furniture Manufacture and Business Centre) was part funded by the London Development Agency, and the European Regional Development Fund, as well as by the Frederick Parker Foundation, which donated the Frederick Parker Collection of over 165 chairs and other archive material dating back to 1650, on permanent loan. In addition each Centre attracted funding for one member of staff for two years from the Higher Education Innovation Fund.

5 The Goldsmiths Centre

The Goldsmiths Centre makes an important contribution to the work of the Department which is Europe's largest provider of design and manufacture within a silversmithing, jewellery and allied crafts centre, and has a strong commitment to fulfilling local,regional, national and international industry, business and educational needs. The Centre is geographically central to the heart of the traditional jewellery industry, to a range of group workshops, and to an area housing over 15,000 young artists and designers. It offers industry standard workshops, and a large body of staff who are educators and practitioners. This underpins the currency and relevance of the consultancy and courses that are offered to SMEs. SME work is showcased in a range of national and international exhibitions, that are supported by conferences seminars and workshops. As reported in the London Skills Forecasting Unit Report the creative industries are London's fastest growing sector, and the Centre acts as a catalyst for regeneration initiatives, to collaborating with SMEs, and to testing the boundaries of professional practice within a silversmithing and jewellery context.

The Centre has answered sector needs through the strategic development of 40 short courses and established practice based research groups to maximise the transfer of knowledge and expertise within the university and externally to our collaborative partners. A strategic planning committee provides a catalyst for innovation and development through access to key industry bodies, global market, economic, product and technical research, and an arts in Education Network links the University to schools, feeder colleges and community projects to encourage wider participation within and art and design context. The Centre also offers: industry open evenings; links to multidisciplinary support agencies; links to local ethnic lead enterprises and a Pathways to Jobs Initiative.

6 Furniture Works

Our aim was to create a Furniture Manufacture and Business Centre that would support and increase the number of successful designer-makers and SMEs working in east London, and encourage them to re-establish or form links with their related manufacturing industries. As the former London College of Furniture in what was the traditional home of the furniture manufacturing industry, east London, we were well placed to offer much needed support. We were aware that although the old mass production furniture industry was in decline a new industry based on design and quality was emerging all around us. We also realised that we had what the other agencies did not have: dedicated specialist resources to support designer makers and small businesses. The new emerging industry is dominated by these often very small companies, who compete on design and quality not on price. These new companies are often fragile, lacking in finance, business expertise and manufacturing capacity.

It was essential in establishing what is in effect a "graduate apprenticeship scheme", to work closely with established support agencies, and a steering group was established at the outset to develop a coherent policy of support for the region, and to avoid duplication of funding applications. As a University we were able to offer the specialist, up-to-date facilities and expert consultancy that was beyond the scope of other partners. This meant in particular support for the essential research and development stage of design to prototype stage that would immediately contribute to enhancing the competitiveness of the region. Facilities and services offered include: Workshops for design development, prototyping and component manufacture; showroom for public or trade exhibitions, sales and product presentations; ooms for large or small meetings and conferences; research access to the Frederick Parker Collection; library and research resources with trade literature and materials samples; technical and business consultations and short courses.

Already over 200 businesses have been supported through advice or assistance with the development of prototypes. A range of high profile exhibitions have showcased the work of both designers and manufacturers, including:

– Making It – Showcasing the work of 10 alumni
– London Furniture Showcase – Business Link Made in London
– Milan Furniture Fair – Showing work by SMEs that had been shown at the Milan Furniture Fair by Hidden Art
– 4th Hidden Art Annual Forum; Softshock
– Cutting edge textiles exhibition part of 100% Guaranteed
– Workplace 03 at EXCEL – featuring recent graduates. Attracted media attention and contracts from international companies
– Time:frame – the work of 12 designers in collaboration with 7 traditional manufacturers. Attracted widespread media coverage.

The media coverage for all the exhibitions and events held to date, starting with a BBC Evening News coverage of the opening exhibition Making It, has been extensive; from journals such as *Blueprint* and *Design Week*, and national press including *The Observer, Independent, Telegraph* and *The Evening Standard* to a feature on Time:frame on Radio 4.

7 Our Way Forward

The London Development Agency recognises that the Department has already made a significant contribution to two out of the three "Clusters" it identified for funding support, furniture and jewellery. We therefore intend to seek further funding to build on our experience by developing an already strong enterprise culture into a seamless knowledge exchange for design and manufacture for the creative industries. Ideas for this expansion will include: seeking collaborative partnerships to help bring together manufacturing and design talent and create an opportunity for a genuine exchange of knowledge between the two disciplines; enhancement of opportunities for design graduates as the social economy moves from being production orientated to consumer orientated; support for the emergence of hybrid careers as designer-makers become the catalyst for innovation and change; extension of collaborative partnerships between education, local authorities, regeneration agencies (SMEs); actively seeking third stream

funding to support incubator units and practice based research projects;ublication of examples of successful educational and business partnerships as encouragement for increased participation.

In collaboration with City Fringe Partnership, we are working on the development of a new purpose built Digital Manufacturing Centre which will include 45 workshop spaces. On four floors on a car park adjacent to Furniture Works in Commercial Road, this new £10 million development will house digital machinery, from laser cutting to 5 Axial CNC, and large scale Rapid Prototyping,

Our central aim is to encourage greater collaboration between designers and manufacturers that will expose designers to the country's enormous skill base and manufacturing capability, and manufacturers to the design innovation to help them compete with cheap foreign imports. We see a vigorous enterprise culture within a university context as a way of bridging that knowledge gap and making a significant contribution to the regional and national economies.

Guy Beggs
Academic Leader, External Relations
Project Manager Furniture Works
Sir John Cass Department of Art,Media and Design
e-mail g.beggs@londonmet.ac.uk

Joyce Palmer
Academic Leader, Production and Manufacture
Sir John Cass Department of Art,Media and Design
e-mail joyce@drivingdevelopment.co.uk

The Russian Design in the Context of Cultural Typology

At this conference I present Tyumen school of design. It is a rather new phenomenon which appeared in Siberia in the 90s on the basis of Tyumen college of arts and Institute of design. Before that the two largest schools – Moscow art-industrial university (Stroganovskiy) and the Mukhina St. Petersburg art-industrial academy – had long been almost the only schools of such type, not taking into account the school of industrial design in the Urals, in Ekaterinburg, which appeared thirty years ago.

Soviet civilization suffered from a prolonged illness – centralization. Cultural models for the provinces were created in Moscow and Saint-<fPetersburg. However, in the 90s a new phenomenon came into the world – the provinces began to realize their identity. There grew cultural opposition between the regions and the "capitals". The intensity of the provincial cultural life has increased, and today Moscow fashion is not any longer a role model for the whole Russia.

▽ **Figures 1–2. Works of the designers of the Moscow firm "Bioinjector", the 90's.**

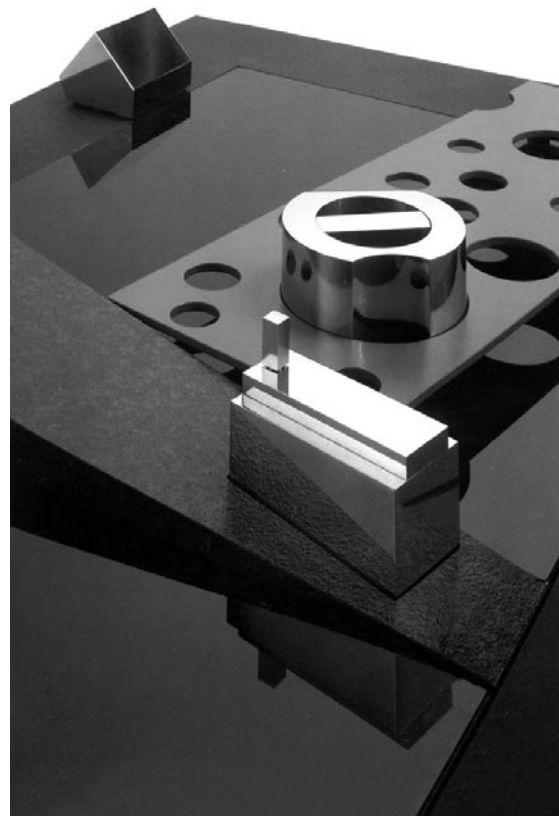**Figure 1. Bioinjector, Safe "Diana".**

Figure 2. Bioinjector, Safe "Cheese".

It holds true with design as well. About two hundred new schools of design have arisen in today's Russia, frequently on no basis at all. All of them face the following problem: either to master the existing models of design, or to search for their own way. Global design confronts the same problem of combining the international practice and the cultural originality.

In Russia design is experiencing its third rebirth under the conditions of a deep crisis of identity. Its first birth dates back to the 20s. Vladimir Tatlin, Kazimir Malevich, Lazar Lisitzkiy, Alexander Rodchenko and others moved from easel painting and graphic arts to design. For them design was a form of "industrial" art, rebuilding life on the principles of beauty. It had novelty and wit, it opposed the traditional culture which had lost its vitality.

The Russian self-limitation and modest simplicity, having their own value, revived in the inevitably poor forms of Soviet design. It was, as well as architectural constructivism, a culture of "essences", courageous actions, instead of contemplative reflections of easel painting.

But this design was replaced by the compromising Art Deco in the 30s, and it was the first defeat of the great idea to the elements of the popular tastes. The sound (not acoustics); the color, associations, contact, smell, the view from the window; the light (not lighting); the plastics of spaces, dialogue with objects – all these sensorics, psychology, kinesthetics were beyond the creative purposes of the 20s. The Soviet Art Deco of the 30s–50s turned out to be more implanted into the cultural tradition, more "emotional", and visually attractive.

▽ ▷▷ **Figures 3–8. Tyumen, design works by Tyumen designers (pages 37–41).**

Figure 3. Clothes from non-traditional material, a project by Julia Ermakova, 2001.
      Paintings by Mikhail Gardubey and Tatyana Vershinina.

Figure 4. Design works by Tyumen designers.

The second birth of design occurred in the 60s. The Soviet Union created a large national service of design. But if the first wave of the designers of the 20s created "new art", "life-building art", the functionalism of the 60s–80s was less ambitious. It was design of economy and efficiency, simple technocratic ideas and clear logic. It followed the dryish German prototypes, at the time when Italian design was already "sculptural" and expanded the cultural bases of design at the expense of the layers of marginal, popular culture.

Our functionalism of the 60s was supported by the creative elite of the megalopolises more oriented towards the beauty and artistry of a pragmatic type. It was some kind of aesthetic brush of engineers, and consequently it made the same mistake twice, as it was not a derivative of cultural typology. The silent end of functionalism was predetermined. In the 90s its place was occupied by "refined" classics or western standards which possessed a high status in the eyes of "new Russians".

Russia is frequently perceived as a country of people who prefer heart-to-heart talks to labor feats, deep personal contacts to functional relations. The Russians can mobilize their energy "when it is necessary". The problem is that this "necessity" is determined not only by economics and politics, but also by the faith in "just cause". Orientation towards values, direction towards the "main thing" makes the material part of life less essential. For wealth and vanity the Russian language uses an ugly word "gonoshlivost". Historically "excesses" in Russia have always been a synonym of "evil"; selflessness – a national idol.

"The main purpose of life" defines the Russian attitude to life. Deep emotional contacts with the world are well developed, asceticism (selflessness) and empathy (sympathy) are appreciated. The Russian cultural type is to some degree "patrimonial", traditional. It is to a certain extent opposite to the "Anglo-Saxon" one, which is "rationally accomplishing". It is a self-profound type, with an advanced cultural "repression" (repression is a critical attitude towards the outside world, determination on searching the sense of life, the truth). In the Russian culture it is not the public status of a person which is important, it is the individual status, which is higher than the law, the right, the authority, and which corresponds to public ideals and cultural archetypes of the people. Logic in Russia is not of big significance, intuition is more important. In this sense, Russia is not the best place for design, as our cultural type, in the opinion of researchers, has not changed a lot during several centuries. As a chameleon, it adapts to the changing environment only externally.

Figure 5. "One day of TV", a degree project by Alexander Prudnikov for the TV company "Region - Tyumen", 1999.

Among the inhabitants of big Russian cities there is a large percentage of representatives of the "rationally accomplishing" or "Anglo-Saxon" type, in the provinces the second, "Russian" or empathic ("provincial"), type prevails. Design was appearing as a creation of European civilization, as functionalism, as a form of the rational, rather than emotional, reorganization of the world under the laws of logic and systematization. But the categories of comfort, external rationality of the early design, and pragmatism did not become "fruitful" in Russia. They were accepted by a small circle of intellectuals who understood the codes of European culture.

There is no sense in absolutization of the contrast of these types. It is relative. In the tables of the researchers of cultural typology distinctions between the "Anglo-Saxon" and "Russian" cultural types amount to the difference of 10–20 percent. Representatives of these two types exist in any social environment, the case in point is their ratio: "more" or "less".

"I shall help the people to find a new spiritual outlook through a new material world", – these words of Kenji Ekuan could refer to many designers of the twentieth century who came into their profession with ambitious, ecclesiastical goals. But the Russian design of the 90s has revealed its social "pitiful callousness". Alternative to this kind of situation is the search of

one's own model. It should be a derivative from the national cultural type.

Today in Russia the international version of design is being developed, but there also goes on a search of our own design. Not accidentally, an essential art component is preserved in our design-education: drawing and painting, the history of arts and other humanitarian disciplines take a lot of hours in our curricula. They are perceived as opposition to the technocratic European design.

Many consider that academic disciplines dilute the purely design component. And really painting and drawing interpreted as learning of academic techniques hardly promote immersion into the modern culture of design. Graduates of the Mukhina Academy in St. Petersburg quite often wander away into painting. In some schools, for example in the S. Serov Higher academic school of graphic design, the emphasis is made on purely design. On the contrary at Tyumen design school through drawing and painting students are learning the global culture, including elements of design, humanitarian and artistic experience.

Here it is considered that only a designer who is also an artist can overcome professional complexes and stamps and act in conformity with the "national

feeling" and the cultural heritage of the civilization. That is to think as a designer, but more lively and vitally, which is emotionally-sensual, artistic, "sincere", and at the same time spiritually.

The qualities corresponding to the context of the Russian cultural typology inhere the safes of the Moscow firm "Bioinjector". Even their names reveal "emotionally-associative" reference and empathy: "Lake", "Aviator", "Cheese", "Brick", "Diana". Forms of design cause wide spiritual and cultural associations. Only cultural, as the "countercultural" motives such as destruction, Bohemian shabbiness, poverty farce, which have become widely distributed during the last years, are rationalizations of the European Establishment, brought up on the counterculture of the 60's.

Gio Ponti proclaimed in 1965: everything in the world is changing and reappearing today. Design has become a universal instrument of these changes. But it itself requires changes. Attempts are being made to develop a metaphorical component in the sphere of design. The color, plasticity, images, semantics and metaphors are the space of the material world, which is more than museums of classical art. Consumer's spirituality no longer seems ersatz. Design humanizes not only separate products as it did twenty years ago, but the whole material and spiritual world, creating a new humanitarian hierarchy.

The patriarch of Japanese design Kenji Ekuan said at a conference in St. Petersburg a year ago that "in the attitude towards things lies spirituality of a nation". The material environment turns into a

Figure 6. The interior of a furniture shop (designer Alexander Prudnikov, 1998).

journey through the labyrinth of modern life in the search of identity, a game of the mind and feelings, a world of communications, a standard of behavior, a cultural declaration, a model of tomorrow's existence. Satisfaction from modern life becomes a bad form. Russian design has received a historical chance: being integrated in the today's world to realize itself as an original culture of designed "essences" opposing "contingencies".

Gennadiy Vershinin
Head of the Design Department, Tyumen Institute of Design
(Tyumen college of arts and Institute of design)
Tyumen (Russia),
Union of Designers of Russia
e-mail verch@tyumen.ru

Figure 7. A poster from the art exhibition "Autumn" (designer Nikolay Piskulin).

Figure 8. "Jazz". A poster by Nikolay Piskulin.

Impact of Museums on Design Education System of Saint-Petersburg

Together with State Academy of Industrial Art (Mukhina), the Saint-Petersburg State University of Technology and Design (SUTD) is a leading university in Saint-Petersburg specialized in design.

The curriculum of Design degree course at SUTD is built up of wide range of academic disciplines and includes the courses of History of Arts, History of Design (Basic History and Theory of Design, Textile Industry Design, Industrial Design Expertise), History of Costume, History of 20th century Fashion, History of Textile Design, Folk Costume and Folk Art, Art of Handicraft, Chromatic and Color Studies.

The courses are taught not only in university classes: many of the lectures take place at various exhibitions and well-known museums of Saint-Petersburg: State Hermitage, The Russian Museum, Museum of Anthropology and Ethnography of Peter the Great (Kunstcamera), Russian Ethnographic Museum etc. Experience of the teaching "on the spot" makes the lectures attractive for both Russian and international students. Studies at museums are organized and developed by the Department of Theory and History of Arts, established at SUTD not long ago. The Department stuff is combined of university professors and museum researches and practitioners.

A number of courses in design were developed at the Department of Theory and History of Arts. Professors N. Kalashnikova and V. Medvedev collected great number of data and designed original course-content and requirements which were followed by number of study books to be published. This resulted with the development of the course of lectures on "Semiotic Aspects of Folk Costume". The University's curriculum is supposed to cover this subject: lectures and seminars at the Russian Ethnographic Museum are emphatically a requirement. Development of modern

scholarship supplied fresh data and approaches being important to understand a folk costume as social code. According to opinions expressed by researches, this code was accumulated in traditional dress-styles and transformed by a semiotic system into socio-cultural experience. This approach has lead to new interpretation of artifacts exhibited in the museum: a folk costume to be understood from an angle of semiotic (symbolical) functions of folk dresses. This resulted with a re-interpretation of the process of influence of folk tradition onto the development of Russian fashion in 18–20th centuries. A new approach was applied to the analysis of semiotic status attributed to the major types of clothes of rural population of Russia, and to the revelation of regularities of folk style impact into different trends of 20th century fashion. Design-students are supplied with study book *Semiotics of Folk Costume* written by Prof. N. Kalashnikova and published by the State University of Technology and Design (St. Petersburg, 2000).

Lectures of this course, which concentrates students' attention on approach to the folk costume as universal language of ethnic culture, opens a way to reveal the most significant parts of the cloth belong to different nations of Russia (construction features, chromatic priorities, dominants in decoration). Students also attend number of seminars which take place at expositions and collections of the museum, they are vividly introduced to the semiotic significance of folk dresses, are able to subject different artifacts to stylistic and constructive analyses of decorative and design specifications of folk costume.

Another example of collaboration between State University of Technology and Design and various museums of St. Petersburg gives the international conference "Fashion and Design: historical experience and modern perspectives". The conference takes place

annually during the White Nights season in Saint-Petersburg. Traditionally (the conference took place in 1998, 2000, 2001, 2002, 2003), the University of Technology and Design welcomes scholars, researchers and parishioners who have special interest in teaching, research and practice of costume design, in analysis of the historical heritage and modern trends of fashion. Papers submitted to the conference cover wide range of problems related to fashion design (historical, social, industrial etc.). The very special attention is given to ethnic design, e.g. folk costume and modern traditions of ethnicity with accent on the tradition clothes of different regions of Russia. Proceedings of the conference are published annually and cover tendencies in development of modern fashion as well as mass culture in the sphere of information society. In the last issue 84 papers of participants were included. It is remarkable, that conference is attended by students, young scholars and eminent professors. Designers, industrial artists, specialist in Art History, Anthropology, History, Culturology, Sociology, Psychology and journalists takes part in sessions and deliver their papers.

It might be significant that in 2003 – the year of 300 anniversary of the city of Saint-Petersburg and 175 anniversary of textile education in Russia (started in 1828), many of the papers, submitted to "Fashion and Design" conference, put emphasis to technology aspects of fashion industry, to design of study curriculum and textile traditions of Saint-Petersburg in 18–20th centuries.

There is one more character remarkable for "Fashion and Design" annual conference at Saint-Petersburg. Very number of fashion competitions and shows is being arranged every year in different regions of Russia. But the show "Admiralteiskaya Igla" ("Admiralty Needle" – young fashion designers competition, affiliated to Saint-Petersburg State University of Technology and Design) is the only one to which a scholarly conference is accompanied. Theory of design, methods of design-teaching, inter-disciplinary approach to development of modern fashion, historical analysis and prognosis of future innovation – indeed, the points, discussed by scholars, who takes part at the conference, are undeniably important for design practitioners. The conference also works on estimation and rise of the competition

status, enriches and broadens knowledge of design students. According to tradition, the participants of "Fashion and Design" conference are welcomed in museums of Saint-Petersburg, they are introduced to wide range of textile collections preserved at State Hermitage, The Russian Museum, Museum of Anthropology and Ethnography of Peter the Great (Kunstcamera), Russian Ethnographic Museum etc. The lectures at the museums are delivered by leading specialists and keepers of collections – the vivid fact which emphasizes close contacts and flourishing collaboration between museums of the city and design universities of Saint-Petersburg.

The conference is open and welcomes the papers of participants from other countries.

Let me take this opportunity to express my wish to see representative of the CUMULUS association at the very next "Fashion and Design" annual conference at Saint-Petersburg State University of Technology and Design.

Natalia M. Kalashnikova
Professor, SUTD Dept. of Theory and History of Arts
Dr. Sc. (Culturology),
Leading Research Fellow at Russian National Museum of Ethnography,
Member of Russia's Union of Artists
e-mail ethnonataly@mail.ru

Introduction of the Department of Fashion Design at SUTD

The Department of Fashion Design was set up at Saint-Petersburg State University of Technology and Design (SUTD) in 1995.

Since that time the Department employs academic staff with art education, most of the teachers being the Members of Art Unions and involved in active practice in art and design. Highly skilled experts from the State Hermitage, Russian State Museum, Russian Museum of Ethnography, Kunstkamera, Innovation Centre are also permanently involved in the teaching process at the Department.

The teachers of the Department also conduct active research and creative work, produce methodical literature (teaching manuals), publish many articles in scientific journals and thesis of reports, participate in various international, national and regional art and scientific conferences.

The publishing of teachers of the department is executed on directions, connected with themes of disciplines taught by them. Articles and thesis of reports are devoted to problems of design clothes of various purpose: children's clothes, clothes for men, knitted clothes, academic cloaks, wedding dresses; to problems of use in training new educational technologies, fashionable innovations, the graphics for journals of fashions as to special kind of graphic art; to tasks of designing of industrial collections.

Students studying at the Department use to actively participate in cultural life of the city, they constantly participate and are get prizes and diploma at various

△   **Figure 2.**
◁   **Figure 1 (Page 44).**

Figure 3.

international exhibitions and competitions of young designers e.g. "Smirnoff", "Admiralty Needle", "Russian Silhouette", "Saga Furs of Scandinavia", "N.P.Lamanova", Textile symposium "The White Nights", "Modulor".

More than 50 students and graduates of the Department became winners of international competitions. The students participate practically in all St.Petersburg and regional competitions on the design of textile products: "The St. Petersburg Salon of Hats", "St. Petersburg Spring of Fashion", "St. Petersburg Wedding", "Dress of the Year'', "Russian Linen Fair", etc. They also participate in international scientific conferences on arts and design: "The Design in Russia", "Youth of Russia", "The Design and fashion – Tradition and Modernity", "Empire Style in Russia" etc.

Graduates of the Department of Fashion Design are given wide spectrum of knowledge and skills, therefore upon graduation from the University they can perform analytical, design, experimental research, industrial, administrative, pedagogical and other kinds of professional activity.

Many graduates of the Department achieved high professional successes, being members of art unions, chief designers of textile enterprises, stylist of their own firms.

The teachers of the department of clothes design also take the the most active participation in cultural life of city. They are constant participants of art exhibitions, including personal, authors of collections of models, authors of clothers for numerous theatrical performances, participants of presentation of collections of

Figure 4.

Figure 5.

festive dresses. The teachers of the department I. N. Safronova, E. Petrova, N. Grinko have personal grants of the Union of Designers.

E. Petrova for collection of sports clothes has received 2nd place in competitions "Modulor 2001", has "The Tender" for collection of clothes 2001 and special purpose clothing for the association "Kirishinefteorgsintez". Prof. I. Safronova was awarded with the diploma "The Golden Sofit" for creation theatre clothes for *Faust* opera performance (1999) and with the Prize of Arts established by the Government of Saint-Petersburg (2001).

The teachers of the Department; N. Grinko and I. Safronova are members of Board of the Union of Designers, of the entrance commissions of union of designers, of exhibition committees, are members of organizing committees of the international competitions of fashions "The Admiralty Needle", "Russian Silhouette", exhibitions "The design of Scandinavian Countries", biennale "Modulor", conferences "The Design in Russia", symposium "The white night", "The fashion and traditions", etc., are jury members of nearly all the exhibitions-competitions on design of products of textile industry in St. Petersburg; are members of State Examination Commissions, reviewers of diploma projects of art Higher Educational institutes of St. Petersburg.

The Department has the good professional links with a number of higher educational institutes and organizations abroad:
   – Lahti Polytecnic, Finland
   – University of Lapland, Rovaniemi, Finland
   – University of Art and Design Helsinki, Finland
   – The school "Saga Furs of Scandinavia", Denmark
   – Hochschule Niederrhein, Germany.

The links are executed in various forms: the management of training, exchange of techniques and educational programs, show of collections of models, participation in exhibitions and conferences:
   – the international exhibition "Education", Malaga, Spain
   – the participation in fashion show "Gwant", Lucern, Switzerland

Figure 6.

Figure 7.

– the participation in work of international conference on design in Polytechnic institute, Kherson

– the participation in work of jury of international competition "Mill of Fashion", Minsk.

The Department of Fashion Design has close links with other Departments of the University: "Clothing Construction and Technology", "Technology of Leather Products", "Chemical Technology of Materials", "Industry of Knitted Products", performing common diploma works, takes part in exhibitions, viewings, competitions, conferences.

Pre-university level of preparation assumes the possession of professional knowledge and skills on drawing, painting, composition. The examinations on these disciplines precede examinations on general educational disciplines – history and literature.

The university has the department of pre-university preparation, where it is possible to receive the necessary knowledge and skills on all disciplines included in examinations.
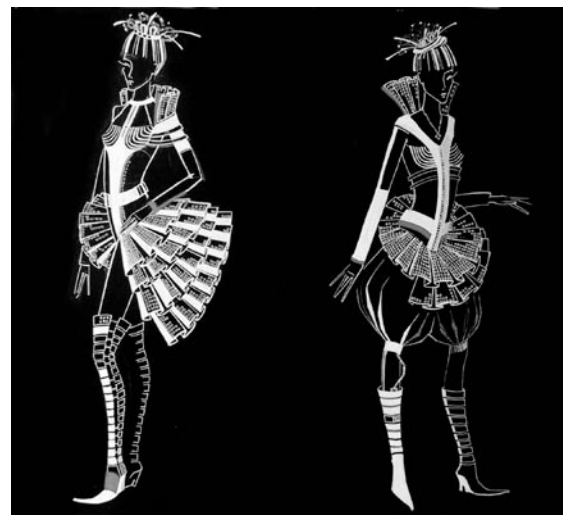
Figure 8.   **Figure 9.**

The competition for entry of the department of clothes design is high, it is 8–10 persons for one position. At present there exist three directions in preparations of experts of clothes designers: the clothes design, the knitted clothes design, design of leather and fur clothes.

The works of students of the department of clothes design are known for their perfect graphics, and model of clothes, performed in material are distinguished by rich fantasy and vivid imagery.

One should note the successes of students of the department of clothes design in such disciplines as painting, drawing, design graphics, that is not surprising, taking into consideration the rich traditions of realistic art in Russia.

On the results of semester, on ending of practice, the examination viewing of students' works – exhibition on all disciplines of art cycle and show of clothes models executed in materials is carried out.

Upon termination of fifth year the student hand in the State multi-disciplinar examination, which permits to reveal the theoretical and practical preparation in decision of professional tasks.

The diploma work also testifies preparation of the student to independent practical activity. It consists of the several components – graphic design part, collection of models 5–7 pieces, executed in materials, brief report presentation of diploma work and explanatory thesis, which in turn too consists of the several parts – research, design, technology, economic, theoretical one. The presentation of diploma projects is held in the big hall of University, collection of clothes are shown on models.

Prof. Irina N. Safronova
Head of the Dept. of Fashion Design at SUTD, Saint-Petersburg
Member of Russian Unions of Artists and of Designers,
Honored Artist of Russia
e-mail theatredesign@hotbox.ru

East Meets the West in Textile/Fashion Design

**The Hermitage collection of Hellenic and Byzantine art
inspires modern fashion and textiles**

A Greek case study – proposal for the textile/fashion industry

Introduction

The paper presents our research work, which is an experiment that explores the cultural powers of the Hermitage treasures on design development and design innovation. We researched the ability of design evolution that results from the study of specific exhibits of one of the most famous museums of the world – the Hermitage, to identify new opportunities for innovation and design promotion, and new strategies for communication to design students. Our research intention was to link and interlace East and West – South and North European cultures, thus enabling future designers to create and propose realistic innovative designs inspired by our common European memories, cultures, traditions and heritage. European cultures are one of the outstanding inner strengths of Europe and via history they have long contributed to design development and morphology. The European cultural routes have provided the suitable forum for exchanges in design information and design experiences, thus stimulating the design creativity.

The case study

The case study focused on the textile/fashion design industry, production and marketing. The textile/fashion industry is a multifaceted area requiring deep understanding of design. It plays a crucial role in creating innovative and attractive products of multiple uses for various users. An examination of the major fashion and textile design countries in Europe shows that there are national, cultural and economic differences in design education and in the utilization of

design. On the other hand the field of textile/fashion design is primarily suited for European synergies, cultural cooperation and curriculum development between Institutions and Universities, thus enabling the future creation of research networks.

In Greece design history has traditionally been highly influential on textile/fashion design evolution, proving that it is part of Greek cultural identity. The textile/fashion industries have not succeeded in taking advantage of the national values of design, due to false prejudices, the misleading image of arts and crafts, the failure to adapt design to practical applications and to industrial production, and the lack of design education. Within our efforts to stimulate the textile/fashion design industry we decided to study Hellenic and Byzantine exhibits from museums around the world – starting with the Hermitage treasures – as design sources and inspiration for new innovative textile/fashion designs, products and applications.

The hermitage hellenic treasures

The Ancient Hellenic, Hellenistic and Byzantine exhibits of the Hermitage Museum are one of the richest in the world outside Greece. They include one of the largest and most important collections of Hellenic painted vases. This remarkable collection spans the period from 2000 B.C. to 4th century A.D., including an Attic black-figure hydria showing the struggle between Hercules and the Triton, a rich collection of red-figure vases, the famous psykter with feasting hetaerae and 5th century B.C. white-ground lekythoi

found in the Phanagoria necropolis on the Black Sea coast. It also includes a remarkable collection of 3rd century B.C. Greek terracotta's figurines of girls and young women from various centres of production.

Increased interest in Byzantine art amongst Russian scholars and collectors in the 19th and early 20th century led to the formation of some superb private collections, the greatest of which are now concentrated in the Hermitage. It covers the period from the 4th century right up to the 15th century and into the post-Byzantine era (16th–19th centuries). The Hermitage collection of Byzantine seals, in total some 12,000 items, is the second largest in the world. The collection of Byzantine (11th–15th centuries) and post-Byzantine (16th–19th centuries) icons is notable both for its quantity and its quality. It is centred around thirty rare images dating from the 11th–15th centuries, representing various schools and styles of Byzantine paintings, enamels, carved ivories, silver, glyptics and ceramics (over 80 exhibits). Byzantine craftsmen also reached a high degree of perfection in the working of ivory, which they used to make caskets and folding diptychs. There are also large numbers of carved stones, coins, mosaics and enamel pieces, spanning the whole period of the existence of Byzantium. Byzantine metalwork of the 6th to 7th centuries is famous worldwide and the Hermitage owns some magnificent examples.

This particular area of design – Hellenic, Hellenistic and Byzantine – was exceptionally well known and of the greatest interest to our students. Modern technology made it possible for them to see and study many of these valuable exhibits. The cultural, pedagogical and religious interlacing exchanges between Russia and Greece have more than 800 years of uninterrupted history. Evidently the project was a real challenge for the participating students and the research team – qualified practicing designers – of the Textile Design Studio of TEI of Athens.

Inspiration

Basis, inspiration and starting point of the design work was our research on the ancient Hellenic designs and design products of the Bosporan and Black Sea Hellenic States – ceramics, coins, textiles and metal

works. Through this research procedure we identified that the Hermitage collection of Ancient Hellenic coins – a collection of 63,360 pieces (Figure 1) – jewels and textiles (Figure 2), though is not the largest in the world, it provides a fairly complete picture of the gold treasures in the Greek states of the Black Sea, and covers a period from the 7th century B.C. to the 5th century A.D. The Hermitage has a highly interesting set of superbly made and well-preserved gold oktadrachms from Ptolemaic Egypt. Represented in considerable quantity are gold staters and silver tetradrachms of Alexander the Great and his father Philip II, Athenian tetradrachms and silver coins from various Greek centers. The most brilliant part of the Hermitage Greek stock is the collection of coins from the cities of the northern Black Sea coast. This collection is justly reckoned the best in the world, containing coins from all the cities of the Bosporan kingdom – from Olvia, Pantecapaion, Chersonesus. Of particular interest are the gold staters minted in Pantecapaion in the 5th century B.C. Their artistic qualities make these pure gold, relatively small coins, outstanding products of ancient Hellenic art.

The Hellenic Gold (Figure 1) and the Hellenic fabrics (Figure 2) of the 5th and 4th centuries B.C. from the North Black Sea littoral, featured at the Hermitage, are part of an enormous collection accumulated through almost two centuries of excavations at the Ancient Black Sea Greek cities. Jewellery created from the middle of the 2nd millennium to the middle of the 1st millennium B.C., including archaic Greek art from Mycenaean age to the threshold of classics, are also represented in the Hellenic gold collection of Hermitage. The Hermitage Byzantine Icons (Figure 3) and the Pantecapaion treasures (Figure 2), together with the Hermitage coins of Athenian tetradrachms, of Alexander the Great and Philip II are the basis not only for our Textile Artwork, but also for all our Textile and Fashion Design work.

Work methodology

The adapted pedagogical method intended to improve more than one teaching/learning strategy. We encouraged the students to work in teams on multiple case studies, because this type of skill, particularly in an intercultural environment, was identified as crucial
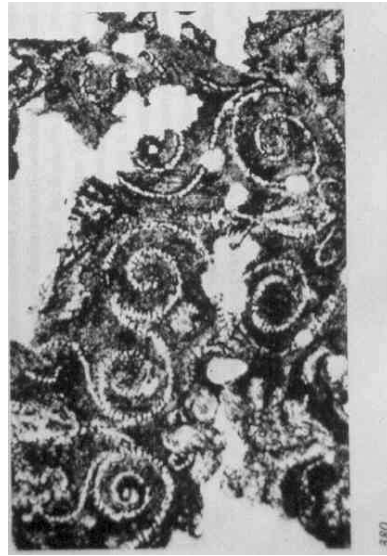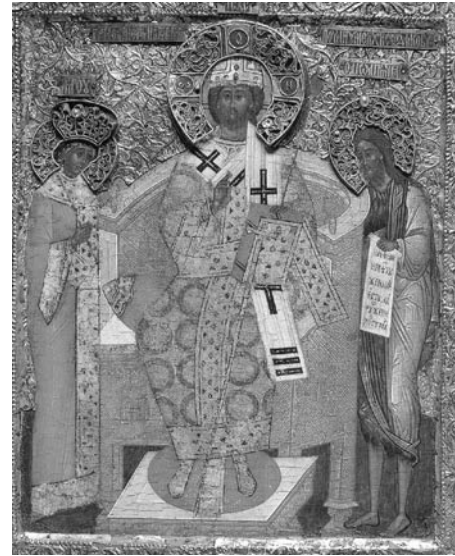
Figure 1.

Figure 2.

Figure 3.

for their design success. They worked to maximize skills, render support within the team, have greater access to information share and get the most out of their work experiences and opportunities.

The participants had to select information on the Hermitage Hellenic, Hellenistic or Byzantine exhibits, via the Internet and libraries, and analyse it, using provided questionnaires and desk research. Students working on the project were directed to visit the Web, Libraries, and commercial and industrial chambers of textiles and fashion, as documentation centres. They had to produce a research file with information, analysis and designs of a period (Hellenic, Hellenistic or Byzantine), with evaluation of the possibilities for development of the selected designs of this period. They outlined what references and information had been sourced, and how the data had been organized and filed (e.g. internet, photocopies from libraries, additional copies obtained from outside sources, from our file for students use, etc.)

Additionally they were asked to design new textile/ fashion for a Greek production unit, inspired from the specific period. The final textile/fashion design proposals were selected from among hundred of sketches that were created during the project. The participating students experimented also with a

variety of applications of their designs, and with the creation and production of experimental samples, carrying a parallel market research on their designs productiveness and commercial acceptability, (from the ancient cloth of Figure 2 the students were inspired the designs presented in Figure 4 and 5 and the woven fabric (Figure 6) for their market research; also from the icon (Figure 3) they proposed the fashion design (Figure 7), and from the coin they created the artwork illustated in Figure 8. The total research study took place at the Textile Design Studio of TEI of Athens.

The case study was completed through the study of four environments related to the fashion and textile industry:
– the Textile, Fashion and Clothing industrial environment, by researching and understanding the structure and operation of the local and European industry
– the Market environment, by researching and understanding the local and European market, the competition and the customers
– the Design environment, by researching the infrastructure of design, the production process and the technology
– the Production environment by researching how the production is carried out, how management is structured and how the accounting is managed.

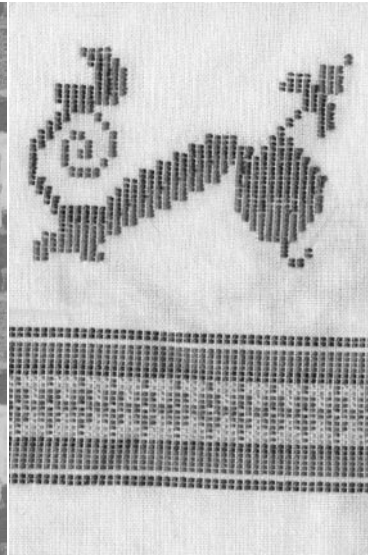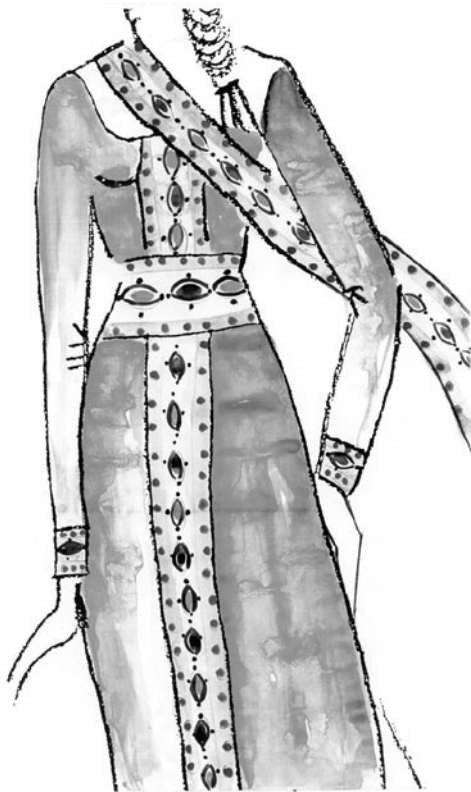**Figure 4.**   **Figure 5.**   **Figure 6.**

Figure 7.   **Figure 8.**

Results

The practical results of our case study are intending to make design the leading actor in the cultural industries and a field of study able to participate in the processes that develops Inter-European cultural communication. We propose through this case study a textile – fashion design synergy, cooperation and curriculum development between our Institution and other Universities. We also wish to increase awareness of the common cultural heritage Russia and Greece have, and to develop educational collaboration, research and cultural activities on the fields of art, design and crafts between the two countries. That can have considerable positive effects in the fashion – textile production, and will support the exchange of design research, information and technological know-how. Computing, virtualisation and pervasive communication will enable us to create new ways of learning as well as experiencing and sharing our cultural heritage.

Our research work wishes also to encourage and strengthen further European and International intercultural dialogues, to delimit new design frontiers, to generate new opportunities for young designers, to stimulate further research for educational design projects and teaching methodologies that inspire modern unique products from shared cultural data.

Asst Professor Margaret C. Perivoliotis
Faculty of Graphic Arts and Design, Interior Design Department,
Technological Educational Institution (TEI) of Athens
e-mail perivoliotis@teiath.gr

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Icons – Outdated or Relevant?

**Contribution to an education in visual theology
for artists and designers**

Introduction

Somehow most people are religious, and there exists
in our culture a considerable market for art and design
related to religion. Since the topic of religion and
Christianity was almost excluded by Modernism, the
question of producing contemporary art and design
related to religious and Christian practices became
neglected in educational institutions and still is. As
a result, contemporary art and design produced for
ecclesial and religious use often are inadequate in rela-
tion to the religious content required of such works.
Buyers and users of religious-related art and design
may have to choose between contemporary works of
good formal quality with unforeseeable religious con-
tent, or copies and paraphrases from previous periods
with well-known iconography. Regularly, the latter
option is favoured – icons being especially popular.
From a professional art and design perspective, this
is a defeat. But amateurs and crafts persons happily
supply the market request.

All Churches officially ask for art and design of
high formal quality. In the Western Church it is an
unquestionable understanding that in order to sur-
vive as a living structure, the Church is dependent
on contemporary visual interpretations. Pope John
Paul II has on several occasions beggingly invited
contemporary artists and designers to provide new
interpretations of faith by material means.

The aim of this paper is to challenge educational
institutions of art and design to offer teaching that
can enable future artists and designers to produce art
and artefacts for religious use that may compete with
the present reactionary sentimentalism that overflows
religious milieus. The paper examines the tradition
of icons from a sympathetic, but critical stand based
in the Western Christian tradition. It firstly treats
the origins of the icon tradition, secondly, the inter-
est in icons in Norway today, and finally presents
the author's thinking concerning the face of Christ,
theoretically and artistically.

Origins of the icon tradition

The earliest Christians were convinced that God was
an invisible, immaterial and spiritual being that could
not, and should not, be represented [1]. Christianity at
the same time holds that God has become visible and
materialised in the man Jesus, who may be portrayed.
The problem for artists, however, is that there is no
evidence left, scriptural or material, of his physical
appearance.

From the mid-3rd century until the mid-6th, artists
struggled with the visual interpretation of the man
who became Christ. Professor in art history Thomas
Matthews writes: "Christ's face was alternately old
and grave, youthful and vigorous, masculine and
feminine –– The early Christian Christ was truly
polymorphous" [2].

In the 4th century Johannes Crysostomos struggled
to make the power of beauty a tool for theology. He
focused on the inner beauty of the personality, which
he thought could be developed by the creative power
of God. According to the thinking of Crysostomos,
the inner beauty may be seen through materiality.
Then, the religious challenge for the artist was to
visualise the inner changes that take place through
divine transformation.

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[1] Finney 1994, p. x.
[2] Matthews 1995, p. 98.

From the late 4th century on, idealised images of persons began to replace the realistic portraits of antiquity. The new facial images were made in two dimensional techniques and characterised by big eyes, regular features of the face, and orderly laid hair. Such religious images were meant to strike the onlooker in the soul inducing change in the personality [3].

In the 6th century, centers of academic knowledge and education fell away due to invasion and war. In this social climate Christian image veneration and superstition could grow freely [4]. Paintings said to be made by St. Luke the Evangelist and images of heavenly origin began to appear, so-called "not-made-by-human-hand", *a-cheiro-poietos*, produced by mechanical impression during the lifetime of the model (the Turin Shroud is the contemporary expression of this tradition) [5]. These images were looked upon as naturalistic portraits and regarded as real representatives of the depicted persons. Since those depicted were saints, i.e. holy, these images, Greek *eikon*, became regarded as holy in themselves and therefore objects for veneration. The typical icon shows a single figure, Christ, Holy Mary, or a saint depicted more or less frontally, but it may also depict episodes from the Bible. Today the term icon, in Christian contexts, is understood to mean a portable, devotional image, usually painted on a wooden panel [6].

Before the 6th century, truth was sought through Scripture and secular learning, now religious images began to be seen as a means of demonstrating truth and doctrine more exactly than words [7]. The perceived holiness of the icons was due to both motif and form. One of the earliest remaining examples of the icon of Christ is the *Bust of Christ, All-Sovereign* (Greek *Pantocrator*) preserved in the Monastery of Sta. Catherine in Sinai. In this icon the techniques of antique portraiture of a philosopher or teacher and the idealized icon painting is blended in exceptional balance, which gives the impression of Christ's dual nature [9].
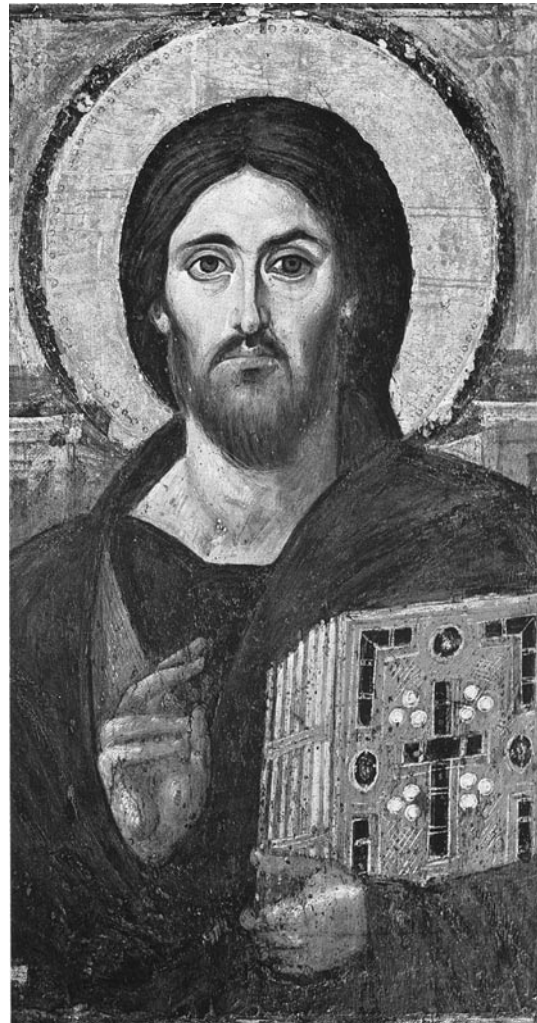

Figure 1. *Pantocrator*, 6th century, Sta. Catherine, Egypt, encaustic icon on wooden panel 84.5 x 44.3 cm [8].

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[3] Hellemo 1999, p. 27.
[4] Cameron 1992, p. 30.
[5] Belting 1994.
[6] NCE, vol. 7, p. 278.
[7] Cameron 1992, p. 41.
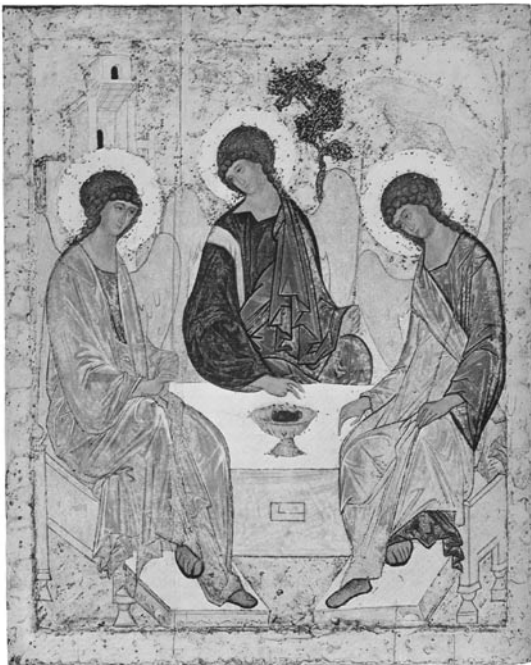[8] Pelikan 1985, p. 111.
[9] Belting 1994, p. 133.

The dogmatic basis for the value of the icons was first laid down by the so-called Council in Trullo in 691. The Russian professor Leonid Ouspensky explains: "Thus the icon is placed on a level with the Holy Scriptures and with the Cross, as one of the forms of revelation and knowledge of God" [10].

Visual images never gained such a theological significance in the Western Church [11]. Art production in the Orthodox traditions became an ecclesial concern led by strict rules, while Western artists were allowed to develop their trade freely. The most detailed information regarding the position of painters is found in post-Byzantine sources, like the Russian *Hundred Chapters* (*Stoglav*) given at a council summoned by Ivan IV (the Terrible) in 1551 [12].

Russia was christened from the Byzantine tradition in the 10th century. Greek painters used local Russians as assistants in their work and the first known Russian saint iconographer is St. Aply (died 1114) from the Kiev-Pechersky monastery. He is regarded father of Russian iconography. Russia had no heritage to antique art, and the icon tradition was extended into a new Russian form that is regarded to have an exceptional purity of image and the highest expression of humility [13]. The greatest iconographer in the Russian tradition is St. Andrew (Rublev) who was active by the turn of the 14th century onwards.

In the 17th century it is agreed, the Russian icons deteriorated. This decline was the result of a spiritual crisis and a secularisation of consciousness due to Western artistic influences. The links to the icon tradition were gradually broken and people no longer had the understanding of the foundations of this art. However, a small group of iconographers kept the tradition alive and brought it forward into our own times [15].

Icons today

Theologically, Western Christianity holds that faith should be visualised by contemporary expressions.

Figure 2. *The Holy Trinity* by Andrew Rublev (1412), 44 x 55 inches, Tretiakov Gallery, Moscow [14].

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[10] Ouspensky 1989, p. 30.
[11] Torp 1984, p. 3.
[12] Torp 1984, p. 5.
[13] Ouspensky 1989, p.198.
[14] Ouspensky 1989, p. 198.
[15] Ouspensky 1989, pp. 47–48.

In our time, however, we witness a revival of an artistic style that arose in the Mediterranean cultures 1500 years back. Icons have a spiritual and aesthetic force of expression that may appeal to contemporary believers. The Orthodox iconography has a form that induces quietness and a content that invites meditation [16]. The seemingly lack of distinction between rational thinking and aesthetic perception in Orthodox belief makes it attractive from a Lutheran perspective. The icon is a visualisation of how the sanctified human. It reflects how man can be transformed and divinised and is an integrated part of personal prayer. By their beauty icons reflect something of divinity and help the on-lookers to focus on their goal [17].

The author's exploration of the Roman Catholic directives on art has shown that this Church asks for contemporary ecclesial *art* that is *genuine*, *Christian*, and *modern*. These terms may be understood so that genuine associates to spirituality, Christian implies beauty, modern means contemporary significance, and art indicates quality [18]. Related to icons we may say that icons, especially old ones, are beautiful. Icons are theologically Christian and may be significant for their users. But new icons are hardly *genuine* expressions of the painters – although they may be sincere enough – since a strict tradition is passed on. Finally, icons fail in being considered *art* in contemporary society.

Christ 2000

Gunnar Stålset, the Lutheran bishop of Oslo, said at a Millennium sermon 2 January 2000: "if you want to see Christ today, go into the streets and look at the people you meet!" In response, I took a detail from the Sinai *Pantokrator* and local newspapers and spontaneously made the piece *Christ-Us*.

During the millennium Jubilee an icon exhibition was held in the Cathedral of Oslo. I submitted my work in order to show a new icon, but it was rejected. The year after, I included *Christ-Us* in my solo exhibition of sculptures the same place. Some were shocked that I would ruin my show by including such a work.
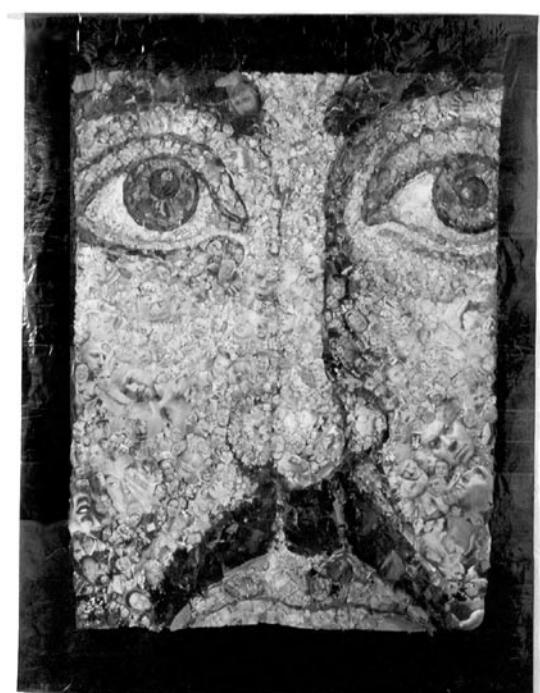

Figure 3. *Christ-Us*. A visual reflection of the sermon by bishop Gunnar Stålset in Asker, 2 January, 2000.

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[16] Nes 1998, p. 7.
[17] Wiese 2003: pp. 24–26.
[18] Refsum 2000, p.175.

However, the effect was that the exhibition communicated tradition and renewal in a way that made its content open to a wider audience.

Conclusion

Icons are both out-dated and relevant. It is the responsibility of artists and designers to meet the contemporary need for religious-related art and design with works of quality. It is the responsibility of educational institutions to offer their students proper teaching based on knowledge and research in the interdisciplinary field of visual theology.

Grete Refsum
Associate Professor
Dr.ing. Professional Visual Artist
Oslo College of the Arts, Department of Arts and Crafts
e-mail grete.refsum@khio.no

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Tradition in Transition

The professional traditions of the education of gold-smiths in Finland date back to the 19ᵗʰ century, to the workshops in St. Petersburg, where hundreds of Finnish goldsmiths and silversmiths were employed. Many of them worked in the workshops, which produced pieces of jewellery and silverware exclusively for the Imperial Jeweller, Carl Fabergé.

Carl Fabergé can be regarded as a European of his time in the very sense of the word. His father´s family was of French origin and his mother was a Dane. As teachers and business partners he had Finnish, Russian, German, Swedish and Baltic masters. The golden age of Fabergé dates back to the beginning of the twentieth century. At that time there were about 500 persons working under that name. After the revolution the company was closed down and Carl Fabergé fled to Germany. He died in 1920 in Switzerland and was buried next to his wife in Russian graveyard in Cannes, France.

After the revolution the majority of owners and pro-fessionals of Fabergé and other private jewellery firms escaped from St. Petersburg. Among them were for example Finnish Tillander´s, Buchert´s and Aarne´s families of goldsmiths, which later had an important role as founders of Finnish goldsmith education.

The driving force behind Fabergé´s success was professionally specialized private workshops which acted as suppliers for Fabergé. The majority of the masters in these workshops were foreigners. Finns were over-represented since fifteen out of twenty-five responsible masters in these workshops came from Finland. In these workshops technical and artistic expertise was put together. The most outstanding samples of this skill were Imperial Easter eggs for the Russian Czars. The habit of giving these eggs on Easter morning and exchanging three kisses was deeply engrained in the Russian Orthodox way of life.

One of these 15 Finnish born masters was Henrik Wigström (1862–1923). After Fabergé´s main collab-orator Mikhail Perkhin died in 1903 Wigström was the most outstanding master working for Fabergé. His workshop was located on the second floor of the Fabergé building. In the beginning of the last cen-tury there were more than 60 craftsmen employed. They formed a highly heterogeneous group, brought together from all corners of the Russian Empire and representing its wide spectrum of different cultures, religions and languages.

After the revolution the majority of owners and pro-fessionals of Fabergé and other private jewellery firms escaped from St. Petersburg. Among them were for example Finnish Tillander´s, Buchert´s and Aarne´s families of goldsmiths, which later had an impor-tant role as founders of Finnish goldsmiths educa-tion. The majority of first teachers in the Goldsmith School established in 1938 in Helsinki were either born in St. Petersburg or were trained by masters who had immigrated from St. Petersburg. For a very good reason Finnish education in goldsmithing and jewellery design can regarded as a continuum of craftmanship in St. Petersburg.

Tillander family emigrated into Finland and re-established their workshop in Helsinki. At that time one young man was in the employ as a apprentice of Tillander. The name of his was Georg Buchert. He was born in St. Petersburg and has adopted the Fabergé ethos. He worked as a teacher in the first staff of the goldsmith´s college established in Helsinki in the year 1938. Later from 1960-year master in gold-smithing, Olli Auvinen, worked in goldsmith´s col-lege for about 30 years. He received his professional training in Mr. Buchert's workshop in Helsinki. The principles Mr. Auvinen followed were:
   – to be at present,
   – to trust in the honesty of students and
   – to create a feeling of togetherness.

In the last twenty years Europe has changed more than anybody would have been able to foresee. From 1980´s on Finnish and other Nordic art schools have developed several ties first with Scandinavian and Estonian schools, later with those from St. Petersburg. In spring 1997 Lahti Art Museum arranged a very successful Fabergé exhibition together with Lahti Polytechnic´s Design Institute. One result of this exhibition was a fruitful co-operation with Fabergé Arts Foundation, which was established in 1990. One of the goals of the Foundation is to further the appreciation for the art and enterpreneurship of Carl Fabergé through exhibitions, publications, educational programs and competitions.

Since the exhibition the activity between the Foundation and Design Institute has been continuous. Teachers and students from the department of jewellery and silver design have taken part in three out of four international jewellery biennales arranged in St. Petersburg. Together with many firms the Nordic Council of Ministers and Finnish Goldsmiths´ Association have sponsored the event. These events have formed an important meeting point for young goldsmiths and jewellery designers from the Nordic countries, Estonia and St. Petersburg. It has been suggested that the next Biennale would have been arranged in Finland, Lahti in the beginning of June 2005.

Esko Timonen
MA
Senior Lecturer
Lahti Polytecnic, Institute of Design
timoset@pp.phnet.fi

Unzip Your Mind and Run to the Future
An organisational experience in Industrial Design Degree Course

Origins

CampusOne is a national project of the CRUI Foundation, which started in October 2001 and will last until July 2004. It has been promoted by our Education, University and Research Ministry and associations from labour market.

The aim of its activation is due to University renovation law, which is turning Italian University system from an old type to a new one, according to EU indications. Our new learning systems is now based on credits, in order to be similar to all other European countries. This homogeneity is going to facilitate students, teachers and graduates exchanges. Furthermore Campus One is addressed to sustain and disseminate technological education and innovation. It follows up and implements general reform of university teaching.

Both Education Minister and CRUI Foundation decided to promote this action, in order to check pros and cons of this renovation. After a selection between all Italian Degree Courses and by the final decision of the Campus One Board, which followed five specific criteria [1], CRUI Foundation chose 269 degree courses. Rome "La Sapienza" University Degree in Industrial Design has been chosen as one of the 269 financed, during a three-year period (from 2001 to 2004).

Objectives

Campus One has four principle aims:
   Didactic management, as a set of functions and services, which working alongside the university's own resources, facilitate relations with students, verify the effectiveness of teaching, and dialogue with bodies outside the university and within the labour market.
   Establishing links between academic studies and the professions through internships, language and IT courses, as well as through regular on-going relations with businesses, economic agents and local authorities in order to bring the university into closer contact with society, the requirements of the labour market and corporate culture.
   Communication, using activities and instruments suitable for doing justice to the new physiognomy of the university, as also its objectives and results, in order to encourage a constant dialogue with students designed to keep them well-informed and to guide their academic development and cultural growth throughout all the entire course of studies.
   Quality evaluation is based on a control methodology that analyses and evaluates the teaching quality, adopting the standpoint of attributing credits to the various study curricula.

University: a common path
   – *Magna Charta Universitatum* (1988) promoted University autonomy to make University system able to adapt to modern society evolution demands.
   – *Sorbonne European Minister meeting* (1998) announced the European Education Space.
   – *Bologna Declaration* (1999) when 29 countries decided to adopt a system with understandable and comparable qualifications, based especially on credits. Main objectives of these tools are mobility and

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[1] Selection criteria concern
   – the priorities indicated by the universities themselves
   – relations with labour market organisations
   – territorial requirements
   – the capacity to achieve the general goals of Campus One
   – the need to ensure nation-wide experiments in all academic areas.

European cooperation.

– *Salamanca European Minister Meeting* (2001) aimed at quality as a milestone in the European Education Space.

– *Prague European Minister Meeting* (2001) identified in quality the most important element on which E.U. can build Education competitiveness and attractiveness.

– *Berlin European Minister Meeting* (2003) focused again on the theme of "Quality Assurance" conceived as a governance tool.

Our experience

In 1994/95 Industrial Design reached Rome (and Italy) for the first time, thanks to the activation of the University bachelor inside "La Sapienza". Since 1994 the experience results are very positive, as demonstrated by our students success in labour market. We only had 60 students per year, and it was quite easy monitoring all of them. Although, since 2001 with the new law in University system, our degree was obliged to accept every single scholar and we reached 460 students. This year (2003/04) we re-activate an entering selection, due to a lack of structures and rooms. During last two years, we could experience the purposes promoted by Campus One project.

Didactic Manager
First of all, we experience the presence of the didactic manager, as an innovative professional figure who oversees the processes and organisation of the "academic course" without teaching contents. She has developed relationships with students, teachers and representative of the labour market, as its aim is managing and leading all the educational programs towards the satisfaction of each actor concerned, students, their families, teachers, labour market.

Students
Concerning students, there are three important activities which has been developed:
  a) Monitoring students career, by collecting their progress in attending courses and in succeeding examinations. She realised a monitoring tool, by a simple excel sheet, where she collected the name of each course, the marks, the date and the number of credits.

  b) Monitoring their satisfaction, by simple chat with them and University data (each semester, each student is asked to reply to a customer satisfaction test, about the interest of the subject, the behaviour of the teacher, the goodness of the material for studying etc.)
  c) Communicating with them, by talking to them and especially by e-mail.

Teachers
  a) Helping teachers in their administrative "problems"
  b) Monitoring their classroom activities, by a simple "activities book" to fill in, after their lesson semester.

Labour market
  a) Contacting them
  b) Organising meetings between labour market representants and teachers of the degree course
  c) Involving them in our university activities (meeting, workshop, research, stages).

Events
  a) Managing mini-events to bring inside great events (i.e. "Furniture Exposition" in Milan, April 2003)
  b) Supporting the organisation of some events (i.e. workshops realised during the end of summer; workshops about recycling materials and creating new objects, exposition of modern and modern art in museums).

Quality Evaluation
CampusOne also avails itself of a methodology inspired – with due modifications – by the quality evaluation models of service companies (ISO 9000), which has been developed in cooperation with professional quality control sector associations. We were requested to respond to a huge number of questions, which helped us to think of our organisation, vision and planning, of our problem to solve, of our good practises to absorb. This tool has been developed by CRUI staff and we had to fill it in on line.

The model has five dimension to investigate: Needs and Aims, Organisation; Resources; Education process; Results, Analysis and Improvement. Each

dimension has various features, whose analysis let to evaluate strong and weak elements. Each dimension has furthermore a variable number of questions, which underline some aspects (about organisation, teaching, good practices, weakness and strength) and which must be considered during our answers.

One of the most important element is students' career monitoring, which means to identify for each student the number of examinations passed, their marks and the number of credits. On average we discovered that our students are good and, as a consequence, our teachers' work is high level performed. We are also completing our graduate students database, in order to verify their effective skills facing the labour market. In an informal way, we have been informed (by the graduates themselves) that on average, they found out good job in design and/or visual graphic offices, car and motorbike design industry.

Quality evaluation is directly under the responsibility of a teacher of the course, but he is supported by the didactic manager, another teacher and an administrative. Being one of the hardest aspect of this project, it relates to our work very much. After the first phase in which the course evaluates itself, by writing a long and complex report, the second phase is going to happen, by the evaluation and the check of external experts. Waiting for this check, which will take place between November and February 2004, we think to continue this experience by ourselves, extending the activity of monitoring even to international exchange students and to their practise outside.

We didn't talk about training, because our students must do it during their 3rd year course. It is going to happen during this year and we think that some of them can do it abroad. We should be very grateful if some of you will offer a chance to some of our students, by a previous selection if needed.

Francesca Mattioli
Didactic manager of the Industrial Design Degree Course, at
University of Rome, "La Sapienza"
e-mail francesca.mattioli@uniroma1.it

Craft, Conceptuality and Avantgarde
– Towards a theoretical framework for craft

The *concept* of craft is in a serious identity crisis, even though craft *itself* is being more vital than ever. These are the contradictory facts that characterize the debate in Denmark concerning the future and the position of craft – a debate that among others are joined by craft practitioners, the two national design schools, political actors and the business world partners.

The immediate background for discussing the position of craft is the structural changes that the design schools are undergoing, according to the Bologna Treaty to become design universities. In this change, the core virtues of craft; the concepts of *'craftsmanship'*, *'knowledge of materials'* and *'artistic intuition'* are under pressure. Instead, new notions are mentioned: For example 'interdisciplinarity' and 'product orientation'. In brief then, the structural changes of the schools reveal a movement away from regarding craft as an *artistic* practice to a more *pragmatic*, marked oriented one.

The fact that 'craft' is not used as an independent concept but is always linked to and dependant on the concept of 'design' underline this development – just to mention that we have two national *design* schools where the craft practitioners are educated.

At the same time, craft in itself is changing. Magazines and exhibitions clearly proof that it is difficult to talk about 'the identity of craft'. Craft is simply not what it used to be. Formal and aesthetic approaches are being replaced by more *conceptually* oriented approaches. These approaches are based upon ideas and statements, and on the production of *meaning* in a completely different way than in the traditional practise. Here, contemporary craft relates more to a contemporary *artistic* practice.

In this position – between the pressure to *take up* real problems in the real world in regards to the demand of *craft as design*, and the inclination towards *pointing at* real problems in the real world in regards to the positioning of *craft as art* – the question remains how the concept of craft corresponds to the contemporary cultural context. Should it be abandoned as slightly retrograde? Or is there a need for giving a more explicit formulation of its potentials in this positioning between the concepts of art and design? *Is* there a way out of this dualism between regarding craft as *either* art or design that has been haunting the notion of craft since the sixties?

My answer is yes! There *is* a way to overcome this dualism and set up a theoretical framework for craft that is based on seeing craft as an independent practice with an independent meaning – a theoretical framework that therefore puts craft to the middle of the contemporary cultural discourse.

The basis of this is to take the dualism serious. Not to argue for craft as being a solely artistic or functional practice, but to see how this dualism can become a fruitful point of departure in the understanding of craft. This dualism of being between art and design could be extended to denote a position between *art and life*. This positioning of craft between art and life I will argue is essential to the practice, both historically and currently.

At the moment, a prestigious exhibition of Danish ceramics called "From the Kilns of Denmark" is travelling through the United States and later it will be shown in both Paris and Berlin. The American reaction on this exhibition is interesting because it pinpointed, that Danish ceramics in some way always keep related to the *vessel* form. No matter how different the expressions are, there is always this hollow or *reference* to the hollow that keeps the works related

to the form categories of the *vessel, vase, dish, basin, bowl, jar* etc. This relation to the vessel form – and thereby to functionality – was seen as something specifically Danish, compared to the much more abstract American tradition where things are more related to being solely *sculptural* forms. And this is a very essential difference. Maybe then, it could be understood as if Danish craft has *still not* had the courage to rebel against the regime of functional art to become an independent art form. But precisely here I want to argue, that this is not necessarily a weakness. On the contrary. Keeping the relation to functionality and everyday life has an interesting point if we get back to the question of the dualism and look on the relation to the *art* concept.

Instead of talking about the aesthetical and formal implications of the traditional craft objects that I mentioned before, there is a quite interesting point to draw out if we look at the contemporary scene – the practice that I have been calling the conceptually oriented craft. Here we find a relation to an art concept that is not modernistic. It is precisely not the formal, sculptural expression or the detached or fragmented meaning of the particular work that is stressed, but the exchange with the surroundings and with society, that is, a more contemporary art concept. It gets obvious then, how contemporary craft is conceptual. And secondly it reveals how this conceptuality underlines the fruitful use of the dualism between positioning craft under the headline of art or design to create a *new* position. To put it simple, we will see that these projects *both* can be positioned in relation to everyday life and can be perceived as art objects.

At first glaze, it doesn't seem obvious that the ceramicist Anders Ruhwald's works fit into the definition of craft as being related to both art and life. There is not much of a hole or a vessel form in his objects. In this way is actually is very obvious that he has been studying in the United States with the recognized ceramic artist Peter Voulkos. But anyway, there is a twist in his objects that place him in the context of Danish ceramics: just as the objects almost transcend into the pure sphere of formal, sculptural values, they mutate with the surroundings. The imprint from the ceiling stucco simply is melted into the organic form. This mix between pure form and physical, material surroundings is an example on how everyday life keeps popping up, even when craft is being most abstract.

Figure 1.

Figure 2.

Anders Ruhwald himself write about these objects that the conception of a melting together of soft, organic forms on one hand and 'object' or 'surroundings' on the other, is a way of questioning where the division is between humans and physical surroundings when our identity is so strongly related to the things that we surround our self with. Therefore, the works pose questions that go far beyond their aesthetical value: They observe and comment society and human conditions. In this way the *meaning* is central.

In the works of jewellery designer Camilla Prasch, this way of producing meaning is even more emphasized. Every single piece is a close registration of her surroundings: The ring of her apartment, the bracelet of her furniture and the necklace that we see here of her things. All objects are carefully noted and written down, completely also with the measures. In this way the physical surroundings are transformed to a form ready for a life in constant transit. When wearing the pieces, the identity simply can be worn on the body and make a kind of stable point in the changing life and the constantly changing surroundings. In this way they point at concepts as 'mobility', 'nomadism' and 'globalization' that seem to be mantras in the contemporary society. Thereby, the project is a good example of the way that conceptually oriented works

create meaning. They create a reflection about society *referring* to functionality or by taking everyday life as a point of departure.

This kind of conceptual meaning is especially interesting because is stems from what I called *the position between art and life*. It is then both the traditional, modernistic art concept, which regards the aesthetic and formal aspects of the works but also a new, or more *contemporary* art concept that is included in the different kinds of meaning production of craft. Therefore it can be said that the essential definition of craft is this position between art and life. While the limit is blurred between a 'functional' object in an everyday life-relation and a 'conceptual, art-related meaning', there is precisely created an independent platform for understanding craft as an independent practise. When I say that it creates a *platform*, it is because this definition can be conceptualized into a theoretical framework for understanding craft of a much wider range. This special position between art and life; of being artistic objects pointing to an everyday sphere, namely actualizes the concept of the *Avant-Garde*.

The Avant-Garde movement originally came into being towards the end of the 19th century. Historically it shaped around the rejection of what became the

modernistic l'art pour l'art concept, what you could call a withdrawal from the world in the seeking of a more metaphysical truth than the relation to a mercantile, commercial, mass producing society could provide. In short, the intention of the Avant-Garde according to for example the German theorist Peter Bürger was to *reject* this modernist withdrawal from the world and try to *re-establish* a relation between art and life. Only in this way the subversive potential of art could be activated in a real change. A thing that is most interesting is, that *precisely* this agenda could also be subscribed to the same historical period, where *craft* was established as a modern practice in *the British Arts and Crafts Movement*. The goal of the movement was first and foremost to overcome the negative consequences of the industrial revolution by making aesthetically pleasing forms. At the same time there was a strong critique of the concept of l'art pour l'art in this because of the lack of social responsibility. Therefore, the Arts and Crafts Movement can be seen as *another way* to try to re-integrate art and life, and in this way, craft in its basic historical appearance can be seen as an Avant-Garde practice. In this relation, a point that should be stressed is, that a common feature that characterized Arts and Crafts right from the beginning was the relation to the concept of *functionality*. An overall goal simply was to charge everyday objects with an aesthetic appearance.

This is *still* valid, even though the picture now is much more blurred. As my examples showed, craft is still an artistic practice circling around functionality. No matter how conceptualized the works might be, there is almost without exception a reference or a point of departure in the form category of functionality and everyday life. Even when the works directly reject functionality to become 'sculptural objects', there is a defined *attitude* towards this dogma of function. This point must not be overlooked. To traditional, aesthetical and formal oriented craft it has meant an exclusion from being accepted as an art form. In leaning itself to a modernistic l'art pour l'art concept, the functionality has been rejecting the possibility to regard craft as art with the same status as pictorial art. But by looking at the *contemporary* practice, an extremely interesting point therefore occurs: At the one time we see a conceptually oriented practice that

does not relate to a formal modernistic art concept but to a conceptual production of meaning. And at the same time, this production of meaning takes place pointing at everyday functional objects.

By being an artistic practice that conveys conceptualized meaning to functional objects, craft then becomes a practice that is actually *placed* between art and design, as an *independent* practice. The most essential characteristic of craft therefore is that it creates a relation between what could be called 'art' and 'life'.

Seeing craft as an avantgardistic practise positioned between art and design; and thereby between art and life, therefore reveals a quite new fundament for developing a theoretical framework for the practise. Here the dualism of the art/design discussion can be overcomed by pointing at craft as integrating both: Not only pointing at the fact that craft as a practice can make *both* design objects and art objects – and thereby work inside the *span* of the dualism – but to internalize the dualism in a more profound way in singular, specific objects. By showing that the current, conceptual practice as its *basic* characteristics can point at society, be functional *and* aesthetic, proves that craft is not a *neither nor*, but a wholly independent practice with an independent meaning.

Louise Mazanti
Doctorate student, Design Research Centre, Denmark's Design School, Copenhagen
e-mail lma@mail.dk-designskole.dk

Working title: "Concept, craft and design – Clearing up the concept of design in a contemporary cultural context"

Contemporary Culture of Education – Connective Design Education at the HGKZ

The Hochschule für Gestaltung und Kunst Zürich (HGKZ) and the Museum of Design Zurich are both products of the *gründerzeit*, the period of rapid industrial expansion in Central Europe during the last quarter of the nineteenth century. The HGKZ was an offshoot of the Zurich College of Arts and Craft, founded in 1878. The HGKZ is a public university and, with its 950 students, is the largest, best known and most prolific swiss school of art and design. It participates in exchange programmes with colleges and universities the world over.

The training in design at the University of Applied Arts and Sciences Zurich HGKZ is based on an international, sophisticated concept of design. The design department develops its curricula in response to the needs of the economic and culture of Switzerland. It answers the need for an integrated inter- and transdisciplinary training in design: a connective way of study.

The connective study model: individual curricula – transdisciplinarity – networks

Is a non-ideological form of education. It propagats multiple options and individual modes of navigation as an ultimate challenge for a modern system of educations. We are working on a model for individual curriculum planning by students. Students define their own dynamic learn "biography", that is continually feeded into a intelligent database, to contribute to the overall curriculum. Networks and nets become the flexible social, cultural, economical and technological structures of contemporary society. Networks and nets become the mode of orientation for the development of the connective model of education. The HGKZ no longer treats industrial design and visual communication as discrete professional spheres. We recognise that these two fields form a network and engage in an exchange of ideas.
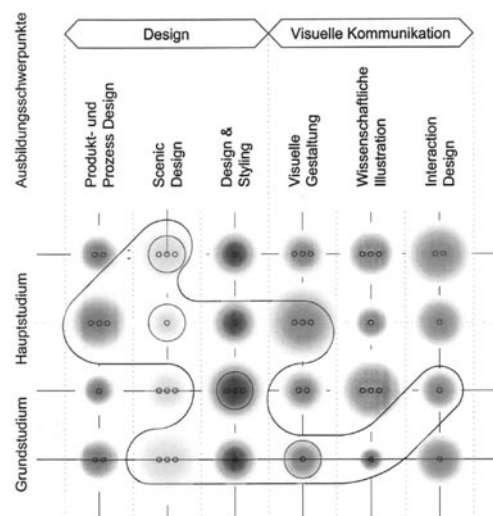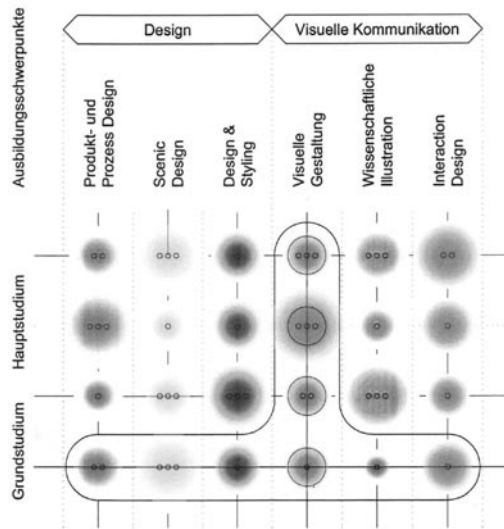

Figure 1. Example of interdisziplinarity.

Figure 2. Example: monodisciplinary study biography.

The fundamental course is rigorous in providing all students with the broadest range of know-how and experience, and thus laying the basic foundation for successful work on projects with a trans-disciplinary complexion. The next future pays special attention to the integration of music, theatre, and dance as unified in the Zurich University of Art (ZHDK).

Fundamental course

The fundamental course is our transdisziplinary vessel on assessment level. With a broad range of course offerings in the area of design history, theory,

and practice, students form a picture of their motivations and pre-requisites by taking on projects in their preferred discipline and/or by conceiving a individualised biography of learning.

Core studies

The main course of study may constitute of an in-depth and advanced focus on the above-mentioned six topics; alternatively, students may assemble their own inter- and transdisciplinary course profile of study in accordance with their interests and personal proclivities and based on their existing commitments and skills.
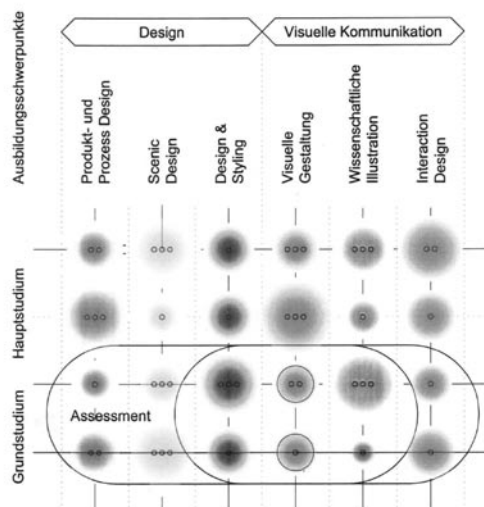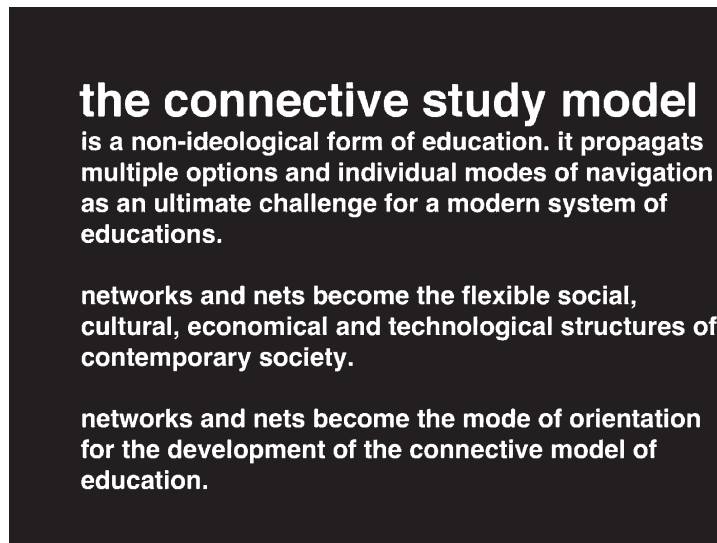

Figure 3. Fundamental course.

the connective study model
is a non-ideological form of education. it propagats multiple options and individual modes of navigation as an ultimate challenge for a modern system of educations.

networks and nets become the flexible social, cultural, economical and technological structures of contemporary society.

networks and nets become the mode of orientation for the development of the connective model of education.

Figure 4. The connective study model.

Six fields of study

Industrial design focuses on issues of conception, drafting, creation, distribution, and use, as well as on the dialogue between producers and consumers of three-dimensional objects and processes, both in the everyday world and on the professional practice.

Scenographical design operates in the interstices of design, communication, public design, architecture, and stage-design. Goals and focuses of the training include urban spaces, the scenographic design of ideas and events.

Interaction design/game design operates on the border-line between visual communication, new media and product design, with particular focus on the design of interactive user surfaces, so called interfaces and starting from 2004 as an absolutely new aerea of study: game design.

Style & design provides a design-oriented trend laboratory for relevant aesthetical and social factors of renewal. S&d treats codes and strategies of individuals as well of social groups. The focus lies on the observation and analysis of trends, style movements/ style history, social scenes and communities as well as in the translation and representation in concepts and products of the everyday life.

Visual communication conveys information visually and communicates via design in all media and on all social fronts, principally in the areas of information.

Scientific illustration concerns the documentation, analysis, conception and didactic representation of knowledge and information in scientific and popular science contexts.

Prof. Urs Fanger and Dr. Joachim Huber

Writer (author):
prof. Urs Fanger
Head of the design department
HGKZ
e-mail urs.fanger@hgkz.ch

Editor, grahics and translation:
Dr. Joachim Huber
HGKZ
e-mail joachim.huber@hgkz.ch

Think Positively
Workshop for students 2003 in Tallinn

Main goals

How to turn a historic environment and a specific architectural site into a functionally working and emotionally impressive object within the context of urban space, simultaneously retaining the respect towards and understanding of the collective memory?

How to give a new spirit to a historical sea fortress whose later existence as a prison has left it with an unforgettable and painful imprint?

Is it possible, by means of making use of the innovative solutions and new technologies, to initiate a synergy that would shed a new, positive light on the given environment?

Would the establishing of a multifunctional university campus serve to fuse the unique new/old environment and the historically developed urban space and become a bridge between the Tallinn Old City and the still unused area by the sea?

The answers with visualized idea solutions to these questions were searched by the students of design and interior architecture of Estonian Academy of Arts, Tallinn and the State University of Technology and Design, St. Petersburg during the workshop held from 20 to 25 October, 2003 in Tallinn.

The design process was extremely intensive, varied in terms of methods, and very inspiring. The objective was to work out through the eyes of designers some innovatory conceptual solutions that would exhibit the realization of the possibilities offered by the given environment as a contemporary university campus in all its functions. And most importantly, to find the mysterious Something that would filter the negativism out of the sea fortress and turn it again into an emotionally positive place and visually enjoyable art centre.

A brief tour into the history to refresh the memory in terms of the basic data

The historical fortress is situated at sea in the very heart of Tallinn and it is known among public under name Battery. Once built to protect the historical Old Town of Tallinn (UNESCO World Heritage), it is one of the most important cultural landmarks
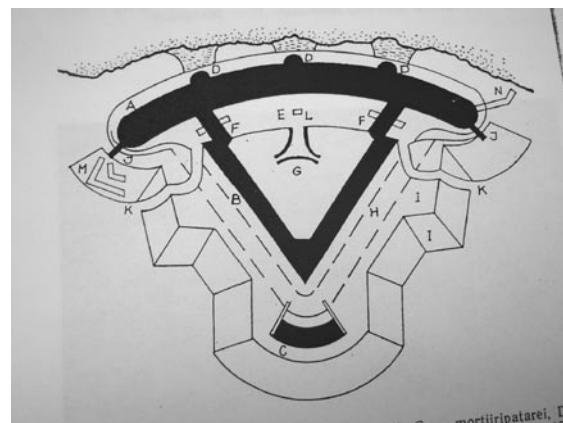

Figure 1. Sea fortress ground plan.

Figure 2. Views from the sea.

Figure 3. Battery prison, view from the city.

in Estonia. Battery is at a walking distance from the Old Town, Tallinn Port and the City Hall.

Tallinn, capital of Estonian province (part of Russia from 1721), formed a part of the security system of the naval protection of the Baltic sea for tsarist Russia.

Building complex of Battery was ceremoniously inaugurated in 1840; with great probability the author of the large port defence complex was military engineer A. I. Feldmann, who was chief constructor of fortification of Tallinn in 1823–1831. Later he planned personally important defence buildings of Kronstadt, where similarfeatures with Tallinn defence barracks can be found in the fort named after Paul I, modernised in 1838.

The labour force employed at construction of the object shows importance of the grandiosity of the enterprise. In addition to that, 138 stonemasons were employed from town and countryside. Defence building resembling sextant and inner facade designed in neoclassist style.

The battery in Tallinn was modernised during coming years, but it never turned to actual battlefield. In 1858, when Tallinn was removed from the list of land fortresses of the Russian Empire, mortar battery was transferred into an economical warehouse.

After Estonian Independence war in 1920 the defence barracks became the Central Prison of Tallinn. Since the occupation in 1940, this historical building became the symbol of the sufferings of the Estonian people that has a fixed place in the memory of the older generation and causes frustration among the younger generation. In Soviet time, the original architecture of the sea fortress was notably damaged in the course of reconstruction works and the building was fully adapted to the needs of a prison.

The prison left the Battery for a new modern prison-house in Tartu in 2002.

Battery – Estonian Academy of Arts – European project.

The state university – Estonian Academy of Arts – has nearly 500 students and was founded in 1914. The Academy is located in several buildings, scattered around the city. The main building is in the middle of the main business area and is in a bad condition. When the prison left Battery, the old heritage building was found as a very premises for the Academy. The city of Tallinn is also interested in enlivement of the coastal area in the middle of the town. According to the above-mentioned agreement, the Academy of Arts has initiated compilation of initial tasks and detailed plan of the area in cooperation with the city of Tallinn, has concluded agreements for development of Battery Campus and incurred relevant expenses.

The broader plans include the local city park and old hydroplane hangars (1912, also listed monument). The hydroplane hangars built at the break of the century can be regarded as one of the most unique

Figure 4.

examples of the high-flowing mind of the engineers and of the use of novel technology of the time in Europe.

Renovation of Battery for Estonian Academy of Arts is a complex and challenging opportunity for Estonia. Without doubt the European competence and support would help to change an old sea fortress into a living cultural centre.

On the foundation of such background information, there were determined three main types of activity:

1. Harmony of high technology materials and historical architecture.

2. Creation of work environment for Estonian Academy of Arts.

3. Re-creation of the sea fortress in new positive context.

Taking into account the previous idea projects for the architectural part of the sea fortress made by the students and architecture bureaus, now the main focus was on designing the functions of the environment and binding it with the coastal area sea.

Workshop "Think positively"
Compiler and co-ordinator:
Professor Pärenson A.
Tutors:
Professor Pärenson A.
Professor Raidmets T.
Associate professor Korb T.

A short summary of the conceptions for the four teams:
  – "From sea anchor to light anchor"
  – "Youthful, brave, sportive, fresh, sunny"
  – "Dynamic light in space"
  – "Active walk".

"From sea anchor to light anchor"
Anstal Linda
Kangur Kätlin
Lents Kristi
Sellik Sven

Team introduced:
Concept: the main goal is to create an artistic environment of creativity, nature, culture, power and leisure.
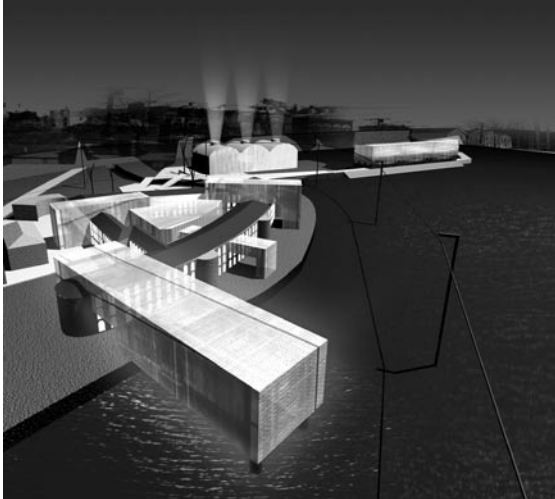
To use light as the main positive element – to shoot out some energy and ideas instead of the ancient military purpose.

Transportation: the alternative solution for the logistical problems can be the funicular skyway, showing the variety of the bay at the same time as creating a graphic landscape viewed from the sea.

"Youthful, brave, sportive, fresh, sunny"
Argus Margit
Bournakova Galina
Männil Kard
Pikk Anu
Sangla Semele

Team introduced:
The seaside promenade forms a linking walkway between different hubs of the area and will offer various opportunities for Sunday walkers and joggers. Range of modules of coffee shops at the seashore creates a perfect occasion for enjoying the seascape and adds attractiveness to the forgotten city area.
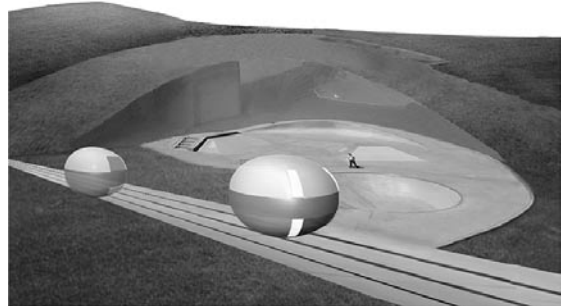
The slightly futuristic landscape with its rising higher shelters from the cold winds from the sea and also offers versatile activities as well to the hobbyist of the extreme sports as well as to the elderly lady.
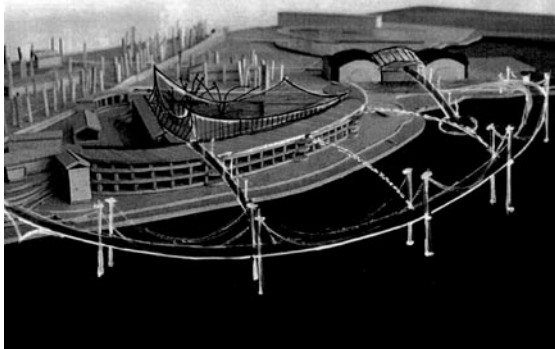

▽ **Figure 5.**   △ **Figure 7.**
◁ **Figure 6.**   △ **Figure 8.**

"Dynamic light in space"
Beltjukova Maria
Gontsharova Nadezda
Goroshko Tatjana

"Active walk"
Kukkur Kärt
Lindström Anne
Nõmme Lauri
Vaine Veiko

Team introduced:
1. The contrast of materials and form
2. Playing with light
3. System of construction uniting the environment.

Team introduced:
1. Walkways at various levels above the sea

2. Extending the campus us from the coastal area the sea – in the sea are situated theatre, library, presentation rooms, galleries, etc. open for all public
3. Transport scheme – to the campus by boat or other floating vehicles.

△ **Figure 9.**   △ **Figure 10.**

Conclusion

The REPRISE project is a good example of possibilities. The battery project is an open project. The battery project is looking for:

  Partnership with similar projects
  Advice and expertise
  Just any good ideas!

Arvo Pärenson
Industrial designer
Professor of Estonian Academy of Arts
Head of Department of Product Design
e-mail arvodisain@hot.ee

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Factory LSD – La Sapienza Design

Factory LSD is a structure aimed at project experimentation for industrial material and immaterial products; so its aim is not only education, although University La Sapienza is a public school where all the activities have a social role.

Our three principal guidelines are:
  – *Brand Agency*: starting from the concept until simulation and realisation of prototypes, planning of new products or systems of products made for new use scenarios, born from process and material innovation.
  – *Training & Events*: idea, development and organisation of cultural and educational events, in order to deepen specific themes around design.
  – *Publishing Activity*: development of communication concepts, from co-ordinate image to packaging reserved for both external and internal commitments.

Therefore, Factory LSD is a catalyser of enterprises, research centres, public and private institution, teachers, researchers and students.

Brand Agency

It is a vocational training where university, together with different company, will help students to enter in the labour market with specific professional experience. So, "18,30 collection" represents a selection of a wider portfolio of projects, developed by Industrial Design Degree students. This activity has basically an aim: the creation of a free space for experimentation linked to entrepreneurial word.

"18,30 collection" was presented in Fuori Salone, during Furniture Fair in Milan, April 2003. The products were realised with some enterprises of Agenzia DIM of Marsciano, an industrial Italian district. Enterprises without a brand supported by

Factory LSD, realised products and achieve the brand. The products are conceived for a 18 to 30 years old target, placed in a post-industrial scene where difference is against homologation and sustainable and natural way of life contrast the urban ones.

Training & Events

This second macro area starts from the concept that university education has a primary role in building new scenarios realising events able to focus on socio-cultural changing. Design+ is a series of activities realized in Autumn 2003 in Rome by: Workshop, Meeting and Exhibit.

Workshops were realized to mix young people from different countries with different experience, both students and professionals, where industries play an important role.

The workshop "Paper Design: Resistant and light with paper and cardboard" is aimed at offering to all participants a weekly design experience. The objective is to experiment new uses of paper and cardboard materials to develop innovative products that go beyond packaging. As matter of fact, paper and cardboard are among the most ancient and environmentally friendly materials used in industry.

Our aim is to meet the needs of ordinary people in their everyday lives by manufacturing light, flexible, mobile, changing and adaptable objects that are not eternal yet resistant, neither luxurious nor poor, comfortable and pleasant, but not too expensive.

"Designing the communication of a Contemporary Art Museum" is a workshop organized in cooperation with MACRO – Rome's Contemporary Art Museum. Students from Italian primary and high schools will be able to meet and chat with experts.

A group of teachers provided participants with materials and suggestions, rules and technical tools in order to develop projects promoting cooperation and comparison. Creativity will be the big issue. Children and adolescents showed their creativity, choosing the tools and technique to express and represent themselves and, at the same time, how it is naïf, spontaneous and unbiased, or, on the other hand, how it is structured and controlled, if guided by methodology.

Organizing *meetings* is one of the activity of Factory LSD. "Design press" was a meeting between Italian magazines, where a profitable discussion about communication role in the press, excluding the web, was developed.

Exhibition is the third activity of Training & Events macro area. It focuses on cultural debate and experiences to a different experimental perspective. "Notech Design" is our last exhibition, where Reuse Design is the main subject hold at the Brazilian Embassy in Rome. The works of a group of young Brazilian designers, former students of Humberto and Fernando Campana, led visitors through the topicality of creativity that has always been present in human initiatives. In the past few years, "reusing" has been both theorized and criticized by designers and firms. In the global and homologated scenario of international design, the concept of reuse enables us to experiment a new dimension of manufactured products that feeds itself with both art and design, technical ability and free creativity."Memory Traces" was another exhibition which collected two experiences realized in our degree courses (Graphic advanced and Visual Communication). It concerned students in the renovation of the graphic set for a cultural association (Memory Bridge).

This association supports Italian Desaparecidos in Argentine; that's why our students approached first of all Human Rights themes and developed them into a symbolic language on which they planned communication tools.

Publishing Activity

Factory LSD has already realised a review (*DIID,* quarterly) and is going to publish an educational anthology for next designers and imagined as an easy-made dictionary for the large public.

Disegno Industriale DIID is a new in-depth critical review that looks into the contemporary and historical issues of industrial design. Published quarterly with all texts in both Italian and English, it is distributed in Europe, United States and Canada. Each issue conducts a theoretical investigation into a central topic of the design debate, examining specific issues that lead to a better comprehension of the relation between design and contemporary life: "Made in Italy 1901–2000" is an editorial project where about 1000 Italian products will be selected among all the products which played an important role in the Italian Industrial Design history. This anthology wants to aim at the contribution of Italian materials in the international fields, at the promotion of Italian cultural heritage and at the history of our economic and industrial system developed through an original modernization process.

Antonio Paris
Director of the Department ITACA, chief of the Industrial Design school at University of Rome, "La Sapienza", University Professor of Industrial Design
e-mail antonio.paris@uniroma1.it

Paola Polli
Chief of Administrative Staff, Department ITACA, University of Rome "La Sapienza"
e-mail paola.polli@uniroma1.it

From Preconception of Learning to Preconditions of an Educational Environment

Curriculum development based on learning processes and

Problem Based Learning

Introduction

Teaching and learning are two parallel universes that only have so much in common. Not all teaching leads to learning and not all learning is the effect of teaching. Views on learning and teaching are often based on implicit values that have a big effect on the curriculum and on the learning effect on students. These implicit values are mostly experienced and cultural based. There are many influences on the learning process of the students, mostly invisible to the teachers. Being taken back to ones own learning experiences a teacher is able to detect the many influences on the way a student learns. One of the most significant influences on the learning process is the learning style of the students. By exploring learning styles (the way they work and the implicit values attached to practicing their learning style) teachers get a clearer view on the differences in learning by students. But there is another side to learning styles. Teachers tend to teach students best who have a similar learning style to their own learning style. By knowing their own learning style they will recognize the implicit values they measure their students by. By knowing implicit values of other learning styles teachers will be more able to direct students with other learning styles.

An example: in January 2003 there was a "teach the teacher academy" for teachers in Art management organised by ENCAT (the European Network of Cultural Administration Training Centres). The

Utrecht School of the Arts was the host of this academy. As a keynote speaker I was asked to give a lecture on learning processes. The lecture included an exercise on learning styles. One of the things that immediately surfaced was that the exercise was full of western preconception on learning and education. Which resolved in a lively discussion on the value the west attaches to certain main issues in curriculum development. Starting with analyses on the influences on the learning process a lot of preconceptions were suddenly visible and open for discussion. Preconceptions have a big influence on the learning process and the way we teach.

Preconception on learning

Influences on the learning process are both internal and external. The main internal influences on the learning process of a student are: the learning style, personal history in learning, emotions, expectations and the learning concept. The main external influences on the learning process of a student are: the teacher, teaching style, way of testing, parents and other relatives, economic situation and status. Most of the preconceptions on learning and teaching will be on these issues. In discussions on these influences the opinions are very profound and introduced by words like: of course, naturally, evidently etc. I developed an exercise to be able to visualise and to discuss these preconditions. By focussing on the learning style most other influences will turn up in the discussion [1].

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[1] St. Petersburg exercise on learning styles, based on leerstijl analyse by Vermunt, will be published on the HKU web: <http://www.hku.nl>.

Description of learning styles

A. The unfocused learning style

The student seems out of control and is difficult to direct by teachers.

In his learning orientation the student is unfocused, he has no sense of goals in his study. Sooner or later the student will have problems with learning. His mental learning model is to work together with co-students, he sees education as a way to be stimulated.

The student usually does not finish his core year in art school. The work of the student is very divers (in level, style, approach etc.) with very different outcomes each assignment he gets. The student relies on the value of the teacher (seem to have no opinion of their own). The stimulation the student needs is externally directed by his co-students or by his teachers.

B. The reproduction oriented learning style

Students with a reproduction oriented learning style use learning activities like memorising or repeating and analysing (step by step learning). Teachers usually direct the student in his learning. In his learning orientation he is focussed on obtaining certificates and getting good test results.

His idea on learning is the gathering of knowledge, mastering technical skills and knowing his art history. Art students can be found at the conservatory most. The master–pupil system of classical music education is based on mastering technique excellently and reproducing the masters work (Master = either the composer or the teacher). Fine art and Design students with this learning style are the ones who keep searching for approval of the teacher. "Is this what you mean?" "Am I going in the right direction?" are questions you hear from them all the time. The student will focus on technical skills and has a methodical way of working based on few ideas or angles.

C. The application directed learning style

Students with an application directed learning style foremost use learning activities like relating to reality and applying. The main focus of the student in his study is qualifying to practice a profession. Learning to him is that every thing he learns needs to be applicable and usable in practice.

You'll often find this kind of student in a design school. Most important to him is that what he can use what he learns in his future profession. All learning is measured up to that. The quality of work varies per subject or assignment. For some subjects they score high for others mediocre. Whether he will succeed in his study depends on whether the study is chosen on based on personal interest. If so he will have little problem in completing the study. The student is capable of partial self-directing learning- and working behaviour.

D. The meaning-oriented learning style

The student has a critical attitude towards their study. He directs his own learning. Personal interest is the main motive in his education. The student usually learns easy and quick. This student will ask tricky questions all the time, always discuss every thing you state as a teacher. He usually has very original ideas and solutions. The student will try to seek the border of every assignment, find his own solutions for problems etc. Sometimes he is hard to tutor because he will not eagerly accept authority. This student is capable of independent learning and of working independently.

Preconditions

To be able determine the preconditions of our educational environment the first to take is to make a problem analyses of the situation the curriculum is in.

Example of a problem analyses: The Utrecht School of the Arts started a project on developing a new educational environment for design students eight years ago. Main goal was to enable students to practice the design process by working in a group. Working in a group is the working situation most students start their professional career. Our educational environment educates students foremost for individual excellence. The research group of this project started by analysing the main problems and gaps in the

curriculum in this perspective:

– The curriculum was teacher guided. The teachers were planning the process, the contents and the evaluation criteria of the study of all students.

– The curriculum has to be developed to enable students to develop a strong individual study profile (be able to choose certain subjects and projects in accordance with their talents, skills and ambitions).

– Students have to learn to reflect on their own study process, talents and competencies, a skill needed in real life practice.

– The educational method is not yet focused on the working environment in which the students will start their working life (multidisciplinary groups, design studio etc.)

We combined the knowledge on different educational environments (like project based teaching, studio based system and modular teaching) with the influences on learning styles. We developed an educational environment that enabled students, with different disciplinary and cultural backgrounds, to work together. The environment is based on exchange of cultural background, knowledge, values and attitude in a safe environment. This educational environment can be used either as total educational environment or as an additional teaching method. Learning to use the knowledge of fellow students and exchanging information and sources of information is a valuable addition to our teaching methods.

In several cases presented to the students they systematically analyse problems, formulate questions with respect to the information they lack to solve the problem and to select their own learning goals. Right from the start students learn to integrate knowledge from different disciplines, related to the same problem. (In this day and age art is developing in a multi disciplinary direction more than focussing on mono disciplinary field.) At the same time the student acquaint themselves with the problem-solving process and the other disciplines. This way the relevance of the material studied is assured, but also the experience of learning is more exciting and more meaningful. Trained as independent learners, Problem-Based Learning-students may be expected to be able to identify and fill gaps in their knowledge, also after graduation. Typically, in Problem-Based

Learning, the learning process is stimulated by means of small group work.

In most traditional (= subject based) curricula students fail to learn to present and defend their ideas among peers or students with an other disciplinary background. Students will seldom practice skills like: discuss problems, making compromises and to cooperate with other students.

Students are trained to develop as an individual designer (in competition with their peers, mostly on a one to one bases with their teacher). However they often start their career in a design studio working together with other designers. The skills, attitude and knowledge that student's need for this working environment is not integrated in the curriculum. By presenting a real life cases to the students learn how to deduct the main problems together and create the best solution. Cases are presented to the students as an order to a design studio. In each case problems are "hidden". These are problems enable students to develop problem-finding and problem-solving skills. This is new knowledge and new skills that are acquired through self-directed learning. Students have to be placed in a learning environment, which provides the opportunity to learn how to:

– direct his own learning (student centred learning)

– work in a group

– obtain skills and knowledge that is memorable, interdisciplinary and usable

– take responsibility for their own learning process (Teachers are facilitators or guides.)

– present and defend their own ideas

– take (personal) responsibility to the group and it's task

– enable the group to use their talent and how to use the talent of others

– tackle a problem systematically (the steps of the design process model)

– monitor and reflect on their own creative learning process and competencies.

Cases are presented with a strict working order that enables students to learn in a group and work in a group. It will give them a skill they will be able to use after the have finished their study. For design students

we adapted the Problem Based Learning method by linking it to the steps in the design[2].

In short the eight steps are:

1. Orientation on the problem and acceptation
2. Analyses
3. Definition
4. Developing an idea
5. Selection
6. Execution
7. Evaluation
8. Round up and presentation.

Marjolijn Brussaard
Director of Staff Development at the Utrecht School of the Arts
e-mail marjolijn.brussaard@central.hku.nl

[2] The design process based on PBL will be published in full on the HKU web: <http://www.hku.nl>.

Cumulus Educational Institutions

Aarhus School of Architecture (AAA) **Aarhus**
Gerrit Rietveld Akademie **Amsterdam**
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Central Academy of Fine Arts CAFA **Beijing**
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Designskolen Kolding **Kolding**
Lahti Polytechnic, Lahti Design Insitute **Lahti**
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University of Ljubljana, Academy of Fine Art & Design, Dept of Design **Ljubljana**
University of Ljubljana, Department of Textiles and Fashion Design **Ljubljana**
London Metropolitan University **(/London Guildhall)**
Ravensbourne College of Design and Communication **London**
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