Features of art and design schools on the example of the southern Federal and Riga technical universities

A Y Mokina ¹*, A Yu Mokina ¹, Ulme Andra ²

¹The Southern Federal University, 10542, B. Sadovaya Street, 344006, Rostov-on-Don, Russia
²The Riga technical University, 1, Kalku Street, Latvia, LV-1658, Riga

E-mail: aymokina@list.ru

Abstract. The article examines the issues of modern pedagogical science in the field of art and design activities on the example of universities in Russia and Latvia. A comparative analysis of approaches to the formation of creative skills for students while working on creative projects in the field of design, decorative and applied arts is performed. The main criteria for evaluating the final students’ results when working on art and design projects are also identified, as far as these criteria are similar or different depending on the region, province and countries where educational activities are conducted to prepare the designers and artists of decorative and applied arts. The novelty of this research is the choice of art and design areas for training specialists and a comparative analysis of two schools design methodology: in Latvia and Russia. The results are the analysis tasks of the research problem, namely, how different the students creative process is depending on the region or not stand out at all, if the teachers’ criteria in grading art projects of future specialists are different, whether the quality of the students’ professional training in the field of artistic and design activities differs in Latvia and Russia on the example of two Universities: Riga Technical University and Southern Federal University.

1. Introduction

Today, in modern conditions, the education system is the subject to modernization and various kinds of changes, the main goal of which is to create, improve and change the educational environment filled with an atmosphere of personal growth, but also does not exclude the development of spirit and humanity in future professionals. The creative atmosphere forms a humanistic project thinking, which is able to direct its professional activities to create a comfortable human environment, both at the level of architecture, interior, subject environment, and humanity itself as a whole. The task of the educational process is to create a system of specialized professional education that takes into account the humanistic ideals at the cross-cultural level, as well as at the level of social society, personal choice of everyone and at the level of consideration of human dignity. Within the framework of the institutional approach, education is «nothing but interaction of social groups, communities, organized in a certain way for the achievement of personal enhancement, socialization, professional training» [1].

The system of art and design education is a synthesis of a number of activities that form the development of the future professional’s personality, the fullness of his spirit, cultural and moral
perception of various cultures and societies’ values. Building a comfortable professional educational environment in the field of architecture and art requires a special approach from the teaching staff of the University in the educational programs development that take into account cross-cultural interaction, the dialogue of human activities, social issues that can be addressed in further communication in society, regardless of the region or country where the future specialist will work. Purposeful pedagogical work that contributes to the professional self-awareness formation occurs to a greater extent within the framework of professional education. [2]. The level of preparation and readiness for the creative activity depends on the educational process content and learning path of the future architect, artist and designer. Harmony and dialogue between the teacher and the student, professional orientation, clearly defined goals and objectives of each project, the result that the future specialist strives for are the factors that affect the effectiveness and future specialist level of training, especially in the field of architecture, art and design.

Today, when the process of improving the education system in all areas, especially art and design, the search for new forms of conducting creative disciplines, the problem of education in the field of architecture, art and design was interesting to a number of researchers: Ya. K. Chernikhov, N. A. Ladovskiy, V. V. Baburov, M. ya. Ginzburg, I. V. Zholtovsky, L. p. Kholodova, M. S. Tupolev and others. Design pedagogy is revealed in the works of V. R. Aronov, A.V. Efimov, V. T. Shimko, V. L. Glazychev, M. M. Mikheev, D. L. Melodinsky, E. F. Runge, V. V. Senkovsky, and others. We are interested in modern approaches and problems of design education, principles and methods of teaching design disciplines that develop the future specialists thinking who have linked their professional activities with art and design. Teachers-practitioners also actively participate in the development of theories, techniques and methods of design management in the training process of future artists and designers. The basis for the study of the modern architectural and artistic practice problem also became the latest architectural objects of some trends: modernism of the new wave of the end of the XX century - A. Isozaki, F. D. Israel, B. Tsumi, P. Pran, And K. Zapata, R. Kulhas, D. Libeskind, K. L. Malamaki, E. Matenell, Asymptote, and A. Arribas. Rationalistic and irrationalist trends, neo-expressionism - Brintz (Prince), P. Floppo (Porro) and Renaud de La Hoye (Renaud de la Noue), S. Calatrava (Calatrava), J. Hubbell (Hubbell), M. Muermig (Muermig), R. Pitela (Pictila). Also, the activities of such schools as the BAUHAUS, VKHUTEMAS, and VKHUTEIN have made a great contribution to the main aspects’ formation of world-class design and art education. The education is organized as a process of developing creative abilities and creative potential of citizens, as the creative individuals’ education who have the ability to create and implement their individual professional paths [3]. In modern conditions of the social order of training creative activity specialists, the upbringing of a subject, capable of self-development and independence even at the stage of training is mobilized. Today, the specialists in the field of design and art are trained in many specialized institutes and universities around the world, including Latvia and Russia. The lack of systematic analysis related to the study of modern trends in art and design creativity and the education system in these countries give reason to assert the relevance of the study.

The experimental basis for this study was the teaching project activities methods to students of the Riga Technological University (Riga) in the field of study «Design» and future artists of the Southern Federal University (Rostov-on-Don), in the field of study «Decorative and applied arts». The purpose of this study is to compare the methods and stages of conducting the discipline «Design», evaluation criteria and students results on the execution of course projects.

2. Methods and techniques
The empirical aspect of this research required conducting a survey, observation, and photo-fixation to identify the specifics of the art education organization at the international level and identify the unity of its components.

The hypothesis of this research is that the methods of conducting the discipline «Design» work equally effectively regardless of the region, country and language of this discipline teaching, as well as the fields of training in art.
According to Adolf V. A. and Savchuk A. N., professional training is the process of students’ mastering fundamental knowledge, skills and abilities that ensure their readiness to effectively perform certain production functions [4]. Especially, this can be attributed to the fundamental discipline «Design», during which the student receives and develops his creative abilities, forming his own author’s method and way of working in the field of design. To model the professional activity of future specialists in the context of their future profession, the students form the qualities and skills they need in the future, as well as fill the learning process with a personal-oriented meaning. According to A. A. Veritsky, «context» reflects the system of internal and external conditions of behavior and activity in a particular situation [5]. Currently, the main aspects of design training include complex thinking, interdisciplinarity, personal-oriented orientation in work, intuition and self-development. The humanization of learning, the formation of young people value orientations based on familiarization with domestic artistic traditions together with the priority direction of the modern education system are an integral part of world culture [6]. Another positive factor in the high-quality educational environment formation in higher art and design universities is the authority of a successful «teacher-mentor», a teacher-practitioner who inspires confidence in the student, through active design and exhibition activities.

Design is effective under the following conditions: design thinking is formed correctly and in a professional direction, and the specialist has the following qualities: - the ability to set the task and the result of the project; - to give a number of versatile creative original ideas and solutions; - the ability to make a selection in the process of solving such tasks as «Planning is important» [7]. Planning the learning process for a specific project, as well as for the entire discipline, is one of the important principles of effective learning. Three main methods of teaching in higher education improve the learning process, especially in the field of art and design: - visualization; - wisely managed classroom technology; - Active learning: peer instruction, discussion groups, and collaborative problem solving [8]. All of them are actively used by teachers, both in Riga and Rostov-on-Don. The current challenges of creating and modernizing educational technologies require improving the quality of motivation and interest in training for future specialists, but this situation involves rethinking established and traditional teaching models, especially in the high school system. In modern conditions of the social order of training specialists in creative activity, it is mobilized the education of a subject capable of self-development and independence even at the stage of training. The priority direction of the modern education system is the humanization of learning, the formation of value orientations of young people based on familiarization with domestic artistic traditions, which are an integral part of world culture [6]. As well as in the process of professional maturation, students begin to understand why they need to learn and what they need to learn [9, p.43]. In addition, as adults manage other aspects of their lives, they are able to guide or at least assist in planning and implementing their own learning [10].

During the research, the authors found that the stages and methods of teaching students in the field of «Design» in Riga and in the field of «Decorative and applied arts» in Rostov-on-Don are identical and consist of several stages:
- issue and define tasks for the upcoming project;
- analytical part;
- generating ideas;
- project implementation and execution.

During the creative process, there is a search for harmony between the external form of expression and the content of the underlying idea. For the effectiveness of such creative search in design, it is necessary to develop the artistic thinking of a designer and artist. The application of practical methods makes it possible to activate the creative initiative of future specialists in the field of design and decorative arts in the learning process, learn to use individual creative abilities and talents in the profession, develop logical thinking in a professional field. Thus, the results of the project tasks for the students of the applied arts, the aim is to craft an applied art work, for example, a panel for public interior, taking the purpose of this public interior, scale spaces, colour content and technical execution.
in the material into consideration.

At the first analytical stage, the student needs to conduct a research, study analogues in art and architecture, analyze these cultural heritage sources and objects, determine how the task will be solved, in a realistic manner or associative-figurative, collect the samples for an associative and visual series that corresponds to the chosen theme of the panel.

**Figure 1.** Podgornova E. Visual series for the project panel in mixed technique «Silent song»

During the research work on the project, the student presents a portfolio of selected analogues, compares and justifies why this choice was made, and determines the methodology for further activities in achieving goals.

For comparison, the project «Secret dreams of an architect» in the discipline «Artistic composition and forms» of the Riga technical University students can be demonstrated, where the task is to figuratively solve the topic through compositional exercises on rhythm, contrast and analogues, the main forms for transformation: circle, square, triangle.

**Figure 2.** Anna Katrina Kupse and Richard Runkovskis. Search thumbnails: circle, square, triangle.

At the second stage, the student is faced with the task of generating ideas, issuing a number of clausures (diagrams, sketches) for a short period of time on the selected topic of the panel.
Associative-figurative project management is one of the main forms of visualization of ideas for the applied artist. This method makes it possible to most effectively transfer the creative imagination of the student-artist, makes it possible to develop the thinking apparatus of a creative person ready for professional activity. This way of thinking makes it possible to visualize abstract, graphic, psychological, emotional, and subject associations at a high level, transmitting the chosen topic in the project. Associative and imaginative representation of subjects, objects and phenomena of the environment, often transmitted from memory – this is the basis of artist, designer and architect professionalism. The sources for creative ideas and images in projects are events, objects, phenomena, nature, songs, and many other things that make up the human world.

![Image of sketches](image_url)

**Figure 3.** Podgornova E. Sketches of the panel series «Silent song»

The second phase of generating ideas involves a number of stages: sketching, selection of main paths of the project, color the search implementation plan, working with scale and linkage to interior design, working drawings, and one of the most important steps of this period of work on the project, it is possible to highlight the selection technique and execution of samples in the material. At the end of the design phase, students should submit a portfolio of graphic and colour sketches, series of drawings with reference of the object to the interior (exterior) as well as a series of samples in the material (ceramics, textiles, wood or material synthesis) the rationale for choice of technique.

Students in Riga perform layouts, demonstrating an understanding of space, transformation in the environment, scale and ability to work in the material, namely, with paper and plastic in the process of layout.
At the end of this stage of work on the project, the student together with the teacher makes the final choice of the main line of design, execution technique, the final version of the scale, and the concept. At the final stage of design management, the future specialist is faced with the task of completing the project, both in the graphic version and in the material, meeting the established deadlines, achieving all the initially set goals.

The finished project for students of the field of study «Decorative and applied art» includes: A0 tablet, a portfolio of search material and sketches, a series of samples in the material, a product or its fragment, depending on the scale of the design object.
A compulsory part of the tablet is the presence of sketches, visuals, floor plan for which is designed the decorative-applied art product, the walls covering plans of this room with the product, summary of the project and, of course, a photo of the product, made in the material, in this case, it's a mixed technique: hand weaving and felting.

To sum up the design and evaluation of the work done are imposed certain requirements and criteria:
- quality of «Graphics demos» (tablet project), their fullness of content, correspondence to the topic, the urban planning quality, functional planning, structural, compositional and artistic architectural solutions, quality graphic for project materials submission;
- the decorative and applied art products quality made in the material (textiles, ceramics, wood, etc.);
- the student's portfolio volume and quality as an artist;
- the project concept novelty and relevance;
- the public speech quality, the student’s project validity and defense, his ability to justify the choice of his own project solution and execution technique in a reasoned, professional manner.

For effective work, the students should be able to adequately evaluate their own efforts and work. The question of self-esteem is an important characteristic of a professional specialist. «For formative assessment to be productive, students should be trained in self-assessment so that they can understand the main goals of their learning and thus understand what they need to do to achieve this goal» [11]. However, there is a possibility that self-assessment and peer assessment can become a superficial process, since much depends on whether students understand the design goal and objectives correctly and what is required of them. To avoid such casual situations in the course of conducting classes in the discipline «Design», an individually-oriented dialogue is conducted, both with each author of the project, and a collegial one, in order to identify the positive and insufficiently professional approaches during the set tasks of the project. Also, one of the participants in productive work can be called a competitive environment around the student, which is created by students themselves in a group, participating in the discussion of each other’s projects. According to Gravells [12 p. 119], peer assessment includes a student’s assessment of another student's progress. Self-assessment involves the student's assessment of their own progress. Both methods encourage students to make decisions about what has been learned so far and reflect on aspects for further development. With this construction of the design results evaluating process, students can better understand the evaluation criteria, and be more fair and objective in their further professional activities. Peer assessment is useful and effective for further self-development and motivation in achieving higher goals as artists and designers. Group discussions are one of the most effective measures that help achieve positive results both for the student in the learning process and for the teacher in his/her teaching activities.

3. Summary
According to the results of the comparative analysis of methods of training and assessment criteria for
the discipline «Design» the students of the specialty «Design» of Riga technical University (Riga) and the direction of «Decorative arts», southern Federal University (Rostov-on-Don) to conclude that equally effective these methods «work» and produce results regardless of region, country and language teaching this discipline, as well as areas of training in the field of art.

Projects based on feelings and emotions, thoughts and impressions, abstractions or realities of the surrounding world, or quite the opposite, on a conceptual approach, generally accepted or subjective concepts, regardless of the geographical location of the place where they are created and developed, are based on similar principles of the designer or artist thinking. If the teacher and the student mutually set themselves an increased task at each stage of the design process: choosing a theme, sketching, performing, then each such project is successful, relevant and filled with novelty. The aesthetics of the «correct» educational artistic and design environment creates a professional education world, where the emphasis is the construction of humanistic values based on a personal-oriented approach to the educational environment formation, an interdisciplinary dialogue that develops the student creative independence. Today the focus on personality, on identity are of particular importance in the methodological support of educational process. They become dominant in the formation of learning paths, the focus of activity and ways of personality development of the future professional architectural and artistic sphere.

Creative professions are quite diverse, related to various types of human activity, in the course of work should be solved a variety of environmental, social, cultural tasks related to the human life organization and society as a whole. It is impossible to create a high level professional environment of modern architecture, art or design without «laying» a number of cultural-value and aesthetic-moral principles in the education system of such specialists. Moral, humanistic, and aesthetic values combine artistic and humanitarian training into an inseparable, complementary system of artistic and creative education. [1].

The educational process humanization and the formation of quality and professional conditions is more based on the relationship and mutual responsibility in the «same boat» of teacher-student. The readiness of participants in the educational environment for interaction, mutual influence and mutual enrichment determines the level of humanistic content of educational activities in higher education. This principle defines the professional level of personality, ready to solutions of various kinds of circumstances in the process of the profession implementation, generating their paths, as well as self-development and self-improvement that makes it possible to perform work adequately and efficiently regardless of region, country, language, media, carriers of beauty in the objective world.

The main thing, we can conclude, is that cultural and art history categories serve as a reference point and «tags» for interpreting and understanding modern art currents and trends, reading symbolically complex images and the associations that fill the fine art world. Thus, the study of architectural traditional forms and canons, art and design play a huge role in the future specialists’ aesthetic education in the creative sphere. The orientation of the training path to the relationship in society, the tolerant consideration of all aspects of artistic and aesthetic principles of the society development, culture and art activates the spiritual and moral and creative and aesthetic potential of the specialist.

In conclusion we can say that, interdisciplinary approach to building a learning path is quite dominant and it makes possible to count on success in the educational process in the architecture and art education field today. This principle is manifested in the relationship of theoretical and humanitarian disciplines with practical specialized courses. Especially important in these conditions is the designed life and professional attitudes of the pedagogical process subject, the lifestyle organization, improving project-creative thinking behavior in work situations. The creative personality of the future specialist has the ability to think globally, creatively, involving ordinary people in the process of creativity, opening them new moral and aesthetic aspects of the society formation and development.

References
[1] Poidina T V 2014 Formation of students’ professional competence culture in the design
education system Cultural heritage of Siberia. Barnaul 15 126-132.1.
[2] Anfimova E B 2012 Experimental study of the formation of a professional and creative position of the future architect and designer in Higher Education TSPU Bulletin 5 (120) 32-36.
[3] Nefedov V A 2011 How to enter Russian architecture in the international format Accreditation in education 6 (50). JSC: Accreditation in education, 2011. Information on http://www.akvobr.ru/rossiiskoe_zodchestvo_v_mezhdunarodnom_formate.html, free. - Blank from the screen. [accessed 29.10.20]
[4] Adolf V A, Savchuk A N 2014 Forecasting the formation of professional competence of a University graduate: monograph (Krasnoyarsky gosudarstvenny, PED UN-t named after V. p. Astafiev, Krasnoyarsk).
[5] Verbitsky A A 1991 Active learning in higher school: contextual approach [Text]: Method. manual (Higher school, M.).
[6] Rashidov O K, Damadanova S R 2009 Traditions and modernity in Dagestan decorative and applied arts International journal of experimental education 6 53.
[7] Information on https://thevirtualinstructor.com/blog/the-art-of-teaching-art [accessed 29.10.20]
[8] Information on https://education.cu-portland.edu/blog/classroom-resources/3-innovative-methods-of-teaching-for-high-school-educators/ [accessed 29.10.20]
[9] Knowles M 1980 The Modern Practice of Adult Education (Cambridge Adult Education, Cambridge).
[10] Information on http://teachinglearningresources.pbworks.com/w/page/30310516/Andragogy-Adult%20Learning%20Theory [дата обращения 29.10.20]
[11] Black P J & Wiliam D 1998 Inside the Black Box: Raising standards through classroom assessment (King’s College, London).
[12] Gravells A 2012 Preparing to Teach in the Lifelong Learning Sector: The New Award (Fifth edition. Learning Matters, London) pp.116-124.