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**M. Yu. Spirina**

University associated with the Interparliamentary Assembly of EurAsEC,  
St. Petersburg

**Traditional Applied Art and Design: Tradition and Innovation**

*The topic of the article is the interaction of traditional applied art and design, it is very relevant, although many researchers considered the traditional applied art a bygone past. Such opinion is due to the extremely poor knowledge on the theory of folk art. Such kind of art contains a huge potential for the further development of culture as a whole, professional art, design, and sociocultural activity. Possessing incredible integrating potential it opens up unprecedented prospects for a modern person. Traditional Folk Art contributes to the successful evolution of arts and crafts, design. Note that the most important unresolved issue is the question of terminology. It is necessary to expand the study of the interconnections that define traditional applied art as the primary source of design activity and show the possibilities of using the potential of this art form for the further evolution of design as a whole.*

**Keywords:** *traditional applied art, design, interaction, history, art theory, scientific study.*

**М. Ю. Спирина**

Университет при МПА ЕврАзЭС, Санкт-Петербург

## **Традиционное прикладное искусство и дизайн: традиции и инновации**

*В статье характеризуется весьма актуальная проблема взаимодействия традиционного прикладного искусства и дизайна, хотя этот вид искусства зачастую считается ушедшим в прошлое. Подобная точка зрения определяется крайне слабой изученностью истории и теории традиционного прикладного искусства, хотя оно содержит в себе огромный потенциал дальнейшего развития профессионального искусства, дизайна, социокультурной деятельности, культуры в целом. Необходимо расширить изучение тех взаимосвязей, которые определяют традиционное прикладное искусство как первоисточник дизайнерской деятельности и показывают возможности использования потенциала данного вида искусства для дальнейшей эволюции дизайна в целом.*

**Ключевые слова:** традиционное прикладное искусство, дизайн, взаимодействие, история, теория искусства, научное изучение.

Today the term “design” in theoretical and practical aspects is increasingly replacing other concepts (“decorative art”, “arts and crafts”, “traditional art”). Most authors advocate the thesis that, although the design appeared not so long ago (in the beginning of XX century), it is the future, while applied arts are receding into the past. The authors of one design textbook affirm that “In essence, decorative-applied art, once recognized as self-sufficient sphere of culture, has given way to the new projecting structures of developing society, because the importance of ideological and public relations of human being and his environment, in former times hidden in the works and the ideas of applied art, acquired its true scale” [1, 11]. Authors of a number of design manuals are absolutely convinced that design is “the most sought-after, the most widespread and the most influential of the arts”, while forgetting about the primary source of design that are traditional crafts.

Most researchers do not deny that design creation occurs within such important, self-sufficient phenomenon of artistic culture, as traditional art, but they forget about it when exploring different aspects of the phenomenon. Anciently man himself created objects which surrounded him. And this process is not interrupted at the moment, although its scope somewhat narrowed. Household items, as well as items with which people decorate the interiors of residential, public and industrial buildings partially made with hand art work, rightfully occupy an exclusive

place in the aesthetic sphere of human habitation and they relate to the traditional arts and crafts. Design as an artistic and technical projecting begins to appear formally inside the various kinds of arts and crafts from the XVIII century.

Peasants-masters need to be recognized like the first artist-designers, they are the real creators of what later became known as the folk, household or production art. Le Corbusier, having got acquainted with folk ceramics in Hungary, noted: “<...> a peasant artist so skillfully combines color and line, line and form, that we literally fell ill with envy!” [2, p. 9]. For all the similarities of peasant “production” with a modern design researchers must clearly distinguish the traditional peasant or urban craft culture of the past and the modern design, constantly bearing in mind that the peasant applied art is the source of design. It was in the course of evolution of this art that a new form of project activities emerged in the second half of the XIX century. Mikhailov and Kuleeva believe that “Design became a phenomenon of the artistic culture of the XX century. It quickly burst into our lives and became one of the most popular and influential forms of art-project activities” [3, 5]. Vladimir Mayakovsky at the World Exhibition in Paris in 1925 noted that the artists in Russia are carriers of advanced ideas in this kind of projecting. We must emphasize that the term “design” got the exact wording not immediately.

The traditional arts and crafts from the very beginning and to this day retain the integrative character. It combines very different disciplines and areas of human activity (art, science, economy, education, spiritual culture, advertising, design). They are developed within the applied art and later (at different times) formed as independent kinds of human activities. Contemporary design is analogously coming out of traditional art. Design acts as a branch of this art, inherit a number of features from it. The earliest masters made significant efforts and spent many centuries developing such forms of objects that meet the aesthetic needs of the social strata and take into account the properties of the materials from which they are made. Such forms were created in accordance with the guiding principle of traditional art (the unity of beauty and benefit or unity of good and beauty). In 1930-s Anatoly Lunacharsky very accurately called material culture as “a culture, dressed in a thing”.

Gradually the projecting of art objects removed more and more from the process of materialization of idea by the artist of applied art. The learning of projecting becomes the main content of the education of the artist, while the making of the designed product is transferred to the master-executor (the master-artist).

Education of designers in Russia can be attributed to Peter the Great's time, when it was still associated with the manufacture of household items. It is assumed that it was a relatively short period of training of the most highly qualified traditional art's master-artists, masters of a new type, differing from the artisans of ancient Russia [4, 123]. The art industry begins to put forward its own conditions of production of household items. In art industry a need for an engineer emerges, that is an engineer who also would have the art knowledge. In fact, the work of such a professional is considered as a special form of creative activity whose aim was to determine the formal qualities of industrial products. Today prevailing view is that in this period "traditional artistic and industrial professions (potters, furniture makers, shoemakers, goldsmiths) turned in a relatively isolated group of "applied art' masters", who supports the main strike force (designers of industrial and graphic guilds)"[5, 11].

New materials and techniques were mastered, but the appeal to the historical experience of traditional applied art was preserved. Such appeal took various forms: both giving some external resemblance to hand-craft items that were considered an ideal, and the mechanical combination of various historical styles. On the other hand, the second half of the 19th century is also marked by the formation of a completely new style in art, which is emerging within the era of historicism. Artists, and not only them, carefully studied antiquity, the Middle Ages, various historical styles of European art, turned to the artistic experience of distant countries of the East, including Africa, as well as to the national artistic past, including folk art. The result of all this was the formation of the "modern" style, a complex phenomenon, not fully developed and not sufficiently studied. However, in this conglomerate of repetitions, reminiscences, analysis, such a direction as functionalism was synthesized, the ideology of which turned out to be much in common with the basic principles of artistic design at the beginning of the 20th century.

Gradually a new profession of industrial art artist — designer — has been formed. In Russia for a long time the terms "industrial art" and "technical aesthetics" were used instead of the term "design". Mass production of goods, the development of technology and economy have made radical changes in social structure and social conditions of people's lives. New materials and techniques of manufacturing of products were mastered, but the consideration of the historical experience of the traditional arts and crafts is also preserved. It took different forms: as giving some external similarities with hand-made things, which were seen as the ideal, and as the mechanical connection of various historical styles.

As a phenomenon that is in its infancy, the design is in a constant search and seems to not completely sever the umbilical cord that connects it with the traditional arts and crafts, from which he was born. An example is the “people’s design”, which appeared during the 1960s. In the dwelling of that time people felt uncomfortable and sometimes even awkwardly. Then many residents of dwellings-“boxes” reshaped such dwelling in their own way, sometimes without regard to its original functional and aesthetic principles, sometimes professional designers were depressed. Most of these “natural” designers turned to subjects of traditional folk arts and amateur creativity. It should be borne in mind that in 1960-1980s the process of mutual influence of folk and professional arts and crafts was continuing. Traditional folk art served as a kind of school of excellence for all employees and self-taught, working in this field. The world of forms and methods of processing materials, based on folk traditions, turned out to be extremely rich and diverse. That’s why mode of life of our contemporaries has undergone changes; handicrafts began to enter into new homes, among them was miniature lacquer painting, woodworks, wood painting like Khokhloma and Gorodets painting; straw and bark weaving, woven goods, carpets, lace and many more else. The task of traditional arts and crafts became to imbue vivid emotions into the abstract space, i.e. creation of an individual’s own sphere necessary for the individual, associated with the characteristics and originality of the personality itself. And this constitutes a direct correspondence to one of the main characteristics of traditional applied art — its humanity. Thus, the cheerfulness and optimism of the subject environment is returned to a person, which ensures the preservation of his physical and mental health [6]. That’s why folk traditions laying in projecting base must be scrutinized.

The products of the masters of traditional applied art show that tradition, an appeal to the past, and the national are manifested not only in various external signs, but also mainly in the informative meaningfulness of a thing in the subject medium, which gives it the character of uniqueness. In the design, the simultaneous presence of art and technology is noted. They can be considered as varieties of the same creative and practical activity. They are able to merge so closely with each other that sometimes there is no way to distinguish where technology ends and art begins.

Now it is well known that a person considers its objective environment not only as a tool for functional processes, but also as the individual sphere; its needs are associated with features and originality of the personality. Such individual sphere needs be associated with features and

originality of the personality. Design, do not abandon family ties with the traditional arts and crafts and do not forget about them, so meets human needs. This design is manifested in modern interiors of different nature.

K.A. Makarov once argued that decorative art can never be replaced by design, because it has its own function, another nature of forming, and that its position is highly relevant today, when the boundaries of art blurred; some omnivorous dominated in artistic activity, and in theory manifests blur criteria [7]. Traditional applied art continues to maintain its position as vital society phenomenon that is closely knit with other components and form with them society's life-support system. We can assume that art and design are those kinds of creative activity, where the process of objectifying ideas is usually carried out of the materials given by the very nature; Let us recall that human being is a part of the nature, exists in the nature, preserving his own integrity with the world.

This position is very relevant today, when some omnivorousness dominates in the artistic activity, and the theory shows the blurring of criteria. Traditional applied art continues to maintain its position as a vitally important phenomenon for society, closely welded to others and constituting together with them its life support system.

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