

# Development of the cultural and educational space of Russia in modern conditions

Fedotova Olga Vladimirovna

*Candidate of Pedagogical Sciences, Associate Professor,  
Director of the Institute of Traditional Applied Arts – Moscow Branch of the Higher School of  
Folk Arts (academy)*

**Abstract.** The article is devoted to the problem of studying the peculiarities of the cultural and educational space of the Russian Federation. The author identifies the key issues of the effective use of the aesthetic potential of traditional arts and crafts in order to develop the cultural and educational space of a multinational state. Particular attention is paid to the scientifically substantiated description of a unique type of traditional applied art - decorative painting in the style of "Moscow letter", revival, preservation, the development of which is supported by the mission of the Higher School of Traditional Arts (Academy).

**Keywords:** Unity, diversity, cultural space, professional education, traditional arts and crafts, Moscow writing, artistic and stylistic features.

The goal of the state policy of many countries in the field of culture is to support the development of the spiritual potential of society. Academician DS Likhachev noted in his scientific works: "*The state is responsible for the self-renewal of culture in the country, for education, for the freedom of creativity with complete non-interference of the state in creative life. Culture in all its forms has the right to financial support from the state: support for education and the protection of cultural values, in the first place, and the culture of all ethnic groups living on the territory of the state ... Culture represents the main meaning and main value of existence, both of individual peoples and states. Outside of culture, their independent existence loses its meaning*" [1]. It should be emphasized that,

according to D.S. Likhachev, culture is a huge integral phenomenon that makes people who inhabit a certain space from the common population a people, a nation.

It is important to note that the Russian Federation is a multinational country uniting representatives of 194 separate peoples and ethnic groups. Rich in a variety of ethnic and cultural and artistic traditions, modern Russia effectively supports traditional artistic crafts, recognizes them as the heritage of national culture and spiritual wealth. The diversity of traditions is not only the differences between nationalities, but at the same time their polycultural unity.

In this regard, in order to clarify the key concepts of traditional arts and crafts, communication and commonality of sociocultural phenomena, goals and objectives were determined to clarify the *diversity of the educational and cultural space components in the network higher educational institution of traditional applied arts in Russia - the Higher School of Folk Arts (Academy)*.

Each center of folk arts and crafts in Russia, developing in accordance with traditions and peculiar artistic and stylistic features characteristic of a particular type of traditional applied art and its region, is single and unique within the boundaries of a certain area, but at the same time it is one of the parts of a certain set and obeys the general laws of development, including economic ones. Aristotle noted that the common exists in an inextricable connection with the individual."

"The singular, the particular and the universal are not isolated from each other, but represent different aspects of a single whole. Without the individual, there is and cannot be the universal - the universal exists only thanks to the individual, through the individual." [3].

At the end of the XX century, much was said about the unity of various spaces: economic, political, and informational. D.S. Likhachev turned to the consideration of the problems of cultural space, by which he understood not only a geographically located territory, but, first of all, a certain space of an integral environment, which has length and depth, a "sacred field".

To reveal the **"sacred field" of traditional applied art**, we needed to determine what is the *diversity of a single system-forming educational artistic and cultural space* of traditional applied art? "Unity in Diversity" is a principle that

reflects the essence and characteristics of our field of activity. Between the two most important components of the definition, the unity of two spaces is revealed: cultural and educational. Each of the spaces has its own components.

In the cultural space, the sphere of our interests is traditional applied art and its specific types, in the educational space - educational institutions of professional education that train artists for specific types.

Diversity means the plurality of manifestations of something uniform in its essence in various forms and forms; variety of something. Thus, in the study of the constituent components, *diversity* of the following was revealed:



*types of traditional applied arts;*  
*artistic and cultural traditions (links between the past and the present and the future, old and new, traditional and modern);*  
*modern trends;*  
*interpretation of plots;*  
*the possibilities of translating pictorial motives and images into artistic language;*  
*artistic means (color, shape, technical features);*  
*generations of creative artists who preserve the collective artistic experience, traditions and spirit of art;*



*ethnographic environment (unity within the borders of the country);*



*the educational system at the Higher School of Folk Arts (Academy) - the only and unique university in Russia in the field of traditional arts and crafts (variety of levels and their unity);*  
*branches of HSFA (profiles, specializations);*  
*constituting the educational space within one educational institution: educational, artistic, regional, aesthetic, cultural, creative;*  
*aspects of educational activities;*  
*professional skills and competencies;*  
*requirements for the preparation of the graduate.*

Thus, the analysis of the study showed, firstly, the unity and unity, which consists in the integration of the types of traditional applied arts, leads to the strengthening of interregional ties and interpenetration, motivates the realization of internal potential, ideas, increases competitiveness, promotes progressive

development and, Secondly, the issue of the strategic development of vocational education in our region is of great importance, on which the development of educational institutions as a whole depends, the basis for which in the modern environment should be unity in diversity.

In 2003, a historic event took place in the educational and cultural space of Russia: a unique institution of higher art education was created - the Higher School of Folk Arts (Academy). Within the structure of the academy, there is the Institute of Traditional Applied Arts - the Moscow branch. The aim of the institute is to provide professional training for artists of the institute of traditional applied arts - specialists in the profile of decorative painting, including in the style of "Moscow letter".

Decorative painting "Moscow writing" has certain modern distinctive artistic and stylistic features, painting technique and figurative compositional solutions, indicating the uniqueness and exclusivity of decorative painting of Moscow products. Let's note these features:

- simultaneous execution of flat metal products (trays, panels, etc.) and small plastic products from papier-mâché with artistic painting: volumetric forms from traditional to modern, from flat to volumetric products, from pocket-scale products and small plastic products to items used for interior decoration;
- use of artistic brushwork writing and techniques in painting, such as:
  - ala-prima – painting performed in one layer on wet underpainting;
  - through writing – painting, produced by layer-by-layer application of transparent layers of glaze paints on metallized powder, which allows obtaining deep colors, various shades and translucency of layers;
  - multi-layered writing – painting, allowing to achieve maximum realism and materiality by applying a large number of artistic and pictorial layers (from 2 to 3-4);

- use of polychrome multi-tone and monochromatic backgrounds for painting;
- use of metallized powders and pastes as a base for painting;
- realistic, worked out to the elements of a pictorial motive, with the identification of the main thing, the transfer of light and shade modeling of the form, the technical and pictorial execution of pictorial motives using an artistic stroke and the identification of color pictorial shades: plant, natural, landscape motives, portraits, etc.;
- transfer of plasticity of pictorial motives in accordance with their design, proportions and perspective, creating the illusion of naturalness;
- asymmetrical compositional-structural construction, free composition with free arrangement of elements;
- the influence of the historical styles of Rococo and Art Nouveau on the compositional and structural construction and color solution;
- a combination of floral and ornamental and subject compositions in the decorative design of products: an object, a set, a series, an ensemble;
- an expanded range of lacquerware with decorative painting intended for original artistic interior decoration: trays-panels of various shapes (round, oval with scalloped edges, rectangular, arrow-shaped, winged, etc.), wall panels, lacquer panels, tables, chairs, screens and other interior items for individual use.

The artistic and compositional system of the Moscow style of decorative painting of products requires special knowledge, development and implementation in new and modern functionally relevant and popular products that serve not only for decorating the interior environment, but also for positioning unique types of modern Russian traditional applied art.

The training of artists of traditional applied art, preserving and developing the traditions of Moscow writing, had a significant impact on the revival of folk art crafts in Russia, enriching the modern educational and cultural space of the multinational state.

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