'Design in a Broad Sense and design in a narrow sense' A History of School Names of Art and Design Educational Institutions

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Abstract

Nikolaus Pevsner featured William Morris and Walter Gropius as design pioneers in his important publications. However, Pevsner and Gropius were Germans, not the ones who used 'design' early on. Even the Englishman Morris, didn't use 'design' so much. Historical changes and geographical differences of 'design' are important for design history research. The Bauhaus is considered for modern design education, but 'design' was not used in Germany. After the Bauhaus was closed and its key members moved to the United States, 'design' was used for their school names. The Government School of Design founded in London in 1837 was historically important but renamed the School of Art in the 1850s.

The National Academy of Design was founded in New York in 1825. The Chicago Academy of Design was opened in 1866. The Rhode Island School of Design was founded in Providence in 1877. The Chicago Academy of Design was renamed the Art Institute of Chicago, but the Rhode Island School of Design continues with the same name even today. The New York School of Fine and Applied Art was renamed Parsons School of Design in 1936. Design is broad in the USA.

In the 1960-70s, the *Istituto Europeo di Design*, using English 'design' for school name, was founded in Milano, Roma, etc., and schools of the same name were also opened in Spain and Brazil. The national design schools, founded in the 1970s in Italy, used Italian '*disegno industriale*' instead of 'design' for their school names.

In France, many *Écoles de Dessin* were opened in the eighteenth century, after the *Académie Royale de Peinture et de Sculpture* founded in 1648. Italian '*disegno*' and French '*dessin*' influenced English 'design'. However, the *École Supérieure d'Art et de Design*, which added English 'design' to the name of the higher art school, began to appear in the 1990s. The *Accademia del Disegno*, the *École de Dessin*, and the School of Design influenced each other. Although German language is not directly related to Italian or French language, art and design education in these countries also influenced each other.

Keywords: *Dissegno/Disegno; Dessein/Dessin; Design; Academy of Art; School of Architecture and Design*

INTRODUCTION

For the study of design culture and cultural design, it is important to research the historical changes of design and design education. English 'design' has both narrow and broad meanings. Its narrow sense means 'drawing' or 'outline from which a thing may be made'. Its broad sense means 'something planned in the mind' or 'a purpose or intention' in various arts and sciences. Historically, under the influence of Latin *designare*, Italian *disegno* and French *dessin*, the foundation of English 'design' was laid between the 14th and 16th centuries.

Latin *designare* (v.) was to mark out, point out, delineate, depict, contrive and devise. In the 16ᵗʰ century, Italian *disegnate* (v.) developed the senses to contrive, plot, intend, and to draw, paint, embroider, etc. The artistic sense was taken into French as *dessin* from Italian *disegno* (n.) and *disegnare* (v.). French took both these senses from Italian in different forms, and passed them on to English, which uses 'design' in all senses.

There are two different spellings in French, *dessin* and *dessein* that contains another *e*. The pronunciation is the same, but *dessin* means 'design in art' and *dessein* that includes *e* after *ss* means 'purpose, plan'. English on the contrary uses 'design' in both senses.

ITALY IN THE 16TH CENTURY

Before the *Accademia delle Arti del Disegno* (Academy of the Arts of Design) was founded in 1563, a sculptor and painter, Baccio Bandinelli, had private academies in Rome and Florence. In 1531, Agostino Veneziano made a print. Its title is 'ACADEMIA DI BACCHIO BRANDIN IN ROMA'. With candlelight, four youths on the left are drawing a small figure on the table. Bandinelli's another academy was later opened in Florence. Its print was engraved by Enea Vico about 1550. Candlelight was also used, but the models drawn by students included human skeletons. The *Accademia delle Arti del Disegno* was founded in Florence, influenced by Giorgio Vasari (1). It started near the Cathedral. Giovanni Stradano's work, *La pratica delle Arti all'Accademia del Disegno* (The practice of the Arts at the Academy of Design) shows a larger academy founded by Cosimo I de' Medici, Duke of Florence (Fig. 1). This is partly imaginative, but very different from Bandinelli's academies.

This academy used natural light, without candlelight. The students are drawing large sculptures and whole human skeletons. A painter drawing a large figure is in the upper right, and a sculptor in the upper left. At the top of the center, another person is doing architectural design, holding a ruler in his right hand and a compass in his left hand. Beyond that, the Cathedral is included. It may be a big model in this academy. The academy, located near the Cathedral, symbolically depicts its Cupola del Brunelleschi.

Figure 1: Giovanni Stradano, *La pratica delle Arti all'Accademia del Disegno di Firenze*, c. 1578, Kurpfälzisches Museum, Heidelberg

The *Accademia del Disegno di Perugia* opened in 1573, but the more important academy started in Rome in 1577. It was the *Accademia di San Luca* or the *Accademia delle Arti della Pittura, della Scultura e del Disegno* (2). Although translated the Academy of Painting, Sculpture and Drawing in English, the Academy of Painting, Sculpture and Design may be more appropriate. Like the academy in Florence, architecture was also important in Rome. The official foundation took place in 1593 by Federico Zuccari who had studied in Florence and became the first prince of the academy in Rome. Both Vasari in Florence and Zuccari in Rome were painters, architects and authors of important books. The *Accademia del Disegno* founded in Late Renaissance was the Academy of Design in a broad sense rather than the Academy of Drawing in a narrow sense.

Around 1625, Pietro Francesco Alberti depicted the *Accademia di San Luca* in a print as '*ACADEMIA D'PITORI*' (3). Although it is described as 'Academy of Painters', it also teaches sculpture and architecture. His father was a prince of this academy in 1598. Carlo Maratta was the prince of this academy three times in the late 17th and early 18th centuries. The *Accademia della pittura* drawn around 1682 have been stored in Chatsworth House, Derbyshire in England since 1724 (4). It depicts a painter, a sculptor, and a teacher and students who focus on geometric drafting (Fig. 2). The name 'School of Design' seems to have been used in England since the early 18th century. It was probably translated into English from the Italian '*Accademia del Disegno*'.

Figure 2: Carlo Maratta, *Accademia della pittura*, c. 1682,
'*School of Design*' in Chatsworth House, Derbyshire

FRANCE IN THE 17TH AND 18TH CENTURIES

In the 17th century, French royal academies were founded. The Royal Academy of Painting and Sculpture was established in 1648, and the Royal Academy of Architecture in 1671 (5). After Paris, the *Académie de Peinture et de Sculpture* (Academy of Painting and Sculpture) opened in Nancy in 1702, and the *Académie Royale de Peinture, Sculpture et Architecture* (Royal Academy of Painting, Sculpture and Architecture) was founded in Toulouse in 1726 or 1750 (6).

After these academies, many *Écoles de Dessin* were founded. In 1741, the *École Académieque de Dessin* was opened in Rouen. In 1744, the *École Publique de Dessin* was founded

in Bordeaux. In 1748, the *École de Dessin* was opened in Reims. French *dessin* once meant both drawing and design in a broad sense. In 1756, the *École Gratuite de Dessin* was founded in Lyon, a large city with many industries. This school was not limited to drawing, included various designs. It was a free school of design rather than a free drawing school (7).

The free schools of design were opened in Rennes in 1757, Grenoble in 1762, Dijon in 1766, and Paris in 1766-67. It was the *École Royale Gratuite de Dessin* founded by Jean-Jacques Bachelier (8). In the early years, *dessein*, used *e* twice, was shown on a print and in the title of a book. Until the 17th century, *dessein* was common, but from the 18th century, *dessin* became popular. A reason for its late establishment in Paris is that the Royal Academy of Painting and Sculpture and the Royal Academy of Architecture were founded in the 17th century, and a private school *École des Arts* was established by Jacques-François Blondel in 1743 in Paris. It was basically an architecture school.
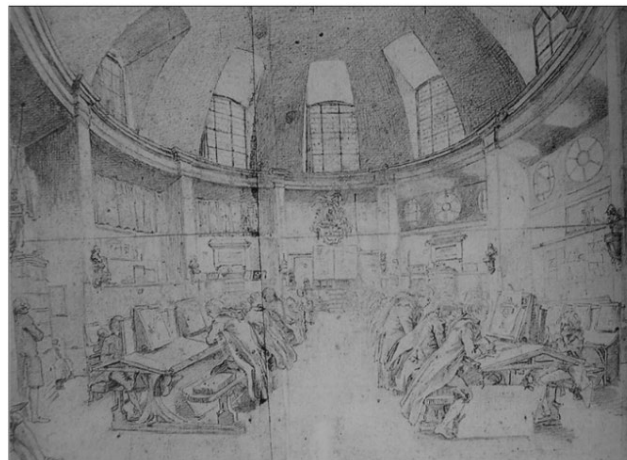

Figure 3: École Royale Gratuite de Dessin, Paris

A building of the *École Royale Gratuite de Dessin* still exists in a campus of the University of Paris on Rue des Écoles. The following features are written at the entrance. 'ARITHMETIC GEOMETRY, CUTTING STONES AND WOODS, ARCHITECTURAL DRAWING, FLOWER ORNAMENT DRAWING, ANIMAL AND HUMAN FIGURE, ORNAMENT SCULPTURE'. The *École Royale Gratuite de Dessin* was diverse but limited to drawing and ornament in a narrow sense. A sketch of the interior of the building depicts students doing practical training on their desks (Fig. 3).

In 1843, it was changed to the *École royale spéciale de dessin et de mathématiques appliquée aux arts industriels* (Royal Special School of Drawing and Mathematics applied to Industrial Arts). In 1844, a new building was built facing Rue Racine crossing Rue des Écoles. The school became the *École Nationale des Arts Décoratifs* (National School of Decorative Arts) in 1877, the *École Nationale Supérieure des Arts Décoratifs* in 1927 and moved to Rue d'Ulm in 1928 (9). The French *dessin* became drawing in a narrow sense and a basic study of the art school, represented by the *École Nationale Supérieure des Beaux-Arts* in Paris.

UK AND USA IN THE 19TH CENTURY

Art education in English countries began after European continent. The Royal Academy of Arts was founded in London in 1768. The painter Joshua Reynolds became its first president. The architect William Chambers used his connections with King George III. The King granted

accommodation in the old palace at Somerset House. In 1776, the Royal Academy of Arts moved into the new place of Somerset House designed by Chambers (10).

In 1836, the Royal Academy moved to the National Gallery. The Government School of Design was opened in Somerset House in 1837 (11) (Fig. 4). The first director of this school was J. B. Papworth. The second director, William Dyce, visited France and praised the art schools, especially the *École des Beaux-Arts de Lyon*. It was the *École de Dessin* in the 18th century. The *École Royale Gratuite de Dessin* in Paris was also known. The name of these schools in the UK may be based on the *École de Dessin* in France, or the *Accademia del Disegno* in Italy which was called the Academy or School of Design in England.

The Government Schools of Design were opened in major and industrial cities in England, Scotland and Ireland. The Manchester School of Design was opened in 1838 and the Spitalfields School of Design was in London in 1841. In 1842, the Female School of Design was opened at Somerset House, and the York School of Design in North Yorkshire. In 1843, five schools were opened throughout England, in Nottingham, Sheffield, Coventry, Birmingham, and Newcastle upon Tyne near Scotland.

Figure 4: Government School of Design, London

In 1845, the Schools of Design were opened in Norwich and Glasgow in Scotland. In 1846, three Schools of Design were opened in Stoke, Leeds and Paisley as the second school in Scotland. Paisley was an industrial town and famous for Kashmir shawls called 'Paisley'. In 1846, Hanley School of Design was opened in Midlands where many schools were opened in the 1840s. The Hanley school was the first Pottery School of Design.

In 1849, the Belfast School of Design was opened in Northern Ireland, and the Cork School and the Dublin School were opened in Ireland. The Dublin School of Design was a drawing school founded in 1746, earlier than the Royal Academy of Arts in London. The Macclesfield School of Design was opened in 1850, and the Stourbridge School and the Worcester School in 1851.

In 1852, the Limerick School of Ornamental Art was opened in Ireland. The Government School of Design was renamed the Government School of Art from 1852. The Government School of Design in Somerset House became the Central Training School at Marlborough House, and moved to South Kensington in 1857, renamed the National Art Training Schools in 1863. It was reconstituted as the Royal College of Art in 1896.

Both design and design schools were broader in the USA. In 1834, William Dunlap wrote in his *History of the Rise and Progress of the Arts of Design in the United States*: 'Design, in its broadest signification, is the plan of the whole, whether applied to building, modelling, painting, engraving, or landscape gardening; in its limited sense it denotes merely drawing; the art of presenting form' (12). The National Academy of Design was founded in New York in 1825 (13). In 1865, the new building was built in Manhattan by Peter Bonnett Wight, modeled on the *Palazzo Ducale*.

The Schools of Design were founded in Maryland and Pennsylvania in the 1840s. The Chicago Academy of Design was opened in 1866. The Rhode Island School of Design was founded in Providence in 1877 (14) (Fig. 5). The Chicago Academy was renamed the Art Institute of Chicago, but the Rhode Island School of Design continues with the same name even today. The National Academy of Design in New York isn't growing, but the RISD is steadily developing. The RCA in London, which was once the School of Design and later renamed the College of Art, recognized the RISD as an excellent school in the USA.
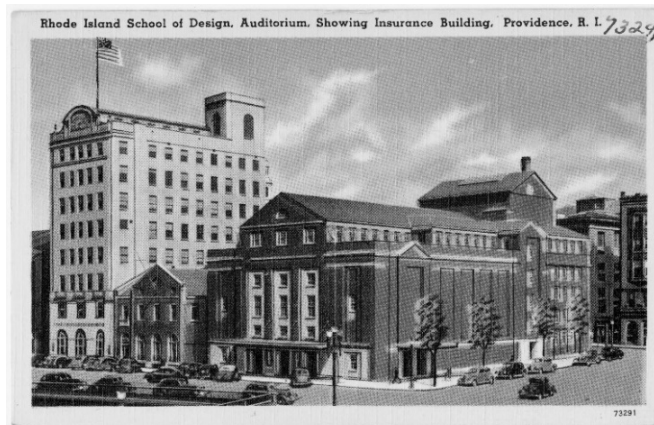

Figure 5: Rhode Island School of Design (RISD), Providence

EUROPE AND USA IN THE 20TH CENTURY UNTIL 1968

English is Germanic, also related to Latin and influenced by Italian *disegno* and French *dessin*. Although German-speaking countries rarely used *disegno* or *dessin*, the Bauhaus founded in 1919 was the important school of design in the 20th century. It was founded by Walter Gropius as an art school that combined arts, crafts and architecture. It became famous for its approach to design. The Bauhaus included important artists such as Paul Klee, Wassily Kandinsky, and László Moholy-Nagy. The school existed in Weimar from 1919 to 1925, in Dessau from 1925 to 1932, and in Berlin from 1932 to 1933. It was closed in April 1933.

In the USA, the influence of the Bauhaus appeared in the 1930s. In 1932, the Cranbrook Academy of Art was founded in Bloomfield Hills, Michigan. Its president, Eliel Saarinen came from Finland was interested in the Arts and Crafts movement and the Bauhaus. In 1933, Black Mountain College was opened in North Carolina (15). Bauhaus teacher Josef Albers emigrated to the USA. Philip Johnson, a curator at the Museum of Modern Art in New York, arranged for Albers to be offered a job. In November 1933, Albers joined Black Mountain College where he was the head of the painting program until 1949.

The New Bauhaus was established by Moholy-Nagy in Chicago in 1937 (Fig. 6). Gropius, who acknowledged it, began teaching architecture at the Harvard University Graduate School of Design in the same year. In 1936, the New York School of Fine and Applied Art was renamed to

Parsons School of Design. Like the Rhode Island School of Design founded in 1877, this is a design school in a broad sense. The New Bauhaus, also called American School of Design was closed in 1938. In 1939, Moholy-Nagy opened the School of Design in Chicago. This school name was more appropriate in the USA. In 1945, the Institute of Design was opened in central Chicago. Moholy-Nagy passed away the following year. In 1953, the *Hochschule für Gestaltung* was founded in Ulm, West Germany (16). It was well known, but the Bauhaus was the first institution of the *Hochschule für Gestaltung*.

Figure 6: the new bauhaus / AMERICAN SCHOOL OF DESIGN, Chicago

Books on design history appeared in the 20th century. First important book, *Pioneers of the Modern Movement* published in London in 1936 was limited to the 19th and 20th centuries, but in a broad sense, with the subtitle *From William Morris to Walter Gropius*. The author, Nikolaus Pevsner, also published *Academies of Art: Past and Present* in 1940, beginning in the 16th century, but also ending at the Bauhaus. The Bauhaus came to be called design college after its members, Gropius, Mies van der Rohe, Moholy-Nagy, etc., moved to the USA. The title of Pevsner's book in 1936 was changed to *Pioneers of Modern Design* in 1949 when it was republished by the Museum of Modern Art (17).

From around 1950, English 'design' is used outside the English culture. After World War II, Italian *disegno* and French *dessin* became more centered on drawings, and English *design* is used in France and Italy. Until the first half of the 20th century, French and Italian encyclopedias contained painting, sculpture, crafts, and architecture in *dessin* and *disegno*, but in the latter half of the century, the pictures in these encyclopedias are mainly drawings and drawing tools.

'*Disegno*' in the *Enciclopedia Italiana* published in 1929-36 contained many architectural designs with drawings and paintings (18). In the *Encyclopédie Larousse* published in 1929, many illustrations in the *Encyclopédie* by Diderot & d'Alembert published in 1751 are included (Fig. 7). In this world's first full-scale encyclopedia, an illustration of *École de Dessin* was included. It is unlike the *École Royale Gratuite de Dessin*. It's more like the *Accademia del Disegno*.
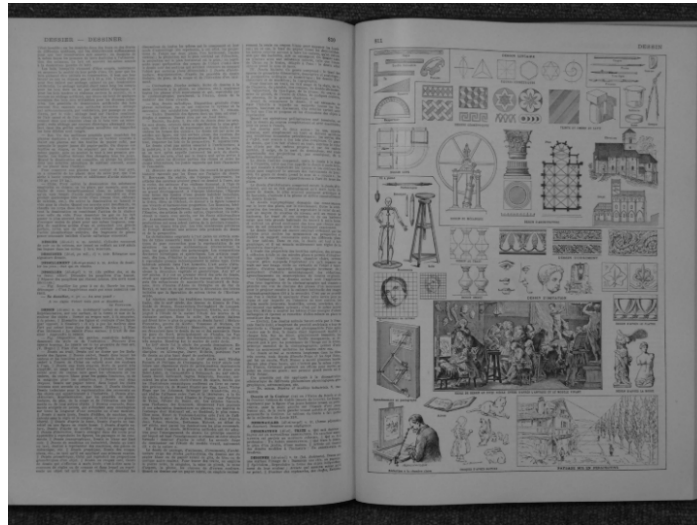
Figure 7: 'DESSIN' in *Encyclopédie Larousse*, 1929

After World War II, *dessin* in the French encyclopedia and *disegno* in the Italian encyclopedia gradually changed. The *dessin* pages of the 1951 *Encyclopédie Larousse* contain some architectural descriptions, but no architectural picture. The 1982 *Encyclopédie*, which used color plates, contains one architectural plate, but it is a drawing rather than an architectural design. The design page of the English encyclopedia does not contain many explanations or illustrations. English design is very broad, and it says to see architecture, industrial design, interior design, typography, etc.

1968 was the year of the *Évènements de mai* (May events or revolution) in France. Until 1968, architecture was taught by the *École des Beaux-Arts* in Paris and its three annexes in Lille, Bordeaux and Marseille. From 1968, the *Écoles Nationale Supérieure d'Architecture* were created in Paris, Toulouse, Bordeaux, etc. Architectural education was separated from the *École des Beaux-Arts*. The number of *École Supérieure d'Art et de Design*, which added English 'design' is increasing now. These schools, which changed their names early in the 1990s are in northern France. Now eighteen of the fifty-seven schools have been renamed to the art and design school outside of Paris.

CONCLUSION: LATE 20TH CENTURY AND EARLY 21ST CENTURY

In Italy and France, art education began in the 16th and 17th centuries, and affected English-speaking countries. This research is summarized by examining how art education in Italy and France and their school names are in the early 21st century.

Twenty-five major art schools in Italy are all named the *Accademia di Belle Arti*, but they also offer design education in a narrow sense, without architecture (19). In the *Politecnico di Milano* founded in 1863, architecture was introduced in cooperation with the *Accademia di Belle Arti di Brera* founded in 1776. In 1940, the *Istituto Universitario di Architettura di Venezia* was founded. It started with the *Accademia di Belle Arti di Venezia*.

Tomás Maldonado continued to work in the West, especially in Italy, after the HfG Ulm closed in 1968. In the *Politecnico di Milano* in the 1990s, he contributed to the creation of the *Disegno Industriale*, same as the *Istituto Superiore per le Industrie Artistiche*. Before the ISIA, a private school the *Istituto Europeo di Design* was founded in Milano in 1966. It has spread to three

cities other than six Italian cities, Barcelona, Madrid and São Paulo. The ISIA was founded in Roma in 1973, Urbino in 1974, Florence in 1975, and Faenza in 1980 (20).

A new school of the *Politecnico di Milano* is a major design school. It was in the faculty of architecture before and finally became independent as *Scuola del Design* in 2000 (21) (Fig. 8). In Italy today, design is educated in a narrow sense, unlike the 16th century when the *Accademia del Disegno* was founded in Florence, Perugia and Rome.

Figure 8: Scuola del Design, Politecnico di Milano

In Paris, the *École Nationale Supérieure de Création Industrielle* was added in 1982 to the *École Nationale Supérieure des Beaux-Arts* and the *École Nationale Supérieure des Arts Décoratifs*. The *ENSCI* may be called a design school, but *Les Ateliers* is another name. The national art schools in Paris do not use English 'design' which was developed under the influence of Italian and French languages and education. It extends to France other than Paris. Some schools use 'design' in a narrow sense but actively.

Nancy's art school, the earliest founded outside of Paris, was renamed the *École Nationale Supérieure d'Art et de Design*. Its new building was opened alongside the *Institut Commercial de Nancy* and the *École Nationale Supérieure des Mines de Nancy* (Fig. 9). For one full day each week during the second year, the students from three schools work together. Art and design education is expanding in another way.

Figure 9: École Nationale Supérieure d'Art et de Design, Nancy
(École Nationale Supérieure des Mines and Institut Commercial on the left)

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In Italy and France, art and design schools in a narrow sense are created. In the USA, design schools in a broad sense still exist. Design schools in a narrow sense may understand that design included all traditional painting, sculpture, and architecture. Design schools in a broad sense may understand that design schools in a narrow sense also focus on the fields of science and management.

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