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Teaching Scenography in Greece (1958-1976); A research

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ABSTRACT

The paper explores the as yet uncharted field of theatre design education in Greece during the years of its implementation on a professional level (1958-1976), using print and archival material as well as oral testimonies. The paper discusses issues such as the aesthetic theories, pedagogic principles and teaching methods underlying the educational process in the various institutions that undertook this task, i.e., the Athens School of Fine Arts; the private schools Athens Technological Organization (headed by architect and urban planner C.A. Doxiadis); the Vakalo School (still in operation today as Vakalo Art & Design College); the courses on scenography taught at the Schools of Architecture of both the National Technical University of Athens, and the Faculty of Engineering, Aristotle University of Thessaloniki. Furthermore, a rough recording of people involved (faculty and students) is also undertaken. The paper argues that stage design education in the years 1958-1976 was seen either as a professional conduit for visual artists in the context of applied arts, or as an artistic endeavor for the technically trained polytechnic students. In all cases, stage design education actively supported the wide spreading of stage modernism in its less radical and hence more popular manifestation, while the introduction of scenography courses in post-war Greece can be seen as inextricably linked to the growing professionalisation of theatre production. The pedagogy of the courses was innately constructivist, while signature pedagogies, as folk, relational and place-based pedagogies were also relevant. The research project is implemented through the Operational Program “Human Resources Development, Education and Lifelong Learning 2014-2020” and is co-financed by the European Union (European Social Fund) and Greek national funds.

Keywords: scenography, stage design, art education, modern Greek theatre, modernism.

JEL classification: I23, I280.

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1. Introduction

The paper aims to present the outcome of an extensive research project that explores the as yet uncharted field of theatre design education in Greece during the years of its implementation on a

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professional level (1958-1976).⁵ The research project “Teaching scenography in Greece; a research” consists in mapping the field of theatre design education in Greece, recording and analysing the practical and theoretical aspects of domestic scenography training and the ways in which these vary among the different institutions that undertook this task.

The research project is rather innovative in the case of Greece, yet in line with an emerging trend in Europe and the US, for it is the first to conduct an extensive analysis of the various parameters of Greek stage design education, lacking in the bibliography. A short note by Papandreou on «Stage design studies in Greece» (2003), published in the catalogue of the Greek exhibition at PQ2003, initiated the discussion stressing the importance of scenography education within university theatres studies departments from 1992 onwards, while all similar activity in the previous years is regarded as «non systematic». The two recent doctoral dissertations (Milios, 2020; Tzoya Moatsou 2021) elaborate on particular aspects of the field but remain incomplete accounts. On the one hand, Milios focuses on the history of Fine Arts teaching at the National Technical University of Athens School of Architecture (1917-2017) and locates a case of stage design teaching within the hidden curriculum of an architect’s training in designing space. Tzoya Moatsou, on the other, devotes a chapter of her thesis on Greek scenography of the years 1949-1967 on the «stage designers training», in which she discusses briefly traditional apprenticeship along with training in specialised schools in Greece and abroad,⁶ general university education along with training in arts, stage design courses in drama and cinema schools and working experience in technical theatre (p. 32-45).

This research project moves further in exploring in detail issues such as the aesthetic theories, pedagogic principles and teaching methods underlying the educational process, nor the content and programme of studies of an entire body of Greek institutions in question. It also discusses further issues related to artistic realisations and aesthetics achievements while it roughly records the people involved (faculty and students). Finally, it emphasises the importance of stage design education for the artistic production at a professional level in post-war Greece, as it has been established in the international context that the training of the stage designer is closely intertwined with the aesthetics of the theatre *per se* (Bisaha, 2015; Richmond, 2019). Thus, stage design education is presented as one crucial albeit largely neglected feature of this scarcely identified ecosystem, interweaving stage and school, profession and training, artistic product and educational process, which brings together theatre design pedagogues, students and future practicing stage designers and possibly teachers themselves.

The research project focuses exclusively on the training of set designers for the theatre, excluding related practices such as training set designers for film, even though, in all possibility, scenography departments within audiovisual educational institutions were launched before 1958 albeit in a non-formal level and occupied similar teaching staff (Dendramis, 2019). Set design courses in acting schools which were standard from previous years are also excluded, because they did not offer professional proficiency in design but in a rather different area of theatre practice, i.e. acting, although attempts at establishing separate scenography and costume design departments in the National Theatre Drama School are recorded as early as 1953 (Sapounaki-Drakaki & Tzoya Moatsou, 2011, p. 244-245). It examines instead a number of diverse institutions, either secondary schools or tertiary university departments, either technical/vocational colleges and polytechnic schools or fine arts conservatories, either public or private ones, which gave, for the first time until then, young aspiring stage designers the opportunity to be trained in Greece instead of abroad. These schools of decorative/applied arts, conservatories of fine arts and higher schools of architecture also provided the means for a scientific albeit artistic education away from the traditional apprenticeship model.

The research covers a span of almost two decades, a flourishing period for Greek scenography. It begins in 1958 with the emergence of a new field of artistic education in Greece, at a time most of stage design education programmes appear almost concurrently, and ends twenty years later, at a time when scenography education has been firmly established; the first generation of teachers is gradually

5 The research project, realised in 2020-2021, is implemented through the Operational Program “Human Resources Development, Education and Lifelong Learning 2014-2020” and is co-financed by the European Union (European Social Fund) and Greek national funds.

6 Tzoya Moatsou has detected two courses that were advertised in the Press but it seems that they were never implemented: a Department of stage and costume design of the School of Decorative Arts announced by the architect Konstantinos Zacharakis (1964) and a three year Seminar of Applied Art (or Stage Design Seminar) that was to be taught by the self-trained in scenography Marios Angelopoulos, its third year articulated as practicum (School of Theatre-Cinema-Television, 1965) (p. 44-45).

retiring and the domain transforms as a result of the radical changes and educational reforms that followed the fall of the military dictatorship (1967-1974). At about mid-1970s the phase of first implementation of design teaching in Greece can be considered completed to a large degree.

2. Methodology / Sources

An interdisciplinary approach has been adopted in order to better examine the field of our study, that is a phenomenon that oscillates between artistic practice and educational processes and is not easy to document, especially when archives are absent or incomplete, or published primary and secondary sources are scarce. However, it is more than a fortunate fact that recent academic research on the history and theory of stage design education internationally (Isackes, 2008; Gröndahl, 2015; Bisaha, 2015; Richmond, 2019) enriched our understanding of the phenomena in a wide perspective while exploring an emerging field with the combined use of methodological approaches from the arts and humanities (theatre studies, art and design) and social sciences, including education studies.

For the purpose of the research, material and information that is scattered in the literature but also in electronic sources and online repositories was gathered. Archival research has been equally valuable to published sources. The present paper uses material from two major archives, the Athens School of Fine Arts Historical Archive Collection and the Constantinos A. Doxiadis Archive, while a third major institution, Vakalo College of Art and Design, did not retain archival holdings of the period in question.⁷ Documentation traced included visual and print material: in particular, statutory legislation, publications (e.g., catalogues of student exhibitions, teaching manuals, and Curricula. Further educational material (e.g., teaching notes, instructional material) were not located, while student assignments (drawings, models etc.) did not amount to a substantial corpus, as most of those had already appeared before in print. Only a limited number of items of private archives came forward.

An additional research tool that has not been used systematically for the study of performing arts and in particular scenography is employed in the present project: interviews, in the context of “narrative enquiry” / “oral history” (Richmond, 2019). Five interviews with selected former students and later teachers about their experience as students and/or as teachers were conducted, despite the further limitations caused by the Covid-19 pandemic. These interviews did not aim solely at gathering information but rather at detecting attitudes and values, which are related to the apprenticeship or educational experience of the interviewees. For that purpose, although a detailed questionnaire was devised and communicated to them in advance, it was clear that they were not obliged to reply to all questions; they were free to choose where to focus and what to omit. In most cases the questionnaire served as a guide that helped the students/artists recall certain details from their student past and teaching present in a free-style discussion –in person or online– with the researcher. Most of the interviews were recorded by audio (visual) means and underwent appropriate processing (transcription and metadata creation). Nikos Politis [Athens Technological Institution – ATI]; Laloula Chryssikopoulou [Athens Technological Institution & Athens School of Fine Arts – ASFA]; Andreas Sarantopoulos [Vakalo School of Decorative Arts]; Ioanna Manoledaki [Aristotle University of Thessaloniki – AUTH]; Apostolos Vettas [Aristotle University of Thessaloniki] were the scenographers eager to share their memories and knowledge with us. The interview tool proved valuable in filling gaps of absent and/or incomplete archives, as well as in recording and preserving memory before it is permanently lost.

The combination of all findings has created a valuable and unique archive of the first twenty years of stage design education in Greece, on which comprehensively this analysis is based.

The paper argues that stage design education in the years 1958-1976 was seen either as a professional conduit for visual artists in the context of applied arts, or as an artistic endeavor for the technically trained polytechnic students. In all cases, stage design education actively supported the wide spreading of stage modernism in its less radical and hence more popular manifestation, while the introduction of scenography courses in post-war Greece can be seen as inextricably linked to the growing professionalisation of theatre production. The pedagogy of the courses was innately constructivist, while signature pedagogies, as folk, relational and place-based pedagogies were also relevant.

⁷ The research team would like to thank Marina Kompoliti (ASFA Historical Archive), Giota Pavlidou (C.A. Doxiadis Archives), Constantina Stamatoyannaki (ELIA/MIET) and Miltos Frangopoulos (Vakalo School of Art and Design) for facilitating the research.

In the next sections, the field of stage design education in pre-WWII in Europe and the US is briefly considered. A discussion of the relations of modern Greek theatre with stage design follows. The main body of the article presents the two main trends in scenography education in Greece in the years 1958-1976: a. Scenography teaching as Decorative/ Applied Art and b. Scenography teaching in the Schools of Architecture. Finally, the key points of stage design education in Greece are discussed, while a brief note on the coming years is added.

3. 20th century scenography training on an international level

The introduction of scenography training courses in the context of Greek education did not take place until 1958, even though such educational practice had already been introduced in other western countries before WWII in the context of Art Theatres (Borie, 2000). The model was provided by the School of the Art of Theatre in Florence (1913-1914) headed by the pioneering visionary director and scenographer E.G. Craig. At this school, practical training in the techniques and traditions of theatre was accompanied by theoretical discussions (followed by seminal publications) with the aim of discovering, through an experimental study of a laboratory type, the new art of the Theatre (Rood, 1983). Craig, who worked on a studio basis, in a rather original way “ended up creating a modular system where the students would encounter various kinds of epistemic actions to better understand the fundamental building blocks of the theatre” (Murphy, 2020, p. 295).

The craigian model was soon imitated abroad as similar schools followed short.⁸ Even though the radical thinking and the experimental practice of the mother school towards a total reformation of the theatre in its present state (Murphy, 2020) was in a way compromised in later institutions, the activities of these schools undoubtedly paved the way for the change of paradigm: the wide dissemination of stage modernism and the establishment of a new scenic language throughout the 20th century on an international level. Combining practical courses on the arts of the theatre with lectures on the emerging theory and history of theatre and stagecraft, these institutions popularized the modernistic ethos and supported innovative thinking and practice, by adapting it to all sorts of contexts, even commercial ones. Set design or scenography was a field of major importance in this modernistic educational context, considered as the visual interpretation of the play and not a mere illustration of the place of action. It was not long before a certain teaching methodology of stage design was consolidated in a variety of institutions such as art schools (Baugh, 2017, p. 35) and university departments (Bisaha, 2015); knowledge thus was transferred from stage to school and vice versa (Richmond 2019), fueling both professional and educational practice as a complex ecosystem. These official establishments aimed to institutionalise stage design studies and at the same time regulate entry into a profession and protect disciplinary knowledge (Bisaha, 2015). Even today this educational model is valid to a large extent, even though its limitations are by now apparent (Isackes, 2008; Gröndahl, 2015).

4. Modern Greek theatre and stage design

Greek theatre well before WWII and as late as mid-1930s was still fighting the battles of a previous century: realism and pictorialism still governed almost entirely the stage while a domestic version of modernism was taking only timid steps. In most cases, the knowledge of perspective

⁸ It is possible to detect one such school in interwar Greece: the New Acting School and its adjacent theatre company (1933-1938), headed by the young director and amateur painter Socratis Karandinos, which aimed to constitute a cultural landmark (Eflkidis, 2010). Rather than being prepared as artists of the Art of the Theatre as the Craig’s legacy would suggest, the students of Karandinos were trained to become actors, albeit actors with a general knowledge on theatre, while none of them did ever work as a professional stage designer. Its three years Curriculum included technical courses, such as «Scenography – Mask – Costume» taught by the ASFA alumnus painter and set designer Spiros Vassiliou and theoretical courses, such as «History of costume» taught by the archaeologist Semni Karouzou and «Aesthetics» taught by architect Dimitris Pikionis and painter Nikos Hadjikyriakos-Ghika (1937 Curriculum, Karandinos, 1974, p. 74). Surviving performance photographs as well as 3d models, ground plans and set and costume sketches produced by the students themselves and exhibited at the annual end of the year exhibition not only testify on the modernistic aesthetics of the school but also exhibit the training method: students, often in groups, would be encouraged to draw even if they had no former training, as a means to capture the atmosphere of a play and best interpret one’s role, and devise on paper a scene-by-scene blocking that would serve the play’s action, since scenery did not stand as a decorative background any more (cf. New Stagecraft training methods, Bisaha, 2015). At the same time, they would manufacture themselves the costumes and the settings of their performances out of light materials in an attempt to get involved with practical aspects of theatre making and claim independence of their work. In principle, students and educators alike were embarking on an experimental process of discovering theatrical expression, in which the teachers were not acting as the authorities but as facilitators in a laboratory like context (Karandinos, 1974, p. 46-88).

drawing and painting was sufficient for a stage painter to meet the scenographic needs and was provided either by apprenticeship or by relevant courses at the School of Arts (Biris, 1957; Mertyri, 2000). At the same time, the generic stock scenery, that corresponded in a generalized way to the place of action, remained in use and was not virtually abandoned until the outbreak of WWII. It is therefore not surprising that the profession of the stage designer was almost unknown in interwar Greece, even though the few empirical designers who worked in a limited number of productions had attempted to acquire a professional status and distinguished themselves from the equally few painters and architects who also had entered the theatre arena; most of latter working in a non-professional basis and all of them self-taught in scenography (arguably a state of “proto-professionalization”).⁹ The first steps towards modernism, with settings which corresponded precisely to the space and time of action of the play and constituted a visual interpretation of the play, are due to these artists and designers who would continue their activity after WWII and well until the end of the period of our study (Konstantinakou, 2013). Nevertheless, in most cases in early 20th century Greece the introduction of modern elements was rather superficial, essentially a mere “matter of forms” (Kaggelari, 2010, p. 435) since the adoption of a less radical stage modernism (as seen in France or Germany) came a result of the long-standing demand for modernization (Konstantinakou, 2013, p. 201-204).

By the mid-1950s, in the aftermath of the Greek civil war, a significant boost was given to the economic, social and cultural activity in Greece and in particular in Athens which grew excessively due to technological innovations and the urban expansion. In this context, Greek theatre was experiencing an unusual boom, mainly in commercial terms while the artistic output was considered rather poor in terms of high art (Ioannidis, 2008, p. 139-162). In the years between 1955-1964 theatre practitioners manned at least 90 companies in Athens alone, new venues appeared, while novel fields of activity, such as open-air ancient Greek drama festivals gained international prominence while being decidedly commodified (Stamatopoulou, 2017, p. 330-340 & 708-711; Ioannidis, 2008).

These were the years that stage design was struggling to legitimise itself both in the art and theatre world through certain manifestations, such as publications and exhibitions, that set a yet another stage celebrating the work of designers as art (Alumni Association of the French Institute [1959]).¹⁰ However, the tensions about the status of stage design at the time were not easily resolved, since it oscillated between craft and art, albeit a decorative or applied art. Decorative/applied arts emerged into visibility in Greece in these same years, largely through the activities of a number of newly found schools of elevated status (Emmanouil, 2012).

Moreover, the introduction of scenography courses in Greece was inextricably and decisively linked to the growing professionalisation of theatre production. The need to supply professional theatre with newly designed scenery seemed to be multiplying, even if there was not any active professional union yet and the individuals practicing stage design had to join similar although non specialised unions (e.g. Association of Greek Theatre Technicians; Chamber of Fine Arts of Greece) (Tzoya Moatsou, 2021, p. 127-129). However, the official educational establishments of the present study, as was the case with their western equivalents, aimed to institutionalise stage design studies and at the same time protect disciplinary knowledge (Bisaha, 2015, p. 217).

5. Scenography teaching as Decorative/ Applied Art

Table 1

Institutions teaching scenography as Decorative/ Applied Art.

Date	Institution name	Course	Tutor(s)
1958-	Free College of Fine Arts /	Workshop of	Georges Vakalo (1958-1978)

⁹ Yagou proposes the term “proto-professionalization” in order to describe the interwar period for Greece as “a time of incomplete formation of the design domain”, when “[e]merging craft and design professions were stigmatized as being of little social and professional status and design-related educational initiatives were fragmentary and unpopular” (Yagou, 2010, p. 145).

¹⁰ The emergence of scenography courses coincided with a few both national and international exhibitions on stage design in which Greek artists took part (e.g. Panhellenic Art Exhibitions, Decorative Arts Department; International Theatre Institute exhibition in Athens, 1957 and 1962; French Institute of Athens, Greek Stage Design Exhibition, December 1959; Paris Biennale, Théâtre des Nations, 1961; Festival International du Spectacle, Exposition d’ Architecture et du Decors de Théâtre, 1962), while the seminal publications *Le décor de théâtre dans le monde depuis 1935* and *Le décor de théâtre dans le monde depuis 1950* under the direction of the Centres Nationaux de l’Institut International du Théâtre included work of Greek stage designers (Tzoya Moatsou, 2021, p. 152-158).

E.g., Nikos Engonopoulos, instructor at the National Technical University of Athens, exhibited his stage work “in a group exhibition of Stage Scenery in Oslo 1951 (and in those organised by the International Theatre Institute in Athens in 1957 and 1962, and in the one organised by the French Institute of Athens in December 1959)” (http://www.engonopoulos.gr/_homeEN/bio.html).

today	Vakalo School of Decorative Arts	Decorative Arts	
1959-1968?	Athens Technological Institute [ATI]	Workshop of Decorative Arts: Workshop of Scenography	Yannis Tsarouchis (1960-1962) Vassilis Vassiliadis (1960-1961) Spyros Vassiliou (1961-1968) Assistant Rena Georgiadou (1965-1968)
1961 – today	Athens School of Fine Arts [ASFA]	Tutorial of Decoration, [Print] Advertisement and Scenography	Vassilis Vassiliadis (1961-1991)

The introduction of set design courses in Greece is closely tied to the founding of private Schools of Decorative/Applied Arts in the last years of the 1950s; public university education followed suit and in 1961 offered the first such course in the form of a Tutorial. Despite the fact that vocational / technical education was until then neglected in Greece in favour of the more prestigious humanistic education, it is in the post-war years that it is finally “recognised as a necessary factor for the economic and social development of the individual and the country”, able to fulfill the “desires for a better and more comfortable life” (Iakovidis, 1998, p. 123-124), and regulating legislation appeared (Dimaras, 2013, p. 225-228). There seems to have been an emerging need for decorative artists reflected on the affluent enrolment in all similar courses; professional prospects directed the choice of studies. In this context, the decorators of all kinds were considered technicians as well as artists, equipped with both theoretical and practical knowledge and skilled to “mark with elegance, with an aesthetic character, various expressions of social life”, among them theatre (C.A. Doxiadis Archives, 17616). This need for a new kind of professional (Emmanouil, 2012, p. 162) has been hailed a “national” necessity (C.A. Doxiadis Archives, 17616) and the schools that cater for both arts and crafts on a secondary and tertiary level considered themselves as serving a national mission (ASFA Faculty Meeting, May 23, 1962).

In detail:

- Advertised as the first School of Decorative Arts in Greece, the Free College of Fine Arts was founded in 1958 by decorator, painter and scenographer Georges Vakalo (1902-1991) and fellow artists and intellectuals. The curriculum was inspired by the Bauhaus model (60 Years Vakalo, 2018; Itten, 1987; Wick, 2000a; Wick, 2000b/1997), and it was based on both the local and international experience of its founders and especially on the training experience of Vakalo himself in France (painting: Académie de la Grande Chaumière; Académie Julian; decoration: École Nationale Supérieure des Arts Décoratifs (EnsAD));¹¹ and theatre: Atelier Dullin;¹² École Medgyes pour la technique du théâtre¹³). Vakalo, who had

¹¹ The École Nationale Supérieure des Arts Décoratifs (EnsAD) (rooted back in 18th century) remains one of the major French educational institutions on decorative arts. It was the first in the country to introduce scenography courses in 1946, shortly after the cinema and theatre historian – author of *La Décoration théâtrale* (1922) and *Traité de la mise en scène* (1948) – Léon Moussinac became director. Scenography was one of the options of the fourth-year specialisation. Faculty included in the 1950s Félix Labisse, Yves Bonnat and Jean-Denis Malclès while in the 1960s Léon Gischia and Jacques Noel were added (Lesné & Frau, 2011, p. 106-122; Leboucq, 2012, p. 221). In mid-1950s teaching followed the ideas of Craig and Appia emphasised the principles of unity, collaboration and harmony between sets, staging and text. “The set is no longer a frame, but an element of the performance, an instrument of the play. The big question of the day is that of lighting and the meeting of light and colour”. The students would train on technical matters, while “once a week, the teachers assigned the students to work on stage and costume designs for plays from the repertory, and their models were submitted to directors such as Jean-Louis Barrault and Jean Vilar for their consideration. For ballets, Serge Lifar visited them. The analyses focused on space and general structure” (Beauchamp, 2006, p. 171-172).

¹² Dullin’s Atelier was a very important theatre school in which, in Vakalo’s words “[e]nsemble theatre was a doctrine [...], and I as his student, before becoming his collaborator, rotated from actor to stage manager, from electrician to prompter, until I reached the field that interested me... stage design” (Vakalo, 1960, p. 70).

¹³ Painter, decorator, illustrator and stage designer Ladislav/Lazslo Medgyes (1892-1952) began his career in avant-garde circles of his native Hungary and continued working in interwar France (Exposition des Arts Décoratifs 1925 Award (Benezit, 2006, p. 681), before immigrating to the US until his death in 1952 (Semans Ross, 2013). Medgyes, who had been an overwhelming personality, besides his stage career, since 1926 run a very important but rather forgotten today school, that followed the craigian model, as the students were trained in all aspects of theatre, and the practical teaching was coupled with theoretical lectures. Primacy was given to crafting stage models and actively experimenting with unexpected materials and lighting (Melas, 1960, p. 214-215). The curriculum comprised “invention and drawing of scenery/ construction and painting of scenery/ stage-lighting/ costumes/ masks/ make-up/ planning a production” (Exposition 1926). According to his principles scenography was the organisation of the stage space following a certain dramatic plot. Renowned professionals such as Charles Dullin and Louis Jouvet were tutors, while attendants included architect Ernő Goldfinger and film director István Rajk (Etienne Raik), as well as photographer Lee Miller. End of the year exhibitions and theatre and puppet student performances communicated the school’s work to the Parisian public (Galácz, 2011; J. P. L., 1926). Vakalo was one of his first students (Melas, 1926). He was also the first Greek set designer with specialized studies in set design.

established a reputation both in interwar avant-garde Paris and post-war Greek theatre, being the scenographer of ancient Greek comedy par excellence (Fessa-Emmanouil, 1999, p. 49-51 & 92-97), would lead for a period of 20 years a landmark set design course, still running to this day. In Vakalo School of Decorative Arts, as it was soon renamed, the scenography courses were part of the courses of the Decorative Arts Workshop (along with interior decoration, graphic arts, furniture design, textiles etc.). The school promoted a general training in all decorative arts since it was concerned with the professional development of its students in an age that did not favour any specialization. The cornerstone of the teaching was the module of Drawing (Ioannou 1968, p. 92; Free College of Fine Arts, 1961, p. 48). Students include Giorgos Asimakopoulos, Damianos Zarifis and present tutor Andreas Sarantopoulos, as well as the internationally acclaimed scenographers Yorgos Patsas (PQ 2003 Silver Triga on Scenography) and Yannis Kokkos (also trained at the École supérieure d'art dramatique de Strasbourg, working mainly in France and worldwide; PQ 1987 Golden Triga on Scenography) (Vlachos 2008).

- The second school in question was the Athens Technological Institution (ATI), attached to the architectural and urban planning firm of international scope Doxiadis Associates Office and headed by the National Technical University of Athens alumnus Costantinos A. Doxiadis (1913-1975), noted architect and occasional stage designer during his youth under the influence of his professor Dimitris Pikionis (Kyrtis 2006). ATI, which was also founded in 1958, came as “the result of the deep-rooted intention [of the Doxiadis Associates Office] to extend technical training and scientific research for the development of technical and economic thought throughout Greece”, while its “students, most of whom [we]re hard-working young people, [we]re being trained, both theoretically and practically, by competent professors who befriend[ed] them and respect[ed] their individuality. The aim of the Institute [wa]s to inspire the students with [professional] self-confidence and optimism” (*Athens College Bulletin*, 11.1959/ Doxiadis Archives, 15406). Besides the schools for e.g., Draughtsmen and Foremen, these prestigious technical colleges included a secondary school of Decorative Arts offering two- and three- year (since 1962-1963) courses that appeared a year later (1959). The School of Decorative Arts soon attracted a great number of students, and it was not long before their work was awarded in public and private artistic competitions (*The Chronicle of ATI 1*, 1966, p. 2-3; *The Chronicle of ATI 4*, 1967, p. 4 (In Greek), C.A. Doxiadis Archives, 32284). In the realm of scenography, ATI presented a unique advantage over rival institutions, since it was the only school that offered exclusive stage design studies, independent of e.g. painting or the graphic arts, although its first year was a preparatory one with courses offered to all the Decorative Arts College Students (Workshop of Set and Costume Design; Workshop of Graphic Arts; Workshop of [Interior] Decoration and Advertisement and later on Workshop of Conservation of Works of Art).¹⁴ Faculty in this short-lived Workshop (1959-1968?)¹⁵ included consecutively the renown Athens School of Fine Arts alumni painters and set designers and experienced teachers Yannis Tsarouchis (1910-1989) and Spiros Vassiliou (1903-1985) as well as assistant of the latter, young Rena Georgiadou (1941-2019), soon after her graduation from the Rome School of Fine Arts as an art historian and set and costume designer. Among the students of the Workshop were scenographer and university teacher Nikos Politis; architect and university teacher Laloula Chryssikopoulou; visual artists and set and costume designers Theodosios Davlos and Michalis Makroulakis; occasional stage designer and regular illustrator for daily newspapers Elli Solomonidou-Balanou; and opera designer and director Nikos Petropoulos.

- Finally, the oldest educational institution in Greece, the Athens School of Fine Arts welcomed scenography within the Fine Arts tertiary education realm in 1961 as part of an extensive modernisation scheme that aimed at the expansion of its educational role with the introduction of two years tutoring classes in applied arts (Dimakopoulou, 2016, p. 37). Already planned almost a decade ahead but delayed due to external reasons (1955-),¹⁶ the tutorials were only minor to the workshops of painting, sculpture

¹⁴ First year courses included «Free-drawing, Decorating Applications, Drafting, Letters and Numbers, Technology of Colours and Materials, History of Arts and Rythmology» [C.A. Doxiadis Archives, 17616].

¹⁵ According to Laloula Chryssikopoulou, Nikos Petropoulos who graduated a year after her (1968), was the last student of the Scenography Workshop (Chryssikopoulou personal communication). Doxiadis Archives do not record any student after 1968.

¹⁶ The late Jean Kefalinos (1894-1957), School Director and professor of Etching had already proposed the creation of Tutorials as early as 1955, possibly inspired by his own practice in providing his students with skills securing professional engagement. Nevertheless, his untimely death left this scheme pending. The Tutorials were officially founded in early 1958 but did not start their operation before autumn 1961, after all relevant details had been arranged (Dimakopoulou, 2016, p. 48-50) and some years after the apparition of the other two private schools. It is

or etching, and assumed a role in “preserving and reviving artistic practices of the folk tradition” (Dimakopoulou, 2016, p. 48). All Tutorials (among them: fresco painting, mosaic, ceramics, icons, printing) were conceived as professional courses that would help the alumni to make a living out of an artistic occupation (ASFA Faculty Meeting, July 21, 1955) and aimed at “the acquisition of professional competence of students through special training and practice” (ASFA Faculty Meeting, June 27, 1961: Regulation of Applied Arts Tutorings). The Decoration, [Print] Advertisement and Scenography Tutoring proved to be of great popularity, admitting ASFA students and alumni and offered as an open course to other attendants as well (ASFA Faculty Meeting, June 27, 1961). It was tutored by the ASFA and EnsAD alumnus and regular scenographer Vassilis Vassiliadis (1927-1991) (Vassiliadis [1975?]), who kept this position throughout his life (Moschonas, 1998) and was supervised by Professors of Painting and occasional scenographers themselves.¹⁷ Only a small number of the numerous alumni of this Tutorial actually followed a regular scenographic carrier, among them ASFA students Petros Zoumboulakis (1964 Tutorial alumnus), Kyriakos Katzourakis (1968 Tutorial alumnus), Giorgos Ziakas, who has been the successor of Vassiliadis (1968 Tutorial alumnus) and Kleopatra Dinga (1970 Tutorial alumna), as well as external attendants Laloula Chryssikopoulou (1969 alumna; also former student of ATI), Manolis Maridakis (1969 alumnus) and Yannis Kyrou (1969-?) (ASFA Student Register).

6. Scenography teaching in the Schools of Architecture

Table 2

School of Architecture courses on scenography.

Date	Institution name	Course	Tutor(s)
1932-1958	National Technical University of Athens [NTUA]	Decorative Arts	Dimitiris Pikionis (1932-1958) Assistant: Nikos Engonopoulos (1945-1956)
1967-1973	National Technical University of Athens [NTUA]	Drawing	Nikos Engonopoulos (1967-1973)
1962-1990s	School of Architecture, Faculty of Engineering, Aristotle University of Thessaloniki [AUTH]	Laboratory of Fine Arts	Nikos Sachinis (1970-1989) Assistant: Ioanna Manoledaki (1970-1989)

Although scenography was not mentioned in the curriculum of the School of Architecture of the National Technical University of Athens until the end of the period studied in this project, it had already it was already taught this prestigious institution as part of a hidden Curriculum. Architect, painter and man of letters Dimitris Pikionis (1887-1968), arguably the most eminent Greek architect, professor of Decorative Arts had introduced his students to scenographic considerations as early as 1932, the year he presented innovative scenographic work on the professional stage (Konstantinakou, 2010). Pikionis, who regarded architecture inseparable from art, would expose his 2nd year students to his scenographic ventures. Employing the method of trial and error, he discussed in class all the “schematic and intellectual possibilities” inherent in the given task: a forest scenery (Kandyliis, 1985). The outcome, “a mere all green blot” is a telling modernistic treatment of stage design, an exception to the strict scholasticism of the Athens Polytechnic of the age.

Pikionis appears to have continued and further enhanced the pre-war practice on incorporating stage design in his idiosyncratic teaching in the «strong professional orientation» NTUA, although he had abandoned decisively stage design as an artistic practice. Most probably, until the end of his academic career in 1958, he would assign third- or fourth-year students a studio project on a “highly unspecified kind of stage design”, loosely inspired by the local tradition (e.g., Karaghiozis shadow theatre or *Vitsentzos Kornaros' Erotocritos*) (Papageorgiou-Venetas [2002], p. 2), a fervent advocate of

interesting to note that a similar proposition had been addressed to the Ministry of Education only few years earlier (1949). ASFA professor painter Oumberto Argyros and ASFA secretary and writer Petros Haris proposed the formation of “Practical Schools of Fine Arts”, that would train professionals for a wide range of small industry crafts businesses that lacked adequately trained personnel (e.g., tapestry, ceramics, glassmaking) (Malama, 2016, p. 355-356).

¹⁷ During the years 1962-1975 the Tutorial was supervised by Yiannis Moralis (1909-2009), who had also contributed to the preparation of the relevant decrees (ASFA Faculty Meetings, March 5, 1958). In 1975 he was replaced by the newly elected Dimitris Mytaras (1934-2017) (ASFA Faculty Meeting, November 8, 1975) who had followed additional studies on stage design at the École Nationale Supérieure des Arts Décoratifs as well as at the École Nationale Supérieure d'Arts et Métiers in Paris (1960-1964) (Mytaras, 2006).

which Pikionis has been, essentially an early progressive regionalist (Loukaki, 1997). “He looked for an architectural setup whereby the student would practice the art of placing buildings together into a harmonious composition, so that the spatial effect –solely based on the skillful manipulation of the third dimension– would be perceivable [sic] frontally without any perspectival distortions” (Papageorgiou-Venetas [2002], p. 2). Fully aligned with his philosophy and aesthetic credo, design was not only a means of organising three-dimensional space in two dimensions (standard architectural training feature) but also of reaching the essential and deciphering “Mysteries of the spirit” (Psomopoulos 1993, p. 253) or the mystery of the world. His method of discrete hinting and prompting, with him as a teacher-initiator and not an ex-cathedra orator would foster creative exchange between teacher and student (Papageorgiou-Venetas [2002]; Psomopoulos, 1993, p. 269).

Pikionis' practice was subvented and later continued by his assistant (1945-1956), painter and poet Nikos Engonopoulos (1907-1985), who the year of his mentor's death undertook the chair of Drawing (1967-1973), a module that was offered as a means for the development of competence in architectural synthesis. The election of Engonopoulos, who has been a rather controversial painter embodying a Greek version of surrealism, marked a turn in architectural teaching in NTUA, which in mid-1960s attempted to follow western developments and be enriched in ways that would enhance the artistic vision and strengthen the cultural awareness of the students (Milios, 2020, p. 365-410). Engonopoulos, who was engaged occasionally in stage work, considered stage design as “the colour element added to the overall dramatic composition” and as “depicting interior spaces or exteriors of houses that establish the place where the action takes place” (Engonopoulos, 1987, p. 109). Stage design was the last step of his teaching, and he would assign colour maquettes of plays by Shakespeare, Chekhov, Ionesco etc. (Kardamitsi-Adami, 2002, p. 99-100). Engonopoulos used stage design to train future architects in space arrangement, in the study of the human scale as well as in model drawing and colouring. By adopting what has been considered as a “clever concept, he led his students to the quest for the spirituality of literature as a springboard to creatively handle space” (Milios, 2020, p. 400).

In both cases, Decorative courses as interpreted by the unconventional Pikionis and Drawing courses as understood by the radical Engonopoulos did not aim at forming professional stage designers. Rather they offered the opportunity of artistic expression as an alternative to the austere technical character of an architect's professional training and were considered as a key means that underpinned his/hers holistic training and boosted their creativity. It is not without significance that only a meagre percentage of the NTUA architectural school alumni followed an artistic career in general in the 1970s (Fatouros & Mazis, 1973, p. 74) and even fewer entered the scenographic profession that must have been much less financially satisfying than a carrier as an engineer in post-war Greece. Internationally renowned scenographer Nicholas Georgiadis (1923-2001), however, was a student of Pikionis/ Engonopoulos in the 1940s, before continuing his studies abroad as a Fulbright and British Council bursar (Milios, 2020, p. 416; Georgiadi, 2002, p. 383).

Similar considerations informed the curriculum of the Aristotle University of Thessaloniki Architectural School (1957-) that constituted an alternative to the Athens rival institution since it was persistently orientated towards the modern movement, in line with the progressiveness of the notorious ATh Faculty of Philosophy (Zafeiropoulos, 2001, p. 42). This time, stage design courses were officially included in the Curriculum of the Faculty of Engineering in 1970 when the painter and scenographer Nikos Sachinis (1924-1989) was elected Professor of Drawing and became the head of the Laboratory of Fine Arts. Sachinis, who was a genuine artist of unformal and diverse training, had already been an instructor of set design in private theatre and cinema schools as well as a regular collaborator of the newly founded National Theatre of Northern Greece under Socratis Karandinos (Sachini & Kilessopoulou, 1990; Sachinis, 1973a). Besides scenography, the Laboratory of Fine Arts also included tutorials in sketching, architectural drawing, colouring, etching, sculpture, perspective etc. (Manoledaki and Vettas personal communications). The aim of the teaching had been to artistically educate the students, to familiarize them with the use of materials and techniques of fine arts, to properly teach them the visual vocabulary, as well as to introduce them to all dimensions of contemporary artistic practices, including Op Art, Pop Art, kinetic sculpture or Happenings. Creativity and collaboration were favoured (Sachinis, 1973b, n.p.). It seems that the first years of the Laboratory stage design was not fully incorporated in the Curriculum due to the lack of time (Sachinis, 1973b), but it

ultimately flourished in later years (Manoledaki personal communication), producing alumni like Georges Vafias, who practices both scenography and architecture in Greece and abroad. In the tutoring, Sachinis was assisted by the painter and scenographer and later professor of scenography herself, Ioanna Manoledaki (1935-), who taught design and perspective, applying a personal way of designing that facilitated the free-hand depiction of spaces without the use of design tools (cf. Manoledaki-Lazaridi, 198-?); she also experimented extensively with materials (Manoledaki personal communication).

7. Key points of stage design education in Greece

- The set design course, which constituted the core course of all programmes, followed the studio model, in which design is considered as a problem-solving task (Bisaha, 2015, p. 226-238). In Vassiliadis' words: "General guidelines will be given for each topic. Students will present a draft of their work within a certain period, which will be judged and corrected. On the basis of the suggestions, the final draft will be executed under the constant guidance and supervision of the instructor" (ASFA Faculty Meeting, October 15, 1969).

- The scenography course was often enriched with lectures on theatre design history and theory that would actively inform the design process and add intellectual capital. Vakalo's *Short History of Stage Design* (published after his resignation) remains a pale testimony of his vivid lectures.¹⁸

- All scenography teachers were artists of renown, in most cases visual artists that exceeded in scenography professionally, in one case even abroad; teaching or assistant teaching could also be provided on the basis of specialized studies in Europe. The inclusion of distinguished artists and university alumni in the teaching staff contributed to elevation of the status of each institution and supported its competitiveness in the arena of set design education.

- Additional lectures of experts on set and costume design were delivered occasionally (e.g., Antonis Fokas, ATI, 1963, D.A. Doxiadis Archives, 17537; Ioanna Papantoniou, Vakalo, Sarantopoulos personal communication)

- A number of other modules, depending on the school and taught by other tutors, completed the curriculum (e.g., drawing, architectural drawing, technology of colors, textiles, interior decoration; history of Art).

- Lectures on the history of theatre and play analysis were included in certain Curricula (Vakalo,¹⁹ ATI).²⁰ Students were also encouraged to attend «quality» theatre performances (ASFA, Faculty meeting, November 4, 1976).

- The assignments were tied to specific theatre plays of classic or modern classic repertoire (e.g., Shakespeare, Chekhov, Lorca, ancient Greek tragedy, modern Greek plays; Beckett); in addition opera (ASFA, ATI), ballet (ASFA) and dance theatre (ATI). Occasionally the venues were also indicated/prescribed (e.g., designs for performances in a touring theatre [Arma of Thespis], shown at the Annual exhibition of student work of ATI, School of Decorative Arts [1962], C.A. Doxiadis Archives, 17616).

- The training was limited to drawing two dimensional maquettes (sets and costumes) and crafting three-dimensional stage models. Involvement with construction of stage sets (Ziakas, 2017, p. 30-31), theatre props or designing costumes (e.g., Vakalo students for Costis Livadeas' Nea Skini, Costis

18 Here are the contents of the book (accomplished in creative dialogue with his wife, art historian, poetess and school founding member Eleni Vakalo): Ancient Greek Theatre, Medieval Theatre, Commedia dell' arte, Elizabethan Theatre, European theatre, 20th century, Contemporary quests, Beginnings of modern Greek scenography, Glossary of stage terms; False perspective [after Medgyes]. Similarly, Vassiliadis in ASFA would offer lectures on the History of Scenography: Ancient Greek Theatre; From Naturalism to Symbolism; Stage Modernism (Adolphe Appia, Jacques Copeau, Gordon Craig, Stanislavsky, Meyerhold, Georg Fuchs) (ASFA Faculty meeting, October 5, 1962). (Cf. Vassiliadis, 1985).

19 The professor of Drama Analysis or History of the Theatre is recorded to be writer, translator and theatre critic Fofi Trezou (Free College of Fine Arts, 1961). A typewritten multi-page volume entitled "History of the Theatre", with no indication of author or date, preserved in the School's archive, might be associated with this course.

20 The 1961 ATI Curriculum included a module under the name Play analysis/ Dramatic theory, that contained: Short history of the theatre – ancient Greek theatre, English, Spanish, Italian renaissance theatre; Play analysis – at least one from classical antiquity, a Shakespearean one and a contemporary one; Scenographic analysis of canon plays (C.A. Doxiadis Archives 17616). Literature and history of education scholar Alexis Dimaras is enlisted as the professor of Play analysis (December 4, 1962; C.A. Doxiadis Archives 17537). Nikos Politis remembers that due to the lack of a theory professor, he and his only classmate of that academic year were directed to the theoretical classes of the Drama School of the National Theatre of Greece taught by playwright, novelist and dramaturg Angelos Terzakis (Politis personal communication).

Livadeas «Nea Skini», 1969 & theatre programmes at the Archival Collections of ELIA/MIET) or engaging in real work situation was extremely limited since no scenography teaching school was adjacent to a theatre school or theatre company.²¹

- Educational excursions (e.g., ASFA excursions to Delphi (ASFA Faculty Meeting: May 7, 1965) and Epidaurus ancient theatres (ASFA Faculty Meetings: January 10, 1969; February 28, 1972; March 1, 1972; October 10, 1973; February 26, 1975)) as well as visits to Athens theatres and scenery storerooms and wardrobes (Sarantopoulos personal communication) substituted for the lack of the above.

- Collaborative processes did not include team design work.

- Students acted as the sole creative mind since there were no professional directors or directors under training involved.

- Final examinations within the school (or by external committees in the case of private schools) assessed students' acquired knowledge and dexterities.²²

- End of the year exhibitions were frequently held as a means of promoting both the work of the school and the students as future professionals. At the same time, they played a crucial role in educating the public for they exposed the design process itself (Kalligas, 2003 [1962]).

- The pedagogy of the courses was innately constructivist, as is the case with performing arts in general, “because drama is usually a collective activity, with relations conceived in terms of dialogue and reciprocity” (Prentki & Stinson, 2016, in Richmond, 2019, p. 412). In constructivism, the construction of knowledge and not the reproduction of knowledge is paramount, while authentic tasks in a meaningful context are encouraged; learning can lead to multiple representations of reality (Pritchard 2013, in Richmond, 2019, p. 87). Signature pedagogies, as *folk, relational and place-based* pedagogies can be associated with the courses in question, similarly to courses abroad (Richmond, 2019, p. 88-97). For example, the studio where the teaching takes place embodies the qualities of place-based pedagogy as it favours a «shared, prolonged, communal activity in which the process of making is visible and a focus for comment and debate by all who wander through, tutors and students alike» (Shreeve, Sims & Trowler, 2010, p. 134, in Richmond, 2019, p. 94-95).

The graduates, equipped with almost all the necessary mind- and skillset, were expected to enter the professional world, and adequately handle challenges and considerations of actual scenery on stage, in all professional and artistic contexts.²³ The lack of experience in real working circumstances would be amended by either a short period of apprenticeship next to an experienced stage designer, as was the case the previous years, or a continuation of studies abroad (offering an array of practice-based opportunities). It was not unusual that the first job/project a graduate would undertake on their own (usually due to the recommendation of their tutor) would be a test on both their design creativity, artistic inventiveness, and construction skills, as well as a necessary trial in their skills in collaboration, for example with a director.

Without exception, the aesthetics proposed in all institutions can be solely associated with modernism, even in the later years of our study, during which postmodernism had emerged as an artistic trend internationally (Aronson, 1987; Hofland, 1995), but had not yet penetrated teaching on an academic level in Greece,²⁴ nor the practice in Greek theatre (Konomi, 2011, p. 439-507). According to the modernistic theory with which most of the Greek tutors have been acquainted during their studies

21 It seems that not even an occasional collaboration with a state company was feasible. The only relevant information regards a collaboration agreement between ASFA History of Art Professor and dramatist Pantelis Prevelakis and the Director of the newly founded National Theatre of Northern Greece Socratis Karandinos for the designing of a play by the ASFA Tutorial students that apparently did not work out (ASFA Faculty Meeting, October 5, 1962).

22 Here is the programme for the ASFA tutorial final examinations as proposed by Vassiliadis at the ASFA Faculty Meeting of May 26, 1969: Day 1 (3-8 p.m.): Reading and analysis of a play. / Day 2 (3-8 p.m.): Sketching a colour drawing for the given play (0,32 x 0,20m). / Days 3-21 (4-8 p.m.) Developing a 3 D model (scale 1:25 or 1:50 in the case of the ancient theatre of Epidaurus). The next eight days were dedicated in crafting a colour poster. In 1975 examinations Menander's *Dyskolos* was assigned (ASFA Faculty Meeting, October 7, 1975). The modules that were examined for the ATI Scenography Workshop alumni were Drawing, Scenography and Costume Design, while the Head of the examination board appointed by the Ministry of Education was Yannis Moralis (Greek Ministry of Education Paper, 15.7.1961; C.A. Doxiadis Archives, 17616). Similarly, Nikos Politis while interviewed recalls that he was examined on an opera by an external committee headed by Moralis (1963) (Politis personal communication).

23 It is interesting to note that, while most of the alumni are engaged in state theatres and/or experimental companies, the ASFA Tutorial alumnus Manolis Maridakis, works for the light musical theatre, commercial theatre as well as television.

24 For example, the discussion and teaching on post-modern architecture in NTUA did not occur before the 1980s (Giamarellos, 2016; Biris & Giamarellos, 2014).

abroad, scenography was considered as a means of visually interpreting the play, being supportive and autonomous at the same time; and as an element that follows the rhythm of the scenic event (Vakalo, 1960, p. 71). Modernistic principles of simplification, suggestion, stylisation and abstraction can be detected in the students' designs (e.g., *Giorgos Ziakas. Theatre-Cinema-Painting*, p. 497).

Teaching aimed at liberating the creativity of the apprentice. Their “creative freedom” equals “a synthesis of sense and sensitivity, act and thought, necessity and vision; it is reality and truth filtered by the mind and the soul. It is a finding and a solution at the same time” (Vakalo, 1960, p. 73). Teaching ideally was based on mutual respect between teacher and student and created an environment in which creative exchange would be enhanced, as was the case with Pikionis' discrete hinting and prompting, with him as a teacher-initiator (*relational pedagogy*, Richmond, 2019, p. 91-94).

It is also of major importance that few 1960-1976 alumni of these various overpopulated courses became scenography tutors themselves in future years –like the ones interviewed in the context of this research project– and were informed to a great degree in their teaching by the experiences and assets gained during their studentship (folk pedagogy, Richmond, 2019, p. 99), just like their professors were influenced by theirs (Georgiadou, 2002; Vakalo, 2002). Thus, a clear lineage is established, which vindicates to a whole mode of creating. In Vakalo's words again: “the progress of art is closely linked to the issue of the artistic and intellectual training of the young people who will succeed us because they will do justice to our work with their work” (Vakalo, 1994, p. 47).

8. The coming years

As noted regarding similar courses in the West, stage design courses in Greece “did not fundamentally change over time” (Richmond, 2019, p. 117) as far as the curriculum or the aesthetic considerations are concerned. What has changed however was social political conditions of secondary and tertiary education in Greece after the fall of the military dictatorship (1967-1974) and the advent of *Metapolitefsi*. It is in this context that a first phase of the implementation of scenography education in Greece can be considered completed to a large degree.

Although there is no unquestionable landmark, 1976 can be seen as a date somewhat linked to various developments in all the above institutions and respective educational frameworks (tertiary education, fine arts academies, technical/vocational colleges) that had until then embraced stage design teaching. The radical changes and new aspirations of post-dictatorship era were clearly reflected in a series of developments and legislative acts that affected various fields of the Greek education until relatively recently. The urgent need of modernisation and democratisation of all aspects of public life after the restoration of democracy marked decisively the field of education, not excluding the stage design courses of the present study.

One of the most prestigious institutions of its kind, ATI ceased its operation because of “the general climate of unrest among students agitating for free education” (Emmanouil, 2012, p. 77; Kaltaki, 2016).²⁵ Similar needs of modernisation and democratisation led to a most crucial reform of tertiary education (Law 1268/1982). A result among others was that teaching in ASFA Tutorials was no longer supervised by painting Professors and thus elevated their status (Karamanolakis, 2015).

The mid-1970s also marked the withdrawal of two of the most prestigious members of scenography faculty from teaching (Vakalo retired in 1978 and Engonopoulos in 1973). Quite the opposite, Vassiliadis ended his professional life in ASFA as late as 1991.

9. Conclusion

In schools such as ASFA, Vakalo and AUPh, well after 1976 the scenography courses of the years 1958-1976 continued to elaborate their methods and training practices along the given path. The consolidation of this educational process secured in other words the reign of modernism in Greek theatre until at least the end of the 20th century. Nonetheless, these courses and initiatives provided Greek stage with new artists and scenographers who contributed substantially to the flourishing of

²⁵ Nevertheless, their legacy did not vanish since the existing ATI decorative workshops (e.g., graphic arts, conservation of works of Art), were soon incorporated into the state regulated Centres of Triary Technical and Vocational Education and Training (KATEE) launched in 1970. In 1983 these courses were further elevated, as KATEE were turned into Technological Educational Institutions (TEI), i.e., higher education technological institutions (Vergeti & Doukakis, 1986, p. 37-39).

theatre during the *Metapolitefsi* and the strengthening of theatre education in universities and drama schools. The present research paves the way for a more systematic study of the terms and practice of artistic education in general in Greece which is unquestionably required.

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