

A Critical View to Bauhaus Experiences and the Renovation Quest for Basic Design Education through Samples

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Abstract: While the “Basic Art Education” course, which is also called as “*Visual Thinking*” in Art Education, has been carried out through the adaptations of “Basic School” this understanding today has been questioned and the methods of creativity education has been discussed. Basic principles oriented toward finding solutions to own problems of an art education student, reflecting world view perspectives into his/her productions and struggling for being able to visualize own thoughts can be renewed in education. Today when global understanding in different disciplines mixing with each other and with universal ones, information of national and regional views has also been needed to discuss and analyse. For that reason any kind of sharing thoughts with instructors in company, who have common sense, are being organized in symposiums for supporting the formation of common perception and development of methods. Finally as an academician member of Suleyman Demirel University of the Faculty of Fine Arts author intend to bring a school of “Reading, Observing and Framing Functions” to arguments of art education in Turkey through the skills and visual samples that author has used to teach in Basic Art Education and Painting classes.

Keywords: basic design, visual, basic art education, painting, Bauhaus school.

Introduction

In this study the necessity for a critical view of visual samples of the students and how Basic Design Education (as theoretically and applied) is lectured has been described. During changing periods theories and cultural structures have given a direction to the present artistic atmosphere and also affected the education of Fine Arts. As for basic design education, it has had some transformations from the understanding of traditional workshop based on master-apprentice relation to Bauhaus and this transformation has still been going on.

Despite the fact that the education models and programmes of our age have benefited from Bauhaus experience, so many thoughts and aspirations such as technology, access to information, university intellect and quality of students have changed since last century to the present day. In art education it is possible to reach with the desire of being able to pass beyond the age and through participant approaches (Artun, Aliçavusoglu, 2011, 418).

Today when global understanding in different disciplines mixing with each other and with universal ones the need for national and regional views’ informational flow has been felt as well. So, sharing thoughts with instructors in company, who have common sense, are being organized in symposiums to contribute to the formation of common perception and development of educational methods.

Bauhaus School and Its Design Understanding

Design which transforms into a vital need with Bauhaus thinking and esthetical understanding has come into every field of our lives as a result of the development of mass communication tools and technology. Beyond a school an avant-garde trend and an aesthetic form in the process designed, Bauhaus is a form of comprehension, understanding and interpretation.

It is a written proposal and social renewal on the way of realizing social organizational structure imposed by modernization. It is an educational approach that brings freedom to man in his/her personal experience and inventions and is able to see its own possibilities, scopes and responsibilities by breaking the pattern of traditional way of thinking. Bauhaus was looking for the harmony among art, life styles and indicators. The atmosphere of this quest has been geometry. H.Muthesius in his notice titled “Werkbund Thesis and Antithesis”, states that a universally valid, reliable, developed preference could only be possible through standardization. In Foucault’s words, Bauhaus is a “discipline technology” and “transformation of aesthetic into a programmed social renovation

movement” (Muthesius, 1914, cited by Artun, 2009). Geometry and initial forms, which is the common language of Bauhaus, narration of cube, square and sphere through contrasts of colour, have occurred in the field of manufacture in a universal solution as a contemporary stylistic language (Erzen, 2009).

However, the logic of standardization does not get along well with artistic productions. In addition, in Bauhaus school where geometry-based rules and principles were formed, author can state that Basic Design Education system designed suitably to the current conditions of those days in most art education institutions has been executed through methods and styles that contradict with today’s cultural and artistic structure, visual plastic elements such as colour, style and fiction realized exclusively through surface researches where no scope, space and environment perception have been created and abstraction trials without function and feeling are not found meaningful in the education of creativity anymore. Furthermore, contemporary art education has no goal of mastership and skill.

What is expected today is to develop the self-confidence of an individual who knows what to do and make it possible to know for him by exceeding the limits of sensitivity. Bauhaus’s doctrine searching for style perfection through materials which are uncovered, simple and not including ornamental elements in strict discipline and functionalism has pioneered the spread of pronunciation coinciding with the dynamics of interdisciplinary ‘modern life’. Concepts and thoughts have preceded the position of architecture, designing and machinery aesthetic in line with the handiness and beauty suggestions (Artun, Aliçavusoglu, 2011, 202).

In this case, it would be true to orient students toward their own aesthetic choices on the focus of creation action instead of conditioning to think with artificialized principles (Figure 1-10). In this structure author should contribute to every student to help them find their positions in a vital reality without forgetting different visual, real development reality. By evaluating transitive options of all artistic areas and sharing thoughts with each other students can shape techniques and methods with his own aspiration.

What Kind of Basic Design Education Should Be?

Basic Design accepted as the basis of visual language is the beginning and purpose of all education and respect to human being in Itten’s words. As Kazys Varnelis says that providing a child to teach and learn through his innocent eyes means to see by throwing the weight of the history and the load of daily environmental perceptions away after leaving all prejudices aside (Painter Kazys Varnelis, 2011, cited by Artun, Aliçavusoglu, 2011, 113-119). In this way, author witness that children could create original drawings and styles in their natural liberties surprisingly. Another method to be taken from Bauhaus is that his approaches related to ‘Not what but how do teachers teach’ and priority of visual thinking. That’s why, learning to think through eyes, development of creative sensitivity in company with viewing and visual reading necessitate the formation of background and consciousness. A student should be given opportunities to have a meaning for himself before solving problems and try the solution ways that he could produce after being able to fiction the problem. Students should be guided in their struggles of facing and finding their own egotism in production and should also think of the events and facts through similarity and contrast relations while transferring the objects chosen that participate into visual quality in daily life (Figure 11-30).

They should be encouraged to think, interpret and visualize the social relations and historical information through examining and then comprehend their tendencies. As for the workshops (ateliers), they should be organized in a form to benefit from any kind of material, technical and numerical (electronic) hardware for their artistic anxieties by transforming them into an experimental playground. In a workshop being worked by getting nourished from multidisciplinary areas such as art, photograph, sculpture, textile, video and drama, perceiving the nature of the material and designing in new relations will enrich the students’ points of views and provide to reflect their sentimental experiences and things related to life itself. In Bauhaus school, learning style through living based on application suggested by J. Dewey whose education approaches are of effectiveness is a system for a student who is expected to influence his/her environment as well after taking nourishment of the dynamics of the age he/she lives in and developing a sincere narrative language

which is free but away from fictitious styles by combining their thoughts and dreams and supporting to find out his/her own ego (Dewey, 1916/2009, cited by Artun, 2009, 139).

Using Some Environmental and Actual Life Values in Art Education Process

As author believed in the necessity that her students should make experiences by living their inner travels author adopts the understanding 'interdisciplinary art workshop' as method by benefiting from the images created by today's imaging technologies who criticize and interpret their own works by discussing them.

In their creations, author creates possibilities for her students to produce unusual forms out of ordinary objects (waste etc.) where they come across every day in daily life and to try different styles and techniques, visual elements with thinking tendency through materials and concepts on the same plane. In virtual environment where invisibles out of the visible ones and artificial realities intensify as well, author have to come a little in common with traditional methods as a result of the transformation of images and various narrating techniques into the language of art (Figure 31-36).

The individual, who questions the past by observing and shapes his/her age by interpreting the future, considers the social realities at length with a selector logic by interpreting the concepts in a style as related to each other or not and designs his/her own proceeding with a critical view. An art education student should create his/her own thinking universe and environment by seeing and observing and benefiting from all sources and should have the ability to put his daily experiences into recreation with his conscious choices.

Contemporary man in the context of contemporary art education is a person who has information about art history, aesthetic and current art at level being able to interpret them. To be able to make connection between art and life and to quote work of arts can develop not by patterns and rules determined from outside but forming self- methods for an individual who is able to see his/her environment in an aesthetic style with artistic tools. The words 'education through art' has been adopted by all world art trainers (Kehnemuyi, 1995, 18).

Creative education and the question of raising creative individuals necessitate solutions in terms of raising students who can think independently and oriented toward interdisciplinary answers and critical thinking. Not only to look at it, to see, to hear and to touch with hand but to feel the touched thing are the necessary initial steps for creativity (San, 2008, 24-25).

Art education has shown some development and change through useful and effective principles from the individual being nourished with creativity, being worked up in the unity of theory and application and from the cultural variables even to the applying one. As for basic design education as a lecture that includes thinking style of art, it should be performed through contents oriented toward the struggle of visualization of the student's thinking dimension while developing and changing through visual reading consciousness.

Conclusion

Finally individuals, who take art and design education, are in every kind of interaction with their environments. In design education where theoretical and applied ones have been executed together supports this interaction, an educational process and trainers who develops consciousness and hardware to understand, to tell and to apply the design are needed. Cultural and artistic lives take nourishment through this circulation and are supported. In time and space context of thought, author should bear in mind that it has had a transformation during its voyage and taken part in education through different perception and interpretations in separate countries and cultures. In addition to its intellectual and actual contributions that it brought to education and society, Bauhaus has been designed with good intention in its period and designing principles today have been non-functionalized with contents away from its meaning by reducing to simple.

Creations in design lectures should be rendered visible from semantic and intellectual direction with the priority of current conditions instead of creating a formal language and criteria and principles of which have been determined. In the place where the world and our country live the information age,

art environment has also been affected along with the changing socio-cultural facts. It is a reality that art schools cannot exclude themselves from these effects either. In some faculties of Fine Arts, in particular in Turkey, it is necessary that Bauhaus understanding, which is applied in the lecture of Basic Design Education, should be renewed and updated.

Through an interdisciplinary content related to today's production, design styles, thinking structure and materials suggested, it must be created a new construction and an extensive educational method.

Student Works from Suleyman Demirel University - Fine Arts Faculty – Painting Studio



Figure 1 - 2. Complementary Contrast.

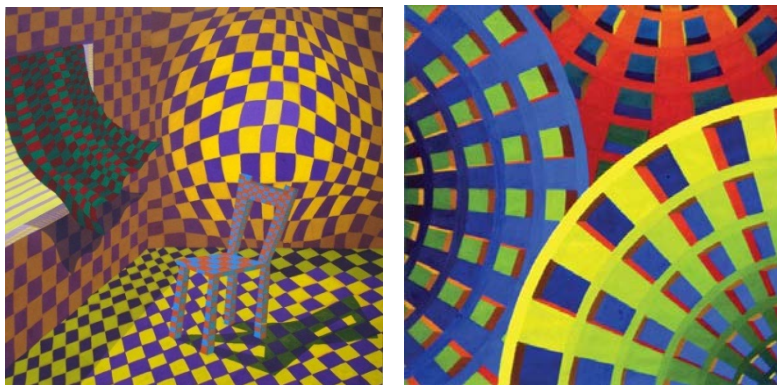


Figure 3 - 4. Complementary Warm & Cool Contrast.



Figure 5 - 6 - 7. Dark & Light Contrast.



Figure 8. Quality Contrast. Figure 9. Quantity Contrast.

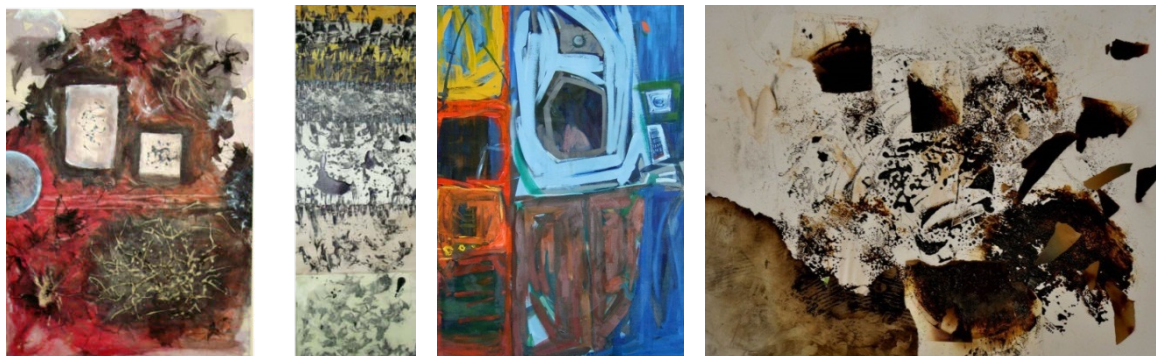


Figure 10 - 11 - 12. Individual Abstractions.

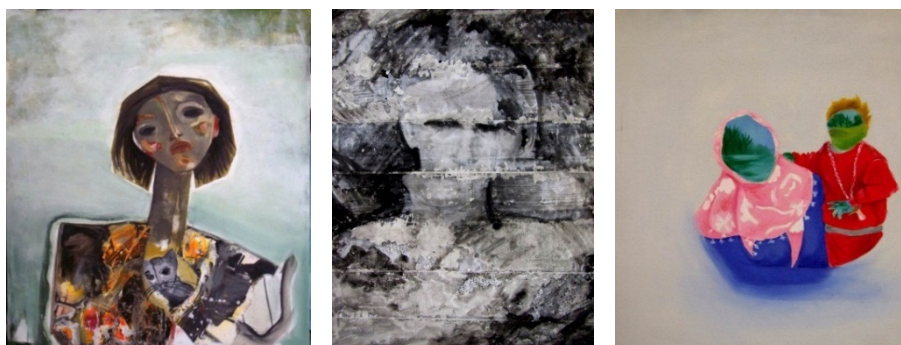


Figure 13 - 14 - 15. Figurative Abstractions.



Figure 16 - 17 - 18. Foreshortening.



Figure 19 - 20 - 21. Foreshortening.



Figure 22. Deindividuation, Melting, Reflection Concept.



Figure 23. Team Work & Workshop Inside Section. Figure 24. Inactivity in Motion.



Figure 25. Interpretation of Miniature Parts.



Figure 26 - 27 - 28 - 29 - 30. The Official Artist, Portraits with Student's Own Re-Interpretation.



Figure 31 - 32 - 33 - 34. Natural-Unnatural Objects Scrap Sculpture (Assemblage).

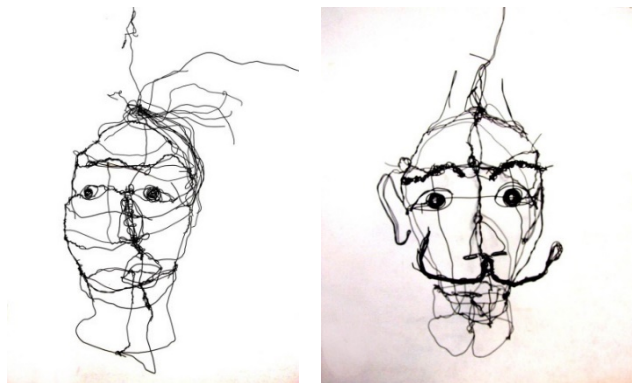


Figure 35 - 36. Three-Dimensional Objects of Wires.

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