

The roles of art educationalists to realize the aims of the art education: Bauhaus case

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Abstract

To achieve the objective of art education, (i.e. the training of art educationalists) workshops, technical equipment, and curriculum all play an important role. It is impossible to ascertain the objectives of art education if the instructor has insufficient knowledge. The reason why the Bauhaus school of design became globally recognized was due to its superior instructors. Among the instructors of the school, there were Johannes Itten, Josef Albers, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Laszlo Moholy-Nagy, Oscar Schlemmer. They applied their revolutionary methods to the Bauhaus school. Due to these methods the Bauhaus model of teaching has been copied by other art schools; even after the Bauhaus school closed. In this study, the impact of the Bauhaus school and its instructor is examined. The individual contributions of its instructors to art education, as well as how they exemplify the model art educator are also explored in detail.

Keywords: art, design, Bauhaus, knowledge, instructor.

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1. Introduction

Intellectual and technical competence of the art educator is one of the most important factors in achieving the objectives of an art school. These abilities provide a very important contribution to attaining the objectives of art education. Thanks to the outstanding achievements of the art educator, the Bauhaus school of design which was founded in 1919, in Germany, has had an impact beyond the Modern era. Therefore, the roles of arts educator must be well known. The fact that the educators who were masters in their fields gathered under one roof has made a big impact in the success of the Bauhaus school. The school also broke from the traditional art education mold by developing their own concept of art education and by taking into account the needs of the age. The Industrial era created a design problem due to use of appliances. This issue needed to be resolved urgently. Bauhaus's new training methods gained a reputation for being able to find a solutions to all these problems by developing a concept.

2. Method

This work on "The Role of Art Instructors in the Realization of Art Education Targets: the Bauhaus Example" creates a contextual-fictional context within the theoretical-analytical context based on literature review. In particular, a method that focuses on the possibility of describing a homogeneous fiction from heterogeneous data and causality is a matter of preference. The theoretical-analytical method based on the literature search is a matter of heterogeneous data.

3. The educators and their features who contributed to art education at Bauhaus Johannes Itten's preparatory education class

Itten determined how to teach art to the students by examining the students' psychologies. So, when he came to Bauhaus, he used these observations during his tenure. The student's psychology was taken into consideration during their studies and a freer environment was provided for students. This method used by Itten was carried out by Josef Albers who substituted for him.

We can say that Itten's method is still being used in modern education. Itten educated students by considering the awareness of their internist desire for learning. He also thought of that any kind of intervention would harm students. "It's known that Klee's teaching is strictly related to his own creative studies and his teaching experience is helpful with directing his own studying method. An artist is the person who learns while she/he is teaching and who is educated while she/he is educating" (Kirisoglu, 1992).

The basic lesson which was created by Itten is the backbone of the Bauhaus. Itten wanted the students to try different methods in preparatory education. With this method, he aimed to disclose the hidden abilities within his students so that the students are could create their own independent styles.

- The study with nature, especially a) the expression of objects b) the experience with real materials
- The plastic composition studies
- The analysis of earlier masters (Bayer & Gropius, 1952).

The reason why Itten's method wasn't understood in strict traditional education programs was because in these schools, educators developed students according to their point of view on art. Itten developed a one of a kind method. The method included the use of objects to provide an opportunity

for students to improve their handicrafts. Itten also wanted his students to make collages according to texture from materials that they found in their neighborhood (Balcioglu, 2009).

Itten's art education method was different from other academies using classical art education. This difference results in Itten's success in education. He used a method by taking into consideration the students' individual characteristics without stereotyping them according to traditional education systems or academies. One of these methods is copy method, Itten aimed to develop the students' handicrafts by wanting them to copy the objects which were plaster figures, knickknacks, and anatomies in their first year (Droste, 2002). Market requirements are also taken into consideration as well as technical and aesthetics aspects. Itten contributed to his students' creativity by allowing them freedom in their studies.

3.1. *Preparatory education with Laszlo Moholy-Nagy*

Moholy also used a unique education method rather than a classical art education system. He also followed a way that included problem solving with analytical point of view, by using a critical approach and developmental method.

After Johannes Itten left Bauhaus, the preparatory education split into two.

"Moholy-Nagy's preparatory education focused on three basic principles. First, students must learn the idea of bringing different-shaped objects into a coherent design. These ideas were exhibited on panels named "touch boards" to educate students for tactual senses. The combinations displayed on the boards are organized according to defined criteria. The second principle aimed to do construction exercises to perfect compositions. Moholy-Nagy's is best known for his stereo designs which aimed at to sharpen senses and to lead the way detailing constructive solutions. Here the exercises are about balance. With simple elements and objects, visual and reality are balanced allowing for it to be built. These exercises aim to teach students ratios, measurements, statics and dynamics etc." (Ekren, 2006).

Moholy's preparatory classes are like Itten's preparatory classes in many ways. We can say that the classes were a continuation of each other. Moholy also used Itten's methods for preparatory education classes. With these methods, it is ensured students' competence. These methods also contributed to Bauhaus' big successes.

Sensory experiences' organization is the basic theme of Moholy's education method. He is similar to Itten about this education method. First of all, he tried to develop students' innate abilities, and he tried to educate the students not as a designer, but as a person who is a problem solver.

3.2. *Preparatory education with Josef Albers's management*

Josef Albers was a successful art educator who contributed to Bauhaus' successes and labored to carry out new methods. His methods and programs are still being used today. "Josef Albers tried to tell the students the relationships between objects, the use of the important usage of object knowledge basically and simply. With this method, he tried to improve the understanding of construction principles and basic object features without waiting for studio practice and equipment" (Naylor, 1985).

Albers made students make simple figures using basic materials, especially paper, in his lessons. These figures aimed to develop the students' handicrafts. The studies started with simple figures, then moved on to difficult, complicated ones. Albers told his studies, "We will never create an art study. Our intention is not filling the museums; we aim at gaining new experiences" (Lupton, Miller, 1993). The implementations of basic materials are similar to Itten's methods. Albers also didn't interfere with

students and allowed them to study by themselves. He wanted his students to reach a developed creative imagination. He did this by trying to create a positive art atmosphere which led creativity. Paper was selected thanks to its simple usage, formation and its availability.

These methods have been of great benefit in solving the problems that will be encountered later. All works of Albers; It is for research and experimentation.

Albers' methods have greatly influenced basic education courses in the Academy of Fine Arts Schools. Albers created a revolution in Bauhaus and his method has been implemented in many other art schools. With his application, the students became familiar with how to use the materials.

"Students in Albers' courses were designing and creating objects by using the simplest and most traditional instruments. They started by using only one material and then as they progressed they used combination of different materials; boxes, toys and small containers" (Bauhaus, 1999; Kaplan, 2003).

Albers was constantly having his students practice with simple materials to develop their manual skills which would eventually to create new designs. By allowing his students to work independently, Albers foster creative free thinking student. . Additionally, these studies would also provide opportunities to determine which students will be more successful with the different materials. Then students opted for their own ingredients to be successful. Albers ensured students to develop the relationship with both dominant and material supplies; he has done the work for a long time with the students (toys, small containers, etc.).

Albers' aim was for his students to constantly be evolving to respond to the needs of the industry. Albers wanted his students to be competent with different materials while making a design.

As a result, the Albers course was different from the programs Itten used, but the idea of students' learning by doing is similar is still the same as Itten' teaching philosophy. Albers's lessons were constructive because they taught students to explore and recognize the strengths and weakness of different materials. In this way, the most important benefit for students is that they gained the habit of working in a particular manor (Naylor, 1985).

3.3. Basic design education with Wassily Kandinsky's management

Kandinsky's theoretical and practical knowledge in the field has made him a pioneer of modern art. Kandinsky shared his expertise at Bauhaus and became one of the most influential teaching at the art school. Kandinsky was not given to figures and motifs in his paintings due to his preference of colors and shapes. He made a geometrical regularity in his studies by converting colors and stains into geometrical forms. "Kandinsky, who is very good at theory, prepared a dictionary to improve composition theory in the courses that he gave at Bauhaus. The dictionary included plan metric forms where in the drawing of a figure is done with a ruler or compasses according to a certain rule" (Bektas, 1992).

Kandinsky later "was interested in Inkhuk (Moscow Art Institute of Culture) that included in the programs on theosophical (mystic) was continuing to work on the enrichment of color theory" (Kandinsky, 2001).

Kandinsky presented a review of all artistic theories in Inkhuk. Of all the arts in created by Kandinsky theories perhaps the most important was his drew attention to importance of spatial relationships. With this way, training will take pictures of people he wanted his people to understand these relationships. Kandinsky expressed that learning common principles between the arts is also very important.

Kandinsky's Analytical Drawing lessons consists of three phases:

First Stage

- The entire composition is a purified form of the main details of reduction, carefully drawing the limits of the student's self-determination.
- The simplified drawing with the expression of the whole composition.

Second Stage

- The discovered voltages in the composition of marking (expressed by a straight line).
- The emphasis on using colors or wide stripes.
- The starting point or its focus on being marked with a structural network.

Third Stage

- The objects are considered only as energy stretches. Composition is reduced to lines of order.
- The composition considers different possibilities, (open and hidden structures).
- Push for simplification (Bayer & Gropius, 1952).

3.4. Basic design education with Paul Klee's management,

Klee took over head of binding and stained glass workshop as "formmeister" (form master) after Itten had left the Bauhaus. He had been influential to the success of weaving workshop. But the main achievement of Klee is the basic design teaching which was carried out in cooperation with Kandinsky. Also Klee, like Kandinsky, had the principle that established the art education through research methods. One of these methods was the creative concept. What the students about how they will draw and paint intervention is not paying them left completely independent (Naylor, 1985).

Klee cared about the concept of time in his courses; this concept has become a definitive and concrete look at his method. Klee perceived an occurrence that took place over time. He did this by look both before and after an occurrence in a linear timeline. He was investigating whether it is possible for a polyphony in music, to be recreated in a picture. Also his dealing with music helped him to succeed in the application of representing music in a drawing. "Additionally, without departing from the foundation of intellectual creativity, he was emphasizing the need to keep a strong format in his courses" (Seylan, 2005).

Klee aims to comprehend students by applying and showing through his own studies. Klee, first modeled himself for students, later he guaranteed his students to consolidate their learning by correcting their mistakes immediately.

Klee's views about art are as follows:

- The art is not about making a poetic image to what exists, but rather about giving shape to the poetic.
- The structure area and the rate it is replaced.
- The cycle is purely the course of action. It is the cosmic form and occurs when there is no gravity
- The spiral occurs within and renews the diameter growth.

It has two meanings; the reduction in diameter refers to a dependency rising inward. It destroys itself in the middle point. It refers to the salvation through an action that looks to the center; life or

death (Aslier, 1980). Klee improved his views about chrominance in the theory of chrominance which Klee applied in his courses.

4. Conclusion and Recommendations

The role of educators in achieving Bauhaus success is undeniable. All of the educators working at Bauhaus were talented people who are aware of their work in respective areas. The most important factors in Bauhaus' success within the modernist movement, was that they were able to combined personal motivation and free-thinking with a scientific attitude, as well as having a group of instructors who were at the top of their fields.

The instructors imparted their student with scientific thinking habits, just like the ancient Greeks philosophers (Asher, 1980, p. 28). The six-month courses taught by Johannes Itten, were based on the hands-on use of materials, which prepared the student for art design. Itten created his art method by leaving aside the concept of academic art. Moholy- Nagy continued in this method after Itten. Furthermore, Josef Albers methods are still used today. The theoretical gap at Bauhaus was closed by Wassily Kandinsky. Kandinsky was an expert both in the practice and theory which made him the pioneer of modern art. Paul Klee also successfully implemented basic design education, which was conducted by Kandinsky at Bauhaus.

There are common features in the entire Bauhaus educator;

- The basis on creativity, not on adopted a uniform artist approach,
- The effective, practical, creative, performing arts education model while also considered the needs of the market.
- Asking for improvement items of form, constant, and to think about students reach to the best level of creativity,
- To insert art into life efficiently,
- Encouraging students to gain artistic identity and competence in all art fields.
- Students gained critical thinking and problem solving skills.

Today, in order for art institutions to provide quality education they must have proficient and creativity art instructor. The Bauhaus school has provided the world with a model for art educators.

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