



The Effects of The Bauhaus School on Present-Day Basic Design Education¹

Gözde ÖZALTUN

Dr. Öğr. Gör., İstanbul Üniversitesi-Cerrahpaşa, TBMYO

gozde.ozaltun@iuc.edu.tr

<https://orcid.org/0000-0001-9616-6782>

Mehmet Emin KAHRAMAN

Doç. Dr., Yıldız Teknik Üniversitesi, Sanat ve Tasarım Fakültesi

mek@yildiz.edu.tr

<https://orcid.org/0000-0002-2089-3067>

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Abstract

Anahtar Kelimeler:

Bauhaus,
Temel Sanat Eğitimi,
Temel Tasarım,
Tasarım Eğitimi,
Tasarım Okulu

Along with the industrial revolution, in a period when new searches influenced the fields of art and thought, because of technological developments in the early twentieth century and the whole devastations left behind by World War I, the Bauhaus school, which was established in Weimar city of Germany in 1919, has been a determining factor in every field of art until the present day. The effects of a new perspective which keeps creative ideas in the center of the functionality and combines functionality with aesthetics in mass-produced products devoid of aesthetic concern, support the design through the combination of art and craft, and raises awareness and imposes a responsibility to the artists against to the society survived until today. Through the course of basic design education in the Bauhaus State School founded by Walter Gropius, students manifest their unique styles by improving their skills such as imagination and curiosity and thus make it possible to create practical solutions to problems. Although the first reflections of the Bauhaus school emerged with the establishment of Village Institutions, the structure that trains designers originally started at the Tatbiki School of Fine Arts in 1957. The continuance of the Bauhaus school, and the adoption of Bauhaus principles with the beginning of "Basic Design Education" in all fields of art education with instructors from Germany and under the leadership of Turk - German and reflected in the collective structure and design culture of today's contemporary art education.

In this study, the effects of the Bauhaus education approach, which was effective in the modernization process of the Young Turkish Republic and is considered a reference model today, on Turkish educational institutions have been tried to be revealed by the literature review method.

Bauhaus Okulu'nun Günümüzdeki Temel Tasarım Eğitimine Etkisi

Özet

Keywords:

Bauhaus,
Basic Design
Education,
Basic Design,
Design Education,
Design School

Endüstri devrimiyle beraber 20. Yy başlarında yaşanan teknolojik gelişmelerin ve I. Dünya Savaşı'nın geride bıraktığı yıkımların tüm sanat ve düşünce alanlarını etkilemesi sonucu yeni arayışların başladığı bir dönemde, Almanya'nın Weimar kentinde 1919'da kurulan Bauhaus Okulu, günümüze kadar sanatın her alanında belirleyici bir unsur olmuştur. Estetik kaygıdan yoksun seri imalat ürünlerinde işlevselliği ve işlevselliğin estetik ile birleşmesinde yaratıcı fikirleri merkezinde tutan, sanat ve zanaatın birleşimiyle tasarımı destekleyen ve sanatçıyı içerisinde yaşadığı topluma karşı bilinçlendirerek onlara sorumluluk yükleyen yeni bakış açısının etkileri günümüze kadar gelmiştir. Walter Gropius tarafından kurulan Bauhaus Devlet Okulu'nda, üzerinde önemle durulan Temel Tasarım Eğitimi dersiyle öğrencinin hayal kurma, merak ve düşünme gibi becerileri geliştirilerek kendi özgün üslubunu ortaya koymasına sağlanmış,

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problemlere pratik çözümler geliştirilmesini mümkün kılmıştır. Bauhaus Okulu'nun Türkiye'deki ilk yansımaları her ne kadar Köy Enstitülerinin kurulmasıyla ortaya çıkmış olsa da tasarımcı yetiştiren yapısı gerçek anlamda 1957 yılında, Tatbiki Güzel Sanatlar Okulu'nda başlamıştır. Almanya'dan gelen eğitimcilerle Türk-Alman Bauhausçular liderliğinde tüm sanat eğitimi alanlarında "Temel Sanat Eğitimi" dersinin verilmeye başlanmasıyla Bauhaus ilkeleri benimsenerek Bauhaus ekolünün devam ettirilmesi, çağdaş sanat eğitiminin kolektif yapısının ve tasarım kültürünün yansımalarından kaynaklanmıştır.

Bu çalışmada, Genç Türkiye Cumhuriyeti'nin modernleşme sürecinde etkili olan ve günümüzde referans modeli olarak ele alınan Bauhaus eğitim anlayışının Türk eğitim kurumlarındaki etkileri, literatür taraması yöntemiyle ortaya konmaya çalışılmıştır.

INTRODUCTION

Few institutions in the history of art and design have had as profound an impact as the Bauhaus School. The Bauhaus movement emerged in the early 20th century, amidst the breezes of modernism, and radically changed the way we perceive and approach design. Founded by Walter Gropius in Weimar, Germany in 1919, the Bauhaus was not only an art school, but also a revolutionary philosophy that combined fine art, crafts and technology, and established a new paradigm for design education. Today, the legacy of the Bauhaus School still influences basic design education and shapes future design professionals; its teachings continue to nurture and inspire innovative thinking in design. This paper examines the profound and lasting impact of the Bauhaus School on contemporary basic design education and analyzes how its principles have been integrated into today's curriculum.

THE BAUHAUS SCHOOL AND EVOLUTION OF BASIC DESIGN EDUCATION

Along with the industrial revolution, in a period when new searches influenced the fields of art and thought because of technological developments in the early twentieth century and the whole devastations left behind by World War 1, the Bauhaus School was established by Walter Gropius in Weimar City of Germany in 1919. The mass-produced products' lack of aesthetic concern, which comes with industrialization led the artists to question the social necessity of art and design and to seek ways for combining function and aesthetics. Thus, the Bauhaus School, which aimed to support improving functional and aesthetic features of inexpensive consumer goods, merged arts and crafts with the industry. During this period, society also concluded that mass-produced products were handy, and practical and aesthetic features were also important, like the rest of the artists. So, the "Bauhaus School" appeared as a combination of art and craft (Bektaş, 1992: 69; Lynton, 1982; Meggs, 2012; Tepecik, Toktaş, 2014; Buçukoğlu, 2020; Bunulday, 2021).

The Bauhaus School shaped the graphic design, product design, furniture design, and architecture of Germans who were defeated in the war and who sought a social order in every sphere of life. It rapidly completed its first and hard phases of evolution at the end of the 1920s, and it raised artists in every field by emphasizing the importance of functional graphic design. It tried to produce not the artworks but the aesthetic and handy a design where the form is function-dependent, and to close the gaps between every field of the pure and applied arts by giving them equal importance (Arntson, 2012: 32; Meggs, 1983: 329-330; Bayer et al., 1990: 12).

The Bauhaus School, a structure established for social purposes, had aimed its art education to raise artists who can produce solutions in the direction of the necessity of societies. With this idea in mind, Gropius, who designed the Bauhaus School as a kind of "workshop school", provided workshops for its students to produce, and they used these workshops like laboratories. To meet the needs of the industry here, designs were prepared, their prototypes revealed, and production started in factories (Bulat et al., 2014: 106; Bayer et al., 1990; Kollektif, 2002; Antmen, 2008: 107).

Gropius had expressed in a manifest that aimed to announce Bauhaus School's purposes in the month that it was established, there are no differences between artists and artisans, by empathizing with the importance of how art and design education should be, the artists from all spaces of art are a compound nature of a structure, both to see it as an undivided whole and to recognize and comprehend it again in separate sections and the creativity will be out-sparkled where the artists also are artisans (Buçukoğlu, 2020; Conrads, 1991; Baş 2020; Kollektif, 2002: 21; Itten, 1978: 7).

The design education provided by the Bauhaus school was practically performed together with the artist-instructors through theory and teachings by revealing the necessity of basic art education, which is provided as an introductory course and aimed to build a robust infrastructure for students. Johannes Itten, who was the first instructor of the lesson called Vorkurs (basic course), aimed to provide thinking freely to his students. Itten gathered these aims under three major titles:

"To liberate the creative forces and thereby the artistic talents of the students. Their own experiences and perceptions were to result in genuine work. Gradually, the students were to rid themselves of all the dead wood of convention and acquire the courage to create their own work. To make the students' choice of career easier. Here, exercises with materials and textures were a valuable aid. Each student quickly found the material with which he felt the closest affinity; it might have been wood, metal, glass, stone, clay, or textiles that inspired him the most to creative work. Unfortunately, at that time the Basic Course did not have a workshop, where all the basic skills such as planing, filing, sawing, bending, gluing, and soldering could be practiced. To present the principles of creative composition to the students for their future careers as artists. The laws of form and color opened to them the world of objectivity. As the work progressed, it became possible for the subjective and objective problems of form and color to interact in many ways" (Itten, 2003: 7-8).

Vorkurs, which constituted Bauhaus School's basic education program and forms today's curriculum of the basic design program initially planned as 2 - 3 months periods in preparations for the design education. But the courses were made compulsory for 2 - 6 months periods in total by the reason of the students' low results due to intense material usage. It was aimed along with the students' theoretically acquired principles from the courses to recognize and absorb the materials, create a certain emotion, and be able to relate them with the different materials. After completing six months of the period here, students were temporarily sent to a related workshop, according to their material specialization. And after completing the period here too, they were considered apprentices in the workshops. At the end of working for three years, the students will be eligible for entry to an exam that is required to be a journeyman. During the training period, as far away from a rigid understanding of education but intensely disciplined, creative, and unique works were included (Baş, Akbulut, 2020: 108; Bayer et al., 1990: 34; Kollektif, 2002: 23; Fitch, 1960: 12).

Gropius, by removing the class distinction between artists and artisans, had created a new artisans guild, tried to produce affordable, functional consumption goods for the working class, and wanted to spiritually revitalize society with the power of design. These unprecedented approaches and implementations, which had not been seen in art departments of universities before, revolutionized the creation of the curriculum in the areas which provide design courses. The promise included in Gropius' manifest, "School is the servant of the workshop", also revealed the vital importance of workshops in the Bauhaus School (Nadeem, 2022: 4; Kollektif, 2002).

Paul Klee and Wassily Kandinsky, who started instructing in the Bauhaus School in the early 1920s, developed progressive ideas on form, color, and space. Klee included visual communication elements and symbols in his works and made it possible for them to participate in art by using dots, lines, and stains. He examined the elements in contrasts and opposites by associating them in different forms. Also, he taught how to create a form

from point to line and line to surfaces on a blank surface by starting from nothingness. He emphasized that while creating the forms in a process leading to an abstraction, the pictures should give a message, and neither the forms be a necessity. But he expressed that, to increasing of opportunities there should have reached pure shapes, however, the form that evoking of the objects is not pure and the power of intuition should be used along with the scientific solutions to creating an artwork (Bektaş, 1992; Soylu, Çomak, 2018; Yıldırım, 2019; Johnson, 2012; Soylu, Çomak, 2018). On the other hand, Klee, by working on the perceptual and expressive factors of both color and form, tried to put forth its features and power. Kandinsky, who likens color and form to the deep emotions that music on humans, enfreed the pictures from the representational elements and motives (Meggs, 2012; Kollektif,1983).

The gap of Johannes Itten, who left the school, was filled with Hungarian constructivist artist Laszlo Moholy-Nagy. At the end of his research with a versatile and reformist personality, he put forth different forms of expressions by bringing innovations to the usage of light-shadow and space design in the photo sessions by new photomontage and photogram methods. He expressed that; it is a visual communication tool when it is used along with photograph and typography, the text and visual which he described as visual literature when used together that provide messages transmitting rapidly and easily, and he led the Bauhaus school to focus on the visual communication issues (Meggs, 2012: 328; Bektaş, 1992: 73).

After a while, when the Bauhaus School moved to Dessau city at the end of 1924's, due to negativities, because of the pressure from Nazi groups, and did not get the support of local authorities, between 1925-32, had been the school's maturity period in the philosophical sense. And then, a work organization called 'Bauhaus Cooperation' was established, for the sale of the prototypes those developed in the workshops, and it found smart solutions and improved formal principles for design problems. It had shown itself in the industrial, architectural, environmental design, and typography by the new, numerous shiny ideas affecting the 20th-century lifestyle. From then on, the Professor title was granted to the instructors, and the name of the school changed to 'Hochschule für Gestaltung (School of Design)' (Baş, 2020: 14; Meggs, 2012: 331; Bayer et al., 1990: 13).

The motto called 'Art is for people' which was adopted by the Bauhaus School, disturbed many art schools and this event resulted in reporting the Bauhaus school administration and the instructors to the Nazi Party and the terminating of faculty policy. The school tried to be continued in an empty phone factory which is in the Berlin-Steglitz by the German architect Ludwig Mies van der Rohe. Again, it completely closed on August 10th, 1933, due to not being able to resist the hard pressures that came from the Nazis. The instructors, artists, and intellectuals fled to America due to the Nazi pressure which surrounded Europe back then. The starting of lectures on the important universities by the artists and instructors who went to America ensured the spread of Bauhaus philosophy and basic design education to the world (Bektaş, 1992: 81; Meggs, 2012: 334; Buçukoğlu, 2020: 71; Özkan, 2008: 11).

At the end of world war 1st, the "School of Design" (Hochschule für Gestaltung) which provided predominantly industrial design, was established in Ulm city of Germany, and Max Bill who was one of the lecturers at the Bauhaus school had been brought in its administration. Bauhaus, throughout the 14 year of lifespan, 33 lecturers, approximately 1250 students, and the shown achievements in architecture and visual communication, had revealed a modern design movement by its impact and contributions to the visual theory. It was a school that provides social change and cultural development by bringing art to the life with help of design (Özkan, 2008: 11; Meggs, 2012: 335; Buçukoğlu, 2020: 71).

THE EVOLUTION OF THE BASIC DESIGN EDUCATION IN TÜRKİYE AND THE EFFECTS OF THE BAUHAUS SCHOOL

The industrialization activities which started at the end of the Ottoman Empire were the first example of the steps taken in the art fields by the establishment of the Sanay-i Nefise Mektebi 'The School of Fine Arts' in 1883. After the proclamation of the Republic, Türkiye sped up the processes of industrialization and industrial design, by opening schools that raises artists and designers, analyzed the systems education models of art schools with the students sent to Europe, and laid the basis of modern art education in Türkiye with the appointment of the German lecturers in academia. So, the name of the school was changed from Sanay-i Nefise Mektebi to "Sanay-i Nefise Akademisi (The Academy of Fine Arts)". The school, which turned into a fine arts academy, had raised expert designers in the fields of graphic, affiche, ceramic, and interior architecture along with sculpture, painting, and architecture departments between 1929-32 (Aksel, 1979; Özsoy, 2015: 3; Kanmaz, 2015; Polat, 2019: 5; Özkan, 2008; Diğler, 2021 Aksel, 1979; Tunç, 2009: 31; Bunulday, 2021: 50). İsmail Tonguç, was one of the students, who contributed to the new education phase of the young Türkiye Republic. İsmail Tonguç and his friends, who studied abroad, had established village teacher schools "köy öğretmen okulları" and instructor courses within the scope of the project called köy eğitmeni "village instructor" in 1937 to achieve equality, among the people between rural and countries. The village institutes "köy enstitüleri" were established in 1940 (Bilgin and Bilici, 2021; Bunulday, 2001).

In Türkiye, at the time village institutes were established, the research performed by Tonguç revealed the necessity of the education of the people primarily who haven't seen machines in their lives before and the public. Therefore, Village Institutes were a model of an institution that emphasized the importance of training qualified personnel in the agriculture and industry fields (Bunulday, 2001: 51; Kabataş, 2017; Elpe, 2014). In the village institutes, like the Bauhaus School, practical lectures which were like the workshop courses along with agriculture and animal husbandry courses were given. The learning-by-doing principle, which is one of the educational objectives applied by student-centered education system, was related to collective job training at Bauhaus School by ensuring together of production and work training, also by becoming a way of life of art education, and by transferring learned knowledge to others (Bilgin and Bilici, 2021). The village institutes were accepted as the representation of the enlightenment movement of the Young Türkiye Republic. The institute which is arousing interest in the world because of achievements that followed education provided, the village institute movement that followed in both America and Europe, were taken over by German, British, Swish, etc. educators and it succeed to enter the literature in a book called World Education Encyclopaedia which is published in Switzerland by the title of "Tonguç and his institutes".

In the Gazi Institute of Education "Gazi Eğitim Enstitüsü" which was established in 1926 to raise art teachers, opening of fine arts department by the order of Mustafa Kemal Atatürk was the first step taken in this field. Tonguç, who provided the integration of the Bauhaus School into Türkiye's education system, gave lectures at the Gazi Institute of Education, and assumed the head of the department. Curriculum programs of the fine arts department were arranged in the 1932-33 education year and the school year was set as 3 years and a minimum one-year elementary teaching experience of adequacy was requested. Tonguç had raised productive individuals with educational practices that include functional studies aiming at art to participate in daily life (Özkan, 2008; Telli, 2001: 14; Polat, 2019: 51).

Reflections of the Bauhaus school on the education system of Türkiye mostly showed itself in art education. But the designer-raising focused structure of the Bauhaus School was started in the Tatbiki School of Fine Arts in 1957 which is known as Marmara University today. In direction of the needs appeared because of industrialization, the education model of Bauhaus School started to be applied by instructors who came from

Germany by drawing of experience of German Professor Adolph Schneck. Schneck suggested these, in all fields of art education for one year to make a start with "Basic Art Education" as a basic course, in the second year choosing new courses according to their success on "Basic Art Education" while the students dividing into different sections and second-year programs were planned accordance with first years. All these suggestions were accepted. He also suggested that five more departments should be arranged, and he provided to ensure Graphic Arts, Furniture and Interior Architecture, Decorative Arts, and Ceramic departments (Kanmaz, 2015; Polat, 2019; Bunulday, 2021; Tuna, 2003; Erim, 1999).

3.CONCLUSIONS

Bauhaus School, beyond an education model, an indicative of a life that can be constructed with art and design together again in Europe since 1850, it was an important contribution to the industrialization phase of Türkiye restructuring via art and renewing of cultural and education reforms. Integrating the collective job training education model to the Village Institutes, which were established by individuals educated in Europe, practical lectures were given in workshops that contribute to our daily lives. At the same time, it was ensured that production with learning-by-doing, and job training should be intertwined, transforming art education into a lifestyle and the necessity of aesthetic concern must be nourished from the art revealed and the transfer of learned knowledge to the other people have provided. Thus, the system was accelerated by creating a student-centered collective structure constructed as in the Bauhaus School. The moment of establishing village institutes and adoption of Bauhaus principles by numerous universities and ensuring the collective structure of modern education led its the acceptance of design culture by different audiences. Affecting whole visual arts and visual communication, with its modern design style, it inserted the art into daily life with the help of design by removing the walls among practical and fine arts. As a result of solving the emerging problems by the trial-and-error system and using visual language with integrity, and with the works where the arts meet the crafts, the students acquired major achievements in the workshops were conducted through interactive and interdisciplinary approaches in the "Basic Design Education" course. Besides all these, basic design education which is the main element of art education had played a key role that helping to find students' specific styles, developing cognitive and affective capabilities then raising awareness, and maintaining its system today as well (Seyhan, 2005: 22; Bulat et al. 2014: 188; Aliçavuşoğlu, Artun, 2017; Gürcüm, Kartal, 2017: 1795; Karabay, 2020: 110; Bilgin and Bilici, 2021; Bostancı, 2022: 85).

The Bauhaus education, which brings a new approach to the arts and crafts as a model which is integrated into the education system of Türkiye by waking the creative potential of the student, had raised professional individuals who can think outside the box, questions, and produce different solutions on the problems. By ensuring the art and the craft in life with the help of functional practices, who are not only consuming without questioning but also creative and productive individuals have been raised. Basic design education contributed to the development of the student's skills such as imagination, thinking, curiosity, and finding their rhythms. It is possible to create unlimited ideas and find practical solutions to problems with the constantly working and producing brain.

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