

Bauhaus “Double-qualified Teaching” Mode and Its Construction in Art Practice Teaching in Colleges and Universities

Hengdong Li

School of Fine Arts, Shanxi University Xinzhou 030006

Abstract: Bauhaus school is the first school in the world established for the development of art and design education. Bauhaus learned from the 19th century European art and design education, and at the same time carried out the exploration and practice of art and design education for the rapid development of industrialization, using the double-teacher teaching model to achieve the unity of art and technology, this paper tries to discuss the connotation and characteristics of Bauhaus from the aspects of teaching mode, concept and teaching method, as well as the construction and innovation of art practice teaching in contemporary universities.

Keywords: Bauhaus double-qualified teaching artistic practice talent cultivation

Bauhaus (Baubuas) in 1919 by the famous architect, educator Walter-Gropius (Walter Gropius) founded in the Weimar Republic of Germany, is the world's first real for the development of art and design education and the establishment of a design school, in the world of art and design education history has had a huge impact, the innovation and achievements of its educational thought, educational concept and teaching mode make it one of the key research projects of art education. The British Industrial Revolution in the 18th century made art and technology gradually separated, excluded and opposed. More and more artists and designers realized the irreversible mechanical production, but through new art and design education, new “craftsmen” can master and play the potential of mechanical aesthetics, and organically unify art and technology through art education. One of Germany's most influential architects, Gaufrey-Sempa, believes that the only satisfactory way to train a new generation of artisans who can understand and exploit the potential of machines is through a new method of art education ^[1].

1. Bauhaus “double teaching” mode and its characteristics

1.1 Bauhaus “double-qualified teaching” model and its teaching philosophy

At the beginning of the establishment of Bauhaus, Gropius's goal was to set up a course to teach craft and technology through artistic sensitivity and judgment. Under Gropius's school-running philosophy, Bauhaus hired a painter who mastered aesthetic principles in theory and a master with superb skills from home and abroad. Two teachers taught students at the same time. In the school curriculum, each student had two teachers, one of them is responsible for teaching art design theory, color principle, modeling, etc., teaching how to create, known as the form of tutor, the other is responsible for teaching and guiding students to carry out artistic creation practice, known as the technical master. Gropius put his personal ideal of running a school into the specific educational practice of Bauhaus, replacing the single educational transmission mode with the dual education mode of theory and technology, and the teaching idea is to train young students to have both the idea of artistic design and the ability of practical operation. In the early stage of the development of art and design education in Europe, this unique double-qualification teaching mode has achieved excellent teaching results with good original intention and desire ^[2].

1.2 Three-stage teaching method and flexible teaching method under Bauhaus “double-teacher teaching” mode

Bauhaus's teaching in Weimar period is divided into three stages. The first stage is a half-year preparatory study for freshmen. The

second stage is to enter the workshop for practical education according to the students' specialty and learning interest. The semester is three years. The third stage is to carry out architectural design teaching, and send students to the construction site to practice and learn the interrelation between various things within the scope of construction. The first stage of preparatory study is mainly taught by the formal tutor responsible for basic teaching, basic theory of art and basic training of modeling, so that students have a scientific and technical understanding of color, graphics, structure, materials, etc. After the first stage of training and passing the examination, we will enter the second stage of learning. According to the students' interest, specialty and ability, we will choose the appropriate professional direction to learn. We will conduct formal language expression and technical operation in the workshops of furniture, metal, weaving, printing-advertisement, book binding and so on established by Bauhaus. The third stage is mainly to teach architecture, at this stage, students must not only study the basic theory of architecture under the guidance of school tutors, but also enter the construction site for field study. At the same time, Bauhaus allows teachers to adopt flexible teaching methods that give full play to their personal talents. Young teachers who stay in school carry out active and interactive teaching according to different artistic ideas and specialties. The teaching forms are flexible and changeable, aiming at better stimulating students' artistic sensitivity and creativity. At this time, the college continues to employ various craftsmen and masters to cooperate in teaching, but it is no longer equal to the status of formal instructors in Weimar period ^[3]. The form tutor and the technical master share the responsibility of training students. In the whole process of Bauhaus art design education, teaching is carried out around the art form and design practice.

2. The Construction of Bauhaus “Double Teacher Teaching” Mode in Art Practice Teaching in Colleges and Universities

2.1 Double-teacher cooperation to cultivate students' innovative ability

John Eaton, a famous Bauhaus expressionist painter and founder of the basic course, wrote in my preliminary course: the task of my course is to liberate students' creativity and artistic ability, and guide them to complete innovative works with their own knowledge and understanding. The innovation ability of design must first cultivate creative thinking. The creativity of creative thinking is an important driving force to promote the continuous progress of design, and secondly, it also needs creative practical ability. The double-teacher teaching of Bauhaus “workshop” pays special attention to the cultivation of students' innovative ability. The formal tutor focuses on the cultivation of students' innovative thinking while the technical master focuses on the cultivation of students' innovative practical ability. The teaching mode of double-teacher cooperation and joint teaching completes the cultivation education of students' design innovation ability. For example, under the inspiration of bicycle handlebars, Marché-Brewer designed and completed the world's first steel tube chair-Vasily Chair; and the red and blue chair inspired by constitutionalism and “style school” became the classic representative works of Bauhaus. Under this kind of collaborative innovation teaching, he cultivated many outstanding design talents and created a large number of classic art design works, therefore, it is particularly important to establish an art design laboratory and hire experts with practical advantages to carry out innovative teaching in today's university art practice teaching. In the teaching, it is necessary to fully respect the students' personal creative ability, and to conduct comprehensive humanities and art education for students to cultivate their innovative thinking ability and innovative practice ability. The students will have a deeper understanding and transformation of the theoretical knowledge they have learned in the teaching process, at the same time, innovative artistic achievements encourage students to explore the enthusiasm of art and design knowledge, which is based on the workshop-style double-teacher innovative teaching model to promote the all-round development of art education. Students will be trained to meet the needs of the times of new designers.

Under the double-teacher teaching mode, the traditional non-individual and non-creative copying single teaching mode has been changed, and the exploration and practice of modern art and design education has been opened. In the process of world industrialization, art and design education should be combined with industrial production practice according to the requirements of the times, encouraging artistic innovation and promoting the formation of a new style of modern industrial design.

2.2 Integration benefits each other and builds a teaching mode of deep integration of “production, learning and research”

Gropius once declared his teaching principle in Bauhaus Declaration and Syllabus in 1919: art itself cannot be taught, but craft can be taught, so we students must receive comprehensive craft training in workshops or other experimental places as the necessary basis for all creative work, and sign apprenticeship agreements with off-campus workshops ^[4]. Therefore, Bauhaus gradually adopts the school-enterprise cooperation mechanism to carry out teaching research, involve students in the production process. In a short period of five years, the teaching mode of deep integration of production, learning and research has been realized under the teaching of

double teachers. Production, learning and research have also extended formal aesthetics in design practice. Through design practice, students can cultivate their ability to find and solve problems, improve their research ability through learning and summing up experience, integrate and promote each other, and form a positive interactive promotion mechanism, in this teaching mode, students absorb the knowledge of art theory, master the design method, and transform the theory of art design through design practice, and cultivate students' ability to observe things and analyze problems and think creatively. Teachers and students are committed to the study and research of design, while enterprises transform research products into applications, which not only test the feasibility of school research results, but also enhance the competitiveness of enterprises, form a unique culture and design style of enterprises, drive production with research, promote research with production, promote further innovation, and promote mutual promotion and common development of the trinity of production, teaching and research. Modern art and design education needs to cultivate talents with comprehensive and diversified artistic qualities. This collaborative teaching, promoting teachers and students to learn together, discuss and cooperate with each other, not only improves teachers' teaching and scientific research level, but also provides students with innovative thinking and practical ability in art design, and expands the way of education.

The reason why Bauhaus has had a great impact on the world's design education in the short period of more than ten years is not only because it hired well-known international art masters, but also learned from the art education in Europe in the early 19th century. Summarize the social development trend of the rapid development of industrialization at that time, and explore a suitable art design education path for the development of the times. Not only did it train many design masters for Europe at that time, it provides a new exploration and practice for modern design and design education, and provides a new design style and design education mode for the development of the world. The study of Bauhaus's teaching mode is not to copy, but to learn from its research and enlighten our contemporary art and design teaching, double-teacher teaching, flexible teaching method of respecting the human body, focusing on innovation and practical application, cultivating an open and positive teaching atmosphere, etc. These are all worthy of our reference and study.

References:

- [1] De. Frank-Whitford. Translated by Art and Design Magazine. Master Bauhaus and his students [M]. Sichuan Fine Arts Publishing House, 2009.(9)
- [2] Li Liangzhi. The Tide of Industrial Design History in the World.[M]. China Light Industry Press, 2001(114)
- [3] Wang Shouzhi, History of World Modern Design.[M]. China Youth Publishing House, 2002.(159)
- [4] De Frank Whitford. Translated by Art and Design Magazine. Master Bauhaus and his students [M]. Sichuan Fine Arts Publishing House, 2009.(33)

About the author:

Hengdong Li , 1976, gender: male, nationality: Han, native place: Xinzhou City, Shanxi Province, current unit: Academy of Fine Arts, Shanxi University, title: associate professor, degree: master's degree, research direction: theory and application of visual communication design.