As An Approach To Improving Creativity In Design Education; Art Of Painting

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Abstract
Not just watched, a work of art can be experienced in transforming spaces. Living in concrete works of abstract art, also strengthens the link between the past and the present. Thus, while the art works are introduced to people, everyone will be informed about the works and the artist. Everyone, including those who can’t afford art Works will be provided spaces transformed into them. This approach is applied for three hours a week in the 14-week Design Detail course at KTU, Department of Landscape Architecture. 16X3 works by Paul Klee, Wassily Kandisky and Johannes Itten were selected by the instructor. Every student selected one of them to study. The basic approach required from the students was to design functionally suitable and sensitive spaces just in accordance with the design elements of these works. Firstly, a space reading was conducted with each student. Later, transitions began from two-dimensional works to three-dimensional spaces. At last, starting with the works of art, the students designed children’s play grounds, festival areas, coastal parks, urban open spaces, rural open spaces, labyrinths and walls. The study provided all students useful knowledge about Bauhaus school of art and architecture and philosophy, its three distinguished artists, and their forty-eight works and understanding of art. Therefore, this approach interpreting art works and the art is considered to be important for the education of qualified landscape architectures and the creation of a qualified and liveable environment.

Keywords:

1. Introduction
All branches of art are in close relation with each other directly or indirectly. Principles shaping an artistic form of art can format elements for another branch of art by getting assimilated in that branch.
Klee, known to have learnt a lot from Bach, used to advocate that polyphony was better expressed in painting than music. He was closely associated with music through his father, a music educator and brought up by a solid musical education at an early age. During his student years, he was playing the violin and was interested in painting and poetry. Marrying Lily Stumpf, a pianist, he always remained within the musical life (İpşiroğlu, 1994).

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In the same way, Kandinsky has assessed in his Works the contributions of music. Having listened to Arnold Schönberg’s atonal compositions, he made known to him in 1911 in a letter that would launch their future friendship that he, too was trying to find in his works that self-expression lines had to walk independently. He believed harmony in painting could be found through a way opposite to geometry, but not through it (İpşiroğlu, 1994). Kandinsky has interpreted an art work as a peculiar thing created by an artist, using colours, lines and shapes, which are not related to the nature or the objects in it (Tunali, 2003). According to Arnheim, thinking requires the images and the images include the thought. Therefore, visual arts are the basis of visual thinking (Arnheim, 1997; Kuloğlu, 2013).

2. The Philosophy of Bauhaus

Bauhaus, founded by Walter Gropius in Weimar Germany in 1919, is an original art educational institution (Tunali, 2002). Objectives of the Bauhaus were to unite all disciplines of art, namely sculpture, painting, craft items as the inseparable elements of a new architecture (Gropius, 2002; Itten, 1997); to train a generation of architects and designers to accept and anticipate the demands of the twentieth century, and to use all its resources-technical, scientific, intellectual and aesthetic-to create an environment that would satisfy man’s spiritual as well as material needs (Naylor, 1968). Bauhaus demolished the notion that something that is aesthetic cannot be functional or vice versa and integrated the values of being aesthetic and functional. In a short time, this revolution initiated by Bauhaus developed a new concept of aesthetics based on life rather than classic rules. On the basis of this understanding is an integration of industry and art, and helpful and beautiful. In this way, an artist participates in the industry with the identity of a free designer. As a result, the designed product occurs not only as an industrial one, but also as a product of art and is put into people’s service (Tunali, 2002).

3. Detail Design of The Light of Bauhaus

According to Kuloğlu & Asasoğlu 2010, the way of being creative is to bring in new and different viewpoints to solutions and end products in architecture by enriching thought and conduciveness to thought by enriching expression. With this approach, it was needed to get the support of creative approaches outside tutorial and available resources so as to create a successful learning environment and enhance the efficiency of the process. So, for the detail design education a KTU, department of Landscape Architecture, a method seeking process was started with a demand for producing educational, different and creative solutions to achieve imagined spatial arrangements from abstract works. While students are expected to produce qualitative products during their process of education, this challenging job is also known to be quite a difficult process for both the student and the educator.

In this context, the need to facilitate this process and provide students very qualitative gains created the starting point of this study. On the other hand, it is also known that an art work should be something not only to be watched but also can be experienced by getting transformed into spaces. Living in concrete Works of abstract art, also strengthens the link between the past and the present. Thus, while the art Works are introduced to people, everyone will be informed about the Works and the artist. Everyone, including those who can’t afford art Works will be provided spaces transformed into them. This is very important for every branch of art as well as landscape architecture for self-discovery and specially enabling development.

4. Findings and Discussion

In the spring term of the 2011-2012 academic term, this approach was applied in the 14 week Detail Design course at KTU, Department of Landscape Architecture. In connection with this course of three hours a week, two of which were lecture studies and the other one for application, it was targeted that students should be given all spatial information about the spaces such as children’s playground, square, urban park, coastal park, ground plane and the vertical plane and that is term should be terminated with a project relevant to this course (Figure 1).
In the theoretical period of the lesson, works by the following three painters were introduced to the students after they had been informed about the education system of Bauhaus era. 16 works by Paul Klee, 16 works by Wassily Kandinsky and 16 works by Johannes were selected. And from these works, every student chose one that they could interpret. In connection with the interpretation of these works, the basic approach required from the students was to design functionally suitable and sensitive spaces just in accordance with the design elements of these works. All the work was designed as a space defined by the student. In this 14-week education period, a space reading was conducted with every student from the selected work. Transitions began from two dimensional works to three dimensional spaces. The elements in the art work were added meaning through the function installed in them by the designer. These elements are raised and lowered through the composition of the student and converted to places of their dreams with vertical and horizontal planes. When looked at the design as a plan, it can be seen that while the original geometry in the works has been maintained, elevation differences and topography have been designed as well. As being open or closed, the designed spaces have been considered to be on the floor or wall.

Different spatial solutions by the students who have chosen the same art work are shown in figure 2, 3 and 4, 5. In figure 2, Ufuk Aydin, who has interpreted an important work by Kandinsky, carries this work to a play wall in a children’s playground. He designs a space here to enable children to sit and imagine through the niches he has formed in this wall. Additionally, children have been provided an opportunity to climb some of the elements that animate the surface of this wall. So he has created a wall of colourful and creative ideas to guide the children’s games.

In figure 3, Özge Uzunoğlu has interpreted the same work by Kandinsky and interpreted it as a children’s playground. She has placed in columns and platforms to provide a transition between the ground plane and the ceiling one. She has created a venue offering children an opportunity to play creative games rather than colourful, lively and limited ones.
In figure 4, Nurten Kakıcı has imagined Wassily Kandinsky’s work as a children’s playground and transformed it into a contemporary colourful, unusual and mysterious play area for children balancing together the activities of climbing, staying in balance, jumping, hiding, watching and skating as whole.

Kerem Uçan has interpreted the same work by Wassily Kandinsky as a children’s play area as well and designed it as an entertaining and modern venue enabling children to skate, jump, pass under and compete with each other (Figure 5).

In Detail Design lesson, solid gains such as the following have been obtained on the way to product: establishing a connection between art works and spaces, starting with a solid foundation in design, having sufficient knowledge about meaning, solidarity, sovereignty, stability, colour and rate; being ready to give information about the final product before initiating a design and improving the competence in connection with three dimensional thinking. As shown in figures 6, 7, 8 and 9, this approach has made it possible to maintain abstract ideas in concrete spaces by taking advantage of the available art Works.
In figure 6, Ezel Y. Çebi has interpreted Wassily Kandinsky’s art work as an urban area containing an observation deck, an amplifier, a marine life museum, a fish restaurant, a swimming pool and a roof garden.

![Figure 6. By Ezel Yağmur Çebi, Urban area](image)

Related to children, the study by Mehmet Çıracı, who has perceived a work by Johannes Itten as a labyrinth, portrays in figure 7 the emotions of wonder, mystery and discovery through his colourful and electrifying design.

![Figure 7. By Mehmet Çıracı, a labyrinth](image)

The study by Büşra Kalyoncu, who has perceived Paul Klee’s work as an exhibition area, is shown in figure 8. The emotions of wonder, mystery and discovery are portrayed in this study on genes.

![Figure 8. By Büşra Kalyoncu, children’s playground](image)
Figure 9 shows the study by Duygu Çelik, who has perceived the work of Paul Klee as an exhibition area. She evaluated this work in different platforms and planned it as an open-air exhibition area.

![Figure 9. By Duygu Çelik, open-air exhibition area](image)

Figure 10 shows the study by Zeliha Aktürk, who has reviewed a work of art by Wassily Kandinsky as a playground for children. Consecutive games platforms, games designed in coloured glass surface and a wooden ship model have provided children a different and creative playground.

![Figure 10. By Zeliha Aktürk, children’s playground](image)

A similar study has been carried out by Garcia. As shown in his work entitled “How has Kandinsky helped my Architectural Design?” he has benefited from a work by Kandinsky in designing a project of concert hall within the public space in Sarajevo. Garcia has interpreted the project as forms and spaces built with musical notes, and an architectural work with rhythms and sounds. He has also carried the effect of music on art into the field of architecture by examining Wassily Kandinsky’s works (Garcia, 2009).

5. Conclusion and Recommendations

Through this study revealing an important approach to achieve qualitative and liveable environments, all the students have become very knowledgeable about Bauhaus school of art and philosophy, its three esteemed artists, their forty-eight art works, their understanding of art and the era they belong to. These gains are very important for a good student of landscape architecture.

The assessment of these gains have shown that this approach simultaneously enables both the course coordinator to dominate the class and have 60 students produce qualitative designs as well as the students to peel off the uncertainties of the topic and have a step ahead of the start. Whereas the student tried to come to the conclusion in previous years by copying their classmates or getting the guidance of the course coordinator, without knowing what to do with the subject of the study, now this approach enables them to be aware of what sort product will emerge before they begin designing, better analyse the guidance of the course coordinator and perhaps most importantly, gain self-confidence.

Seeing and interpreting the perfect blend of the design elements in the art work such as line, direction, shape, size, spacing, balance, colour, harmony or contrast reinforces the dominance of the student over the issue in developing their initial ideas. Having begun to design within self-confidence, the student reaches the conclusion in a shorter time and becomes able to study in a more detailed way.
In addition, it is also another achievement of the students to design so many qualitative spaces during this period of time. Features in the artwork such as good forms, proportions, relationships and the right colour choice supporting them ensure that students are familiar with what is good and beautiful. And these features are reflected in the spaces designed by the students.

This study has also achieved to show how students who chose the same artwork have perceived it quite differently and come to many different conclusions in spite of starting from the same beginning letting the student’s design activity proceed freely; this approach guides the student with the chosen art work.

The results of this original study invented and conducted for the first time in the field of landscape architecture show that existence of a course associated with any branch of art in the departments of planning and design will ensure the transfer of art from generation and its exhibition in physical environments. For this reason, development and implementation of this approach in the undergraduate and graduate programs of the university departments such as architecture, urban and regional planning, interior design and landscape architecture, which offer design education, is considered to be very important. It is also suggested that artistic courses and the other relevant subject or subjects in the curriculums of these departments should be integrated into new curriculums rather than getting taught in isolation.

References