

# Implementation And Interventions of Studio Thinking in Art Education

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**Abstract.** The teaching mode of traditional art education imparts knowledge in a relatively simple way, which is easy to restrict the development of thinking. In the studio teaching mode, the teaching of design thinking can get rid of the traditional way from book to paper design, get rid of the misunderstanding that design thinking is equivalent to creative courses, realize the integration of resources, combine theory with practice based on projects, and develop design thinking, to cultivate students' scientific thinking methods, spirit of unity and cooperation, and innovative ability in professional practice.

**Keywords:** studio thinking; Art education practice.

## 1. Background

The 21st century is an era of knowledge and economic explosion, and the competition for innovative talents is the primary embodiment of international competitiveness. Colleges and universities shoulder the critical historical mission of cultivating innovative talents[1]. Therefore, colleges and universities must update their ideas in an all-round way and take the cultivation of College Students' innovative ability as the core content of education reform. In recent years, colleges and universities have invested a lot of manpower and material resources to establish art studios, which have developed rapidly and expanded in scale. However, despite the rapid development, it has also brought many problems. The objective law of the development of things shows that everything must have specific preconditions and ways of action, especially for educators. If Schools mindlessly pursue the speed of school expansion, in this case, educators can only let art education stay on the surface of understanding. Still, they cannot go deep into the fundamental essence of education and teaching [2].

Studio thinking cultivates scientific and creative thinking in art education. Traditional teaching restricts thinking by limiting classroom time and curriculum design and emphasizing theory over practical application [3].

Therefore, implementing studio thinking in schools cannot be ignored. Studio thinking is a learning style based on actual problems and projects, which emphasizes practice, innovation, and teamwork and provides students with a more practical and comprehensive learning experience. Promoting and strengthening teaching methods with studio thinking as the core will benefit students, teachers, and the whole school.

## 2. Literature review

John Dewey [4], in his work on the theory of how we think, suggests that the studio originated from the workshop system of Bauhaus and came into being with the development of the German industry. Bauhaus is a design institute established in Weimar, Germany, in 1919. It is also the first institute in the world to promote modern design education and have a complete design education purpose and teaching system. Its teaching method leads art education from the art type to the combination with technology and realizes the unity of art and technology. Students learn in the

process of practical work, cooperative learning with experienced people, and learning in a close to the real working environment, which not only enables students to master various production technologies and skills to improve their practical ability but also enables the teaching and learning achievements to be directly displayed in the form of products, obtain the production orders of enterprises, and make the teaching and learning achievements produce economic benefits through the social channel, As a supplement to the investment of education funds. This form highlights the cultivation of students' professional practice ability and comprehensive creativity and meets the requirements of modern society for the cultivation of designers. It can be said that the art and design level in Europe and America has always been in the leading position in the world, inseparable from the application and promotion of their "studio system" [5] teaching mode.

With the continuous development of cognitive science, the theoretical system of studio thinking reflects the following characteristics:

On the one hand, the researchers of the studio thinking project believe that Perkins' "thinking tendency" is the connection between the core personality and thinking habits of artistic thinking and behavior. The ideological tendencies of Dewey and Perkins [6] are influenced by Gardner's theory of multiple intelligences, which believes that different intelligences promote the development of other ideological qualities. At the same time, these two factors jointly affect the concept of "mental habits" proposed by Elliot W. Eisner [7].

On the other hand, studio thinking is based on the study of the unique learning environment of the art studio. Through research and analysis, Rack Off and Elliot W. Eisner proposed embodied cognition theory to support the impact of behavior and learning environment on learning outcomes.

Hetland, L., and Winner, E. [8] and others affirmed the value of the studio as a learning environment through research on implicit learning and tacit knowledge. In addition, educational constructivism introduces a change of thinking paradigm into the field of education, and it is an open way of thinking that advocates diversity and difference. This also affects the art education based on studio thinking and believes that contemporary courses, especially art education courses, should be open, rich, and innovative, emphasizing the learning atmosphere of the course, aiming to cultivate higher-level thinking ability and self-organization ability rather than acquiring the subject knowledge of the course.

Perkins, D.N., Jay, E., & Tishman, S [6]. documented the actual benefits of visual art education in their research achievement Studio Thinking. The development of modern art education inherits the theoretical system of studio design education of Bauhaus in Germany. In most European design colleges' actual teaching, professional courses are implemented by combining topics with social design projects. The core of its teaching mode is the close combination of teaching and social practice, the connection between schools and enterprises, and the combination of production, learning, and research.

In China, the art education major in ordinary colleges and universities has carried out teaching reform based on studios, such as the Academy of Fine Arts of Tsinghua University and the Art Education Studio of Capital Normal University. The long-standing tendency of separating theoretical teaching from practical teaching, using a single practical teaching approach, and neglecting the cultivation of students' functional ability has changed in recent years.

Beijing Normal University Publishing Group [9] proposed in the compulsory education fine arts curriculum standard that there have been such phenomena in the studio opened by Chinese universities for a long time: first, the teaching method emphasizes "skill training," which leads to students' lack of personalized creativity, and the final works of art are the same; Second, it is separated from the curriculum. Third, the emergence of the Internet has brought convenience to students in collecting information but has also formed misunderstandings in teaching. In artistic creation, students' self-potential and thinking modes are restrained.

UNESCO [10] reported that "innovation is the banner of higher education in this century and the main goal of education reform in the world." High-quality talents with innovative abilities are the main direction of teaching reform in China's higher education institutions. With the changing demand

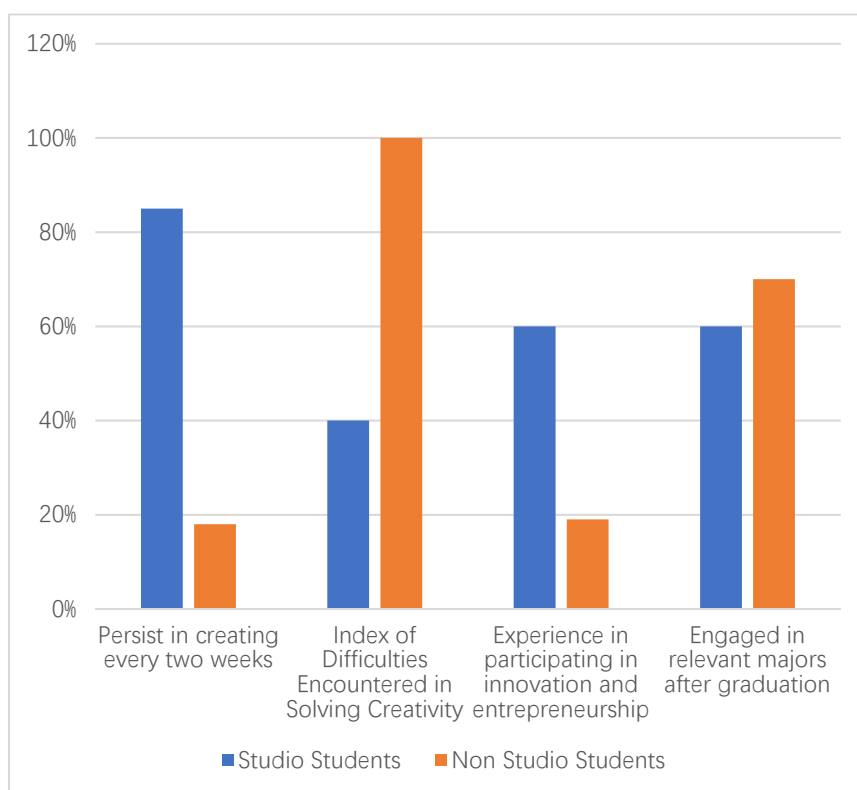
for art talents, from the current situation of teaching development in colleges and universities, art teaching and student practice are out of the market. It cannot adapt to society, resulting in separation from the market. How to break the shackles of the traditional teaching mode, adapt to the pace of social development, and reform the existing education mode has become the top priority of teaching reform in colleges and universities. Learning from the advanced ideas and experience of art education in Western developed countries, adopting effective teaching methods, and paying attention to cultivating students' creative thinking ability are practical problems that must be paid attention to.

Therefore, implementing studio thinking in schools cannot be ignored. It helps students' learning and development, promotes improving teachers' teaching levels, and positively impacts the whole school. Therefore, universities should actively promote the implementation of studio thinking to bring more benefits to students, teachers, and the entire school.

This paper aims to provide new ideas for improving and Innovating Higher Art Education by investigating the application of studio thinking in art education at Qujing Normal University.

### 3. Methodology

The researcher used the total method to select 200 respondents from the Academy of Fine Arts of Qujing Normal University. These respondents comprised 20 teachers and 180 students, all with knowledge or experience in implementing studio thinking in schools. In addition to interviews, the researcher used the quantitative method to compare the performance of those taught using studio and traditional thinking.



**Figure 1:** Assessment of Ability for Studio Students and Non-Studio Students

Out of all the students in the studio, 85% produced work every two weeks. 40% faced difficulties with venues, equipment, and methods, and 60% participated in school-level innovation and entrepreneurship projects. Of the studio graduates, 60% are still working in their field, and 20% are self-employed.

Compared to the students in the studio, only 18% of non-studio students complete projects bi-weekly. 100% encounter difficulties with venue, equipment, and methods. 19% have participated in innovation and entrepreneurship projects at school. 70% of non-studio graduates work in their major,

while 3% are self-employed. 83% of instructors believe studio students have better innovative thinking abilities than non-studio students, with 48.5% assessing the studio's entrepreneurial ability. 94% of interviewed studio students said studio thinking teaching improved their innovative thinking ability and practical skills, work quality, and organizational knowledge.

The Studio Thinking teaching method not only enhances students' innovative thinking ability but also prepares them for their career choices after graduation. Students trained in this method typically display higher levels of innovation and professionalism compared to those who have not been trained. Moreover, they are well-equipped to start their own businesses after graduation. The advantages of this method can be summarized as follows:

1. Help to improve students' professional ability

When studying art and design, the studio mode allows students to understand the specific work process in their professional positions. Training in enterprises is conducive to students' familiarity with the working environment in the future, clarifying and adjusting learning objectives, cultivating correct learning attitude, enhancing students' sense of professional responsibility and job awareness, and improving students' professional ability in an all-around way.

2. Enhance students' teamwork ability

In the studio mode, the teaching work is mainly based on the teaching content committed to improving students' ability to think and solve problems. The training method is used to help students reflect on the teaching process and improve their learning initiative and enthusiasm so that they can automatically and spontaneously use the network resources to learn professional courses to improve their comprehensive quality.

3. Help to improve students' theoretical knowledge and practical skills

Through docking with enterprise jobs, students can accept the teaching content explanation of the studio tutor. They can also participate in the project practice, realizing the mutual transformation of students' theoretical knowledge and practical workability, which can enrich and improve students' functional application ability.

## 4. Conclusion and recommendations

### 4.1. Conclusion

The art teaching under the studio teaching mode can get rid of the traditional way from books to paper design, reduce the misunderstanding that studio thinking is equivalent to creative courses, realize resource integration, and develop studio thinking based on projects, combining theory with practice, to cultivate students' scientific thinking methods, the spirit of unity and cooperation, and the ability to innovate in professional practice.

### 4.2. Recommendations

It is more important to cultivate students' suitable thinking mode and master the correct teaching design method than to teach art skills. The purpose of studio thinking training is to develop students' scientific thinking habits, the vision of finding problems, the ability to reasonably solve problems and acquire new knowledge, and to maximize the development of students' creativity and professional design practice ability to meet the needs of the highly developed society. Under the studio teaching mode, integrating resources, teamwork, relying on projects, school-enterprise cooperation, and fresh and dynamic innovative practice activities are of great significance for developing design thinking.

- (1) Open environment, open thinking

The teaching mode of the studio provides an open teaching practice environment for teachers and students, breaking through the limitations of space and time of classroom teaching. It has more autonomy and a more comprehensive range of practical teaching than traditional practice teaching.

- (2) Integration of knowledge and comprehensive thinking

Art education combines art, technology, and science; its essential characteristics are integration and interdisciplinary. Under the studio teaching mode, students can be guided to break the boundaries

of disciplines. Through project design practice, the knowledge of general education courses, basic courses of disciplines, professional courses, professional elective courses, and other courses can be integrated into series to help students learn professional thinking methods, enable students to integrate the relevant professional knowledge they have learned, build a complete framework of artistic concepts, and encourage students to test the courage and ability of various new performance media and methods. It can be freely used in multiple fields of art education activities, so it is more concerned with the creation process than the result.

(3) Team cooperation, thinking collision

Under the studio teaching mode, on the one hand, students form a creative team with the tutor studio as the unit and give full play to each student's design personality and professional advantages as much as possible. On the other hand, the "research group" teaching method is implemented, composed of teachers from different disciplines involved in the topic. Excellent full-time designers can also form a teaching team through school-enterprise cooperation to complete the teaching.

(4) Project practice and thinking expansion

The teaching content of the studio is project-based. The design thinking training is put into the actual project operation. The wall isolated between teaching and society is removed. Through various competition projects, research projects, school-enterprise cooperation projects, and other design practices, the course teaching is implemented according to the project operation process, and the cooperative learning is carried out with people with actual design experience so that good ideas can no longer be far away from specific design topics and become creative games for creativity.

(5) Examination of ability and examination of thinking

Finally, the assessment content of thinking teaching can be the competition topic at the stage of soliciting contributions. Students' works with good completion can be recommended to submit or participate in the competition, which tests their professional ability in many aspects.

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