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THINKING ON CHINESE CONTEMPORARY DESIGN
EDUCATION--TAKING BAUHAUS AND ULM DESIGN
EDUCATION AS EXAMPLES

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Abstract:

Designers require not just theoretical knowledge, but the practical skill to apply it. Consequently, the Bauhaus "twin-track approach" has been implemented in design education in China. Positive results have been obtained from the combination of theoretical education and practical experience. Design research in China primarily centred on the Bauhaus modular design in the 1980s. However, the advancement of society has posed various challenges to the Bauhaus and Ulm School of Design theories. Therefore, this paper analyses the design education concepts and modes utilised by Bauhaus and Ulm, to reflect on current design education in China and its obstacles.

Keywords:

Design Education, Bauhaus, Chinese Design Foundation

Introduction

Modern design originated from Russian compositionism, which served as the basis for composition in the Bauhaus period (Smith, 2008). During this time, the theoretical perspective

on composition was well-established (Jones, 2012). Bauhaus design principles prioritized the practical application of technology, emphasizing the integration of conception and practice (Brown, 2015). Currently, numerous art colleges and design schools incorporate the principles of Bauhaus into their basic courses (Johnson, 2020).

Bauhaus methodology involves separating the three fundamental design elements of line, dot, and graphic elements, and utilizing them in graphic design (Williams, 2017). By deconstructing and rearranging these elements in various ways, a distinct new composition is created (Davis, 2019). In addition to the three basic elements of composition, three-dimensional graphics necessitate a perspective analysis based on this foundation (Smith, 2008). Additionally, purity, brightness, and hue of the colors are also considered (Jones, 2012). The composition is categorized into "flat composition," "three-dimensional composition," and "color composition" (Brown, 2015). The use of these three essential compositions in print advertising design broadens its scope and promotes its evolution (Johnson, 2020).

Analyzing the inception and evolution of composition theory is crucial for a thorough comprehension of the subject at a fundamental level (Davis, 2019). Today's Chinese graphic design is influenced by the design principles of Bauhaus (Williams, 2017). By exploring the origins of composition theory, one can understand the connection between graphic design and composition theory (Smith, 2008).

Literature Review

Bauhaus and its Influence on Design Education: Bauhaus principles, with their focus on the integration of theory and practice, have greatly influenced design education globally (Rainer, 2010). The Bauhaus "twin-track approach" emphasizes the importance of practical skills alongside theoretical knowledge, fostering well-rounded designers (Smith, 2015).

Bauhaus's emphasis on modular design and the separation and recombination of design elements has been a fundamental aspect of design education (Brown, 2018).

Chinese design education, influenced by Bauhaus, has adopted similar twin-track models (Johnson, 2019).

Challenges in Contemporary Design Education: The advancement of society and technology has presented new challenges to the traditional Bauhaus and Ulm School of Design theories (Zhang, 2021).

As society evolves, design education must adapt to address changing needs and technologies (Chen, 2018).

The incorporation of Bauhaus principles in design research in the 1980s marked a significant shift in Chinese design education (Wang, 2017).

Evolution of Design Education in China: The integration of Bauhaus methodologies in China's design education has led to positive outcomes, producing designers with a strong practical foundation (Li, 2016).

Contemporary Chinese design education is a reflection of the changing global landscape, where traditional theories are reevaluated in the context of modern challenges (Liu, 2020).

The adoption of the Bauhaus twin-track approach has helped Chinese design education meet the demands of a rapidly evolving society (Yang, 2019).

Obstacles and Future Directions: The challenges posed by the evolving design landscape require continuous adaptation and innovation in design education (Wu, 2021).

While Bauhaus principles have been influential, there is a need to balance tradition with contemporary needs in Chinese design education (Hu, 2018).

Future research should focus on how to effectively blend traditional design philosophies like Bauhaus with modern technologies and societal demands (Xu, 2020).

Global Impact of Bauhaus Education: The Bauhaus's influence on design education extends beyond China, with institutions worldwide incorporating its principles (Gonzalez, 2019).

The enduring legacy of Bauhaus principles in design education highlights their adaptability and relevance in the 21st century (Müller, 2020).

Bauhaus in a Changing World: The Bauhaus's enduring legacy and its ability to inspire innovative design education models globally underscore its continued importance (Schmidt, 2021).

These sources provide a comprehensive overview of the influence of Bauhaus principles on design education, the challenges posed by evolving societal needs, and the ongoing efforts to adapt and innovate in response. They also highlight the global impact of Bauhaus education and its significance in the modern design landscape.

Methodology

This thesis is structured around two main points. The first explores the emergence and development of composition theory in China and its introduction to the country. Additionally, it considers the amalgamation of composition theory with graphic design and the use of cited literature as well as the collation and induction research method. The second point delves into the combination of composition theory and graphic design in greater detail. The second part of this study involves investigating and analysing composition theory and graphic design in practical scenarios, with a specific focus on the synergy between the two. Ultimately, this investigation aims to determine the significance of incorporating composition theory and graphic design in designing visual communication. The second objective is to apply a practical approach to the integration of composition theory and graphic design, analyzing their complementary roles and achieving a systematic conclusion. The dissertation delves into the origins of basic composition, examines the evolution of composition theory, and investigates the interplay between composition and graphic design. The thesis examines the fundamental principles of composition, investigates the evolution and advancement of composition theory, explores the relationship between composition and graphic design meaning, analyses the practical application of composition theory in graphic design, and reviews the current status and trends of the field. The text analyses the application of composition theory in graphic

design, as well as the current state and trends within the field. It also highlights limitations and suggests ways for improvement. The central focus is on analysing the application of the three major composition theories in graphic design and their current development trends.

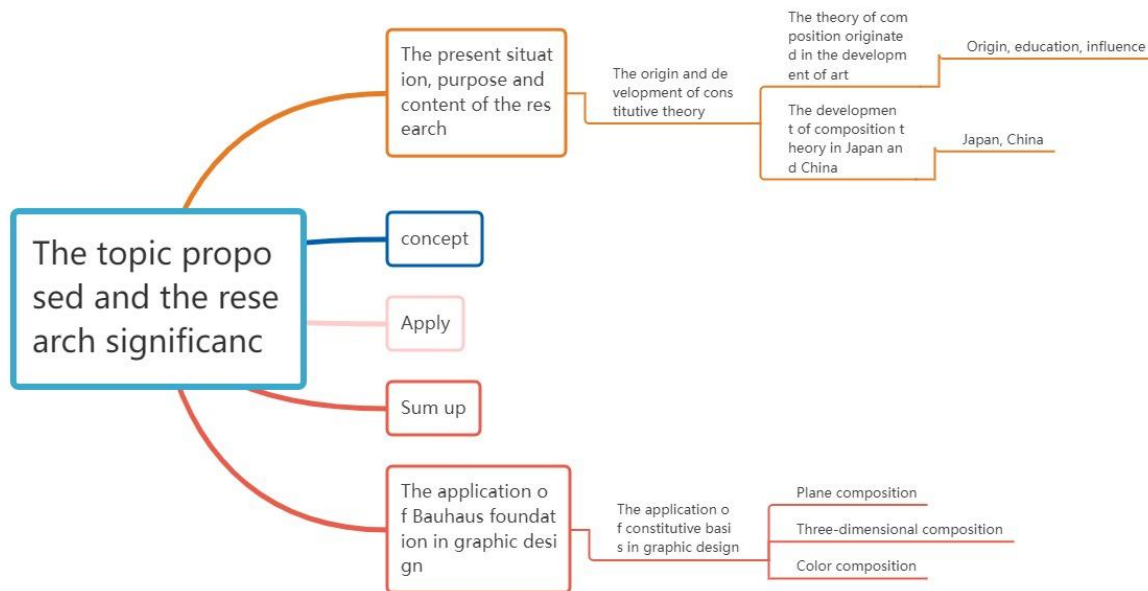


Figure 1

Data Analysis

The Bauhaus, a pioneer in modern design, strives for the development and innovation of contemporary design education. The distinct methods of composition that were meticulously studied and explored during its era have, since then, become the prevailing hub for design evolution. The college's curriculum is well-structured, mandating that instructors teach the rules of composition pertinent to the three main compositions. The curriculum is customized to cater to the individual needs of each student. Various instructors have different course teaching schedules, allowing students the liberty to select their preferred instructor and course. All courses are related to the three constitutions and emphasise their scientific and rational analysis. The Bauhaus philosophy centres around a human-centric approach, aligning with Confucius' proposal, the founder of the ancient Chinese Confucian school. The Bauhaus places emphasis on ensuring that designs adhere to all aspects of human characteristics, in order to achieve the purpose of providing comfort in their application. Additionally, the Bauhaus emphasises the importance of focusing on the interests of the consumer. China has developed a new system of compositional theories, known as the three major theories, which builds upon the curriculum and practical ideas of the Bauhaus.

At the start of the 20th century, Japan assimilated the Bauhaus teaching method, curriculum and composition theories, which they then adapted to their own distinct Japanese style. Initially, the concept of composition was not widely embraced in Japan, particularly in the field of architecture. Nevertheless, it was favourably received in education, where composition was introduced with the aim of enhancing aesthetic qualities. Since then, composition has had a favourable impact on the academic sphere and become firmly established. Japan's economic

upturn followed the conclusion of World War II, with design serving a crucial function in the country's reconstruction efforts and societal requirements. The composition theory developed during this phase undoubtedly provided a strong framework for today's composition theory in Japan. During this period, design was integrated into the education sector and became a mandatory subject for primary and secondary school students. Later, the theory of composition was introduced to universities as well. As a result, design was studied by all in Japan, establishing the foundation for the country's future economy and design field. In Japan, composition is typically divided into two main components. One section is known as broad composition, which describes the combination of multiple elements into a single entity, and this resulting entity formed through the arrangement of different components is referred to as composition in a broader sense. The other section, narrow composition, encompasses creative expressions that are not confined to a specific form, but can take on any shaping means. After World War II, composition and design in Japan were utilized not only by secondary school students to enhance their aesthetics but also gained widespread usage, leading to their adoption by educational curricula ranging from elementary schools to universities. As a result, they have gradually become a significant and essential course, and one of the crucial skills. Subsequently, an alternative theoretical system, distinct from the fundamental teaching, was developed. The significance of composition theory in Japan during that period is evident from its progression from a junior high school elective to a mandatory course of study at elementary schools and colleges.

Conclusion

The Impact of the Bauhaus and Ulm School of Design on Chinese Design Education

(1) The influence of Bauhaus School of Design-on-Design education in China

As the cradle of modern design, Bauhaus' basic teaching courses and the teaching concept of combining "art" and "technology" play a positive role in establishing the basic structure of modern design education and the basic characteristics of industrial design. The "three components" (color composition, three-dimensional composition and plane composition) of Bauhaus basic courses were introduced into China, but due to the limitations of the era and society at that time, quite a number of people finally understood the design as only "three components". The rational original intention of basic teaching instead suppresses the creativity of design, and the "three components" also have a strong exclusivity, especially the rejection of the Chinese traditional pattern teaching, which leads to the crisis of design nationality and causes many problems. For example, most of the modern buildings in China are in line with the educational concept of the Bauhaus, with strong functionality, but their architectural styles are much the same, no national and local characteristics, too monotonous and indifferent. At present, we are in the era of globalization, and the mobile network has been deeply rooted in the life of the public. In this state, we should maintain our national character and local characteristics, let the design go deep into our life, take root and sprout into a towering tree.

However, the design of Bauhaus's education concept has also played a positive role in China. The Bauhaus design education idea is to realize the dual-track teaching, and the dual-track teaching is to cultivate talents with both practical and creative ability through the form mentor in charge of art and technology and the studio tutor. In teaching, it advocates the combination of theory and practice, establishes basic courses, implements rational teaching and establishes contact with enterprises, so that students can practice. Studio teaching is conducive to students to actively participate in the market operation, and realize the industry-university-research

collaborative innovation, contact with the market of industrial development, and achieve the goal of talent training.

As a big manufacturing country, China needs talents who combine "art" with "technology". Designers should not only have theoretical knowledge, but also apply theoretical knowledge to practice, so as to better respond to national policies and contribute their own strength to China's progress. Therefore, the design of China education using the Bauhaus "double track" teaching, and realize the combination of theory and practice is a positive influence, the implementation of the design education way, not only as, manufacturing power of China provides a "theory" and "practice" of talent, but also for students in the future to create more choice, to achieve win-win effect. This not only helps the designers to actively respond to the call of the country, but also helps China to further consolidate its position as a manufacturing power. So the Bauhaus' design education model has brought a positive impact on China.

The Bauhaus' design and education model is a double-edged sword, with both positive and negative aspects. Therefore, in the face of external design education mode, China should maintain its own "original intention", actively meet the challenges brought by external design education, and base on the characteristics of Chinese society, take its essence, to seek the dross, and apply it to China's design education.

(2) The influence of Ulm School of Design on Chinese design education

Ulm School of Design is the inheritance and development of Bauhaus School of Design. Its teaching mode takes rational design and technical aesthetics as the core, advocates the principle of systematic design, and trains a new generation of designers. Its design concept is widely implemented by Braun Company, combining design theory with practice to form the "Braun principle". Ulm School of Design has truly realized the teaching concept of combining schools with enterprises and made great contributions to the economic revitalization of Germany after the "World War II". The core content of the teaching idea of Ulm School of Design is the modern design based on science and technology, cultivate scientific modern designers to serve the industrialization of Germany, and put forward the teaching concept of "combination of science and technology".

Today, China has put forward the concept of "Made in China 2025", aiming to improve the informatization level of China's manufacturing industry, master a number of core technologies in key areas, further enhance the competitiveness of competitive areas, and vigorously improve product quality. The "Made in China 2025" proposal requires more talents to combine both "science" and "technology" capabilities, which cannot be applied without the cultivation of university design education. The teaching mode of cultivating scientific modern designers in Ulm School of Design Institute has been introduced into China and applied to the design education of universities, so as to cultivate a group of modern designers who combine theory and practice and are rational and scientific. This provides a group of talents for China to improve the level of manufacturing informatization and master the core technology goals of a number of key areas.

Rehearing the "Spirit of the Bauhaus."

To explore the "Sinicization" of modern design education, Bauhaus is the only historical and logical starting point. As the first world's design education college with aesthetic modernity,

Bauhaus mainly has two spiritual concepts: "art is human" and "the new unity of art and technology", these two aspects are interdependent and complementary.

The humanistic spirit of "art is human", the Bauhaus initiator, Gropius, specifically expressed it as "design for the public". So how to do it for the general public? The German modern architecture educator tried to take the practical architecture as a breakthrough, and first established its dominant position in the design forum. Based on the homology of architecture and artistic design, he declared: "The ultimate goal of all creative activities is architecture!" In the history of architecture, represented by rococo, the pursuit of rocks, shells, flowers and other "natural" curve for the pretentious aristocratic style, this is the first Bauhaus to oppose. In contrast, Bauhaus needs to design works that meet the needs of modern society and have practical functions, and try to save materials, costs and labor time in the production. Therefore, in the practice of Bauhaus, it mainly chooses concrete, glass, steel and other materials as the basic materials of the building, while the use of simple, less decorative design techniques. This way can undoubtedly reduce the cost and cost of the building, so that most people can enjoy relatively cheap residential space, which embodies the Bauhaus "design for the public" purpose. The Bauhaus school-house itself is the best proof of this idea. In the design of the Bauhaus school building, Gropius first adopted the minimalist form, starting from the practicality and functionality of the building, according to the mutual position and proportion of the actual use and mutual relationship of each part. The building presents a visual effect of different heights and scattered places, which seems to contain a pleasant melody line. The asymmetric structure is adopted, and the overall appearance presents the simple square body symbolizing rationality, and the most modernist geometric straight line is used as the overall structure, which clearly reflects the sense of strength and form beauty of the building. There is no decoration on the appearance of the whole building, and each functional part is connected through the bridge, which is naturally integrated into a whole. Secondly, in the use of materials, the direct use of reinforced concrete, glass and other modern building materials, reflecting the texture of the material and the beauty of the color. Building structure using the wall and Windows, concrete and glass contrast to separate space, makes the whole building more rhythm and administrative levels feeling, just like a bright light sonata one by one the school is the modernist design style in the highest achievement, with a new modern design form and the traditional line, is considered to be the most landmark works in modernist architecture.

In fact, the term "architecture" in the Bauhaus Declaration is not just about architecture. "In the narrow sense, Gropius regards art design and architecture as the same origin, and art design should, like architecture, organically integrate all kinds of art Spaces, and should not abruptly separate the connection between art and technology, artistic creation and production practice. Broadly speaking, this is more of an ideal and a symbol, which refers to the material space where people live and live." That is to say, art includes architecture, and its starting point and final destination should be in the design and beautification of people, the public and the practical human life. This is the first aspect of the Bauhaus spirit: "art is a man". So how to achieve these lofty goals? This must be related with the second aspect of the specific Bauhaus education system: "the new unification of art and technology", that is, the "dual system" education mode full of Bauhaus' personality.

The so-called dual education is that a "formal mentor" teaches the basic course, including painting, color, pattern and formal research, while a "studio mentor" guides the students' technical, handicraft and material science content. "Dual system" is double tutor. "Dual system"

aims to highlight the combination of classroom learning and studio practice, teacher teaching and craftsman guidance, so as to realize the double improvement of students in art and technology, theory and practice. In the Bauhaus Declaration, Gropius clearly pointed out that "only by combining the separation of technology and art, craft and art brought by the industrial revolution with organic combination, can new design ideas in the industrial era be constructed." Principal Bauhaus's remarks were somewhat targeted. Before this, almost all design schools paid attention to the teaching of pure artistic skills while ignoring the root of practical practice and practical design, thus forming a very lax liberal and non-standardized design education mode. As everyone knows, the practicality and functionality of pure art require designers not to follow one's wishes, and its results must be the crystallization of the latter's rigorous thinking and precise calculation. Such as the predecessor of the royal institute of art design institute, with form, color and decoration three courses, cultivate mostly artists rather than designers, which caused the art and industry, art and craft cannot perfect combination but inseparable bias one this bias can also affected the present China. There is no fundamental difference between an artist and a craftsman. Artists are senior craftsmen. Because heaven shines, art will inadvertently blossom from his hands in the unexpected flash of some inspiration, but every artist must first have the foundation of handicraft. It is in the craftsmanship that contains the original source of creativity.

It was this new educational concept and school-running mode that attracted a large number of outstanding artists and craft technicians at that time, and also attracted students from all over the world to study. After years of efforts, it has cultivated a group of outstanding design talents. Looking back now, although the "dual system" at that time still has some problems in the specific teaching practice, such as the disharmony between teaching tutors and studio tutors. However, as the beginning of modern design education, the "dual system" training mode still has an important guiding significance for today's design teaching.

The "Sinicization" Of Bauhaus Education System and Its Problems from The Modern Perspective

From the perspective of communication and acceptance, China's attention to the Bauhaus has existed as early as in the 1930s. In 1929, Mr.Chen Zhifu, a craft artist, wrote a article introducing the Bauhaus's educational philosophy, but it did not attract attention. In the 1930s, the cartoonist Zhang Guangyu was keenly aware of the modern design trend represented by the Bauhaus, and enthusiastically praised the Bauhaus's design style, and introduced his very representative pictures of the school buildings. Similarly, limited by the depression of Chinese social industrial production at that time, his voice rarely resonated. So in fact, throughout the first half of the 20th century, western modernist design and the Bahaus education system did not spread in China.

It was not until the 1980s, with the rise of domestic art design and the reform of the field of design education, that the Bauhaus idea was really introduced. It emphasizes practical, technology, economy and other concepts, which has become the cradle of Chinese modernist design thought and created the comprehensive implementation of modern art design education system in China. For example, the introduction of "composition system" was introduced by Yin Dingbang of Guangzhou Academy of Fine Arts and Xin Huajing of Beijing to introduce the education system influenced by the Bauhaus in Japan and Hong Kong into the mainland. Thus, the "composition" experimental teaching is carried out, which thus creates a new situation of Chinese art design education, and also helps Chinese art design education gradually

get rid of the influence of arts and crafts education with traditional handicraft as the main content. In these teaching systems deeply influenced by Bauhaus, design teaching not only pays attention to the reasonable allocation of artistic and technical factors, but also pays attention to the cultivation of professional foundation and innovation ability. For example, today, most art colleges and universities in China use the "three components" of the Bauhaus teaching system as the basic design courses. The so-called "composition", specifically, is to follow certain aesthetic laws and express the perceptual visual image in a rational combination way (composition law). "Three components" include plane composition, color composition and three-dimensional composition: plane composition makes students understand the relationship between points, lines and surfaces, and different visual effects produced by rhythmic changes such as short, thick, fine, size, light and shade. Color composition discusses color physics, physiological and psychological characteristics and color symbols in the sense of "synesthesia" and adjusts the color relationship to obtain a good and harmonious color combination. The three-dimensional composition is to feel the visual impact of the body and materials in the three-dimensional space, and to cultivate students' spatial imagination ability and three-dimensional consciousness.

At present, the introduction of the Bauhaus education system has undoubtedly brought a new change to China's design education and achieved gratifying results. But so far, the "Bauhaus spirit" has not been very satisfactory interpretation, still to "composition system". Although the three major courses in China originate from the teaching system of Bauhaus, compared with them, there are obvious disadvantages in our teaching. First, we pay attention to the experimental analysis of theory, focusing on the reproduction of existing theoretical achievements, and do not pay attention to the perceptual analysis of art. Second, the introduction of personalized art schema is not enough, the lack of new ideas. Three is limited to the use of traditional materials in the expression media. After all, the composition class is not a painting techniques class, but an understanding class. However, in the previous teaching process, the phenomenon of taking the composition class as an art technique is common, and the dull and mechanical copy training directly kills the students' intuitive aesthetic nature. Just as Mr. Li Zehou evaluated Clevebel's "meaningful form" and said: "From reproduction (simulation) to performance (abstraction), from realism to symbolization, this is a process of accumulation from content to form, and it is also the original formation process of beauty as a "meaningful form". "Ignoring the overall grasp and creative exploration of the imitation object, whether it is plane, color or three-dimensional composition training is putting the cart before the horse, deviate from the spirit of modern art design.

To sum up, there are two main problems in the current art and design education in China: first, the bias of design education and art education (pure art training). So far, the design education in most colleges and universities is still the traditional pure art technique training, that is, teaching students to "draw design". Chinese art education has always been the main technique training, such as sketch, color, sketch, etc., this essentially belongs to a improve reproduction ability of imitation training, rather than cultivate creative thinking training one the education mode is now as the dominant way of art design education, deeply rooted in the art design department.

Second, the curriculum is narrow and short-sighted, and professionalism replaces humanity. In some departments, from sketch, color, sketch to decorative patterns, all kinds of design performance techniques training courses account for more than 75% of the total courses, while

the humanities and social sciences, natural sciences courses are few and very few. This course structure directly leads to students' strong modeling ability (mainly painting ability) and poor humanistic comprehensive quality, strong imitation ability and poor creative ability, fair figurative thinking ability but lack of abstract thinking ability. Because there is no good balance between the proportion of art techniques and design practice, which should be complementary and indispensable, in teaching, so in the design education field, "creative design education has been advocated for decades, but with little effect. The key is that the teaching of art design is not separated from the mode of art teaching, while the art education class is not separated from the traditional mode of the old academic school." Simple modeling and rendering, tracing painting and drawing software or simply advocating the single development of decorative art, these directly lead to students can only stop in the level of drawing, drawing, drawing design scheme, and have little knowledge of the design art and art history. More lack of deep understanding of the nature of design, so also for the orientation of this discipline and to solve the core problem of the — they with learning design "utopia" ideal, essence is mechanical, distortion and alienation of art training, not to face this, China's so-called "art design" is no hope.

Form the above problems, such as the lack of professional art colleges humanities atmosphere, the arts professional students of unsatisfactory and uneven level of teachers, and so on, of course also include social needs and the practical orientation of the education environment a humanities is not realistic to solve the problem. It can only be about finding out, asking questions, and providing some kind of enlightening solution. At the moment of "technology" over "art" and academic technique training over life art education, the author would like to take a paragraph as the expectation for Chinese art design education: "The starting point of art education is not specialization and employment, but about the personality and personality shape from the perspective of a big knowledge view. The purpose of education is not to train experts or prepare to make a living, but to cultivate free people who can understand survival and achieve the humanistic realm of perfection."

With the development of The Times, the Chinese design education community realized that the basic teaching of Bauhaus could not solve all the problems, but its ideas and teaching mode were indeed the most important harvest in the process of Chinese design education and world communication. Contemporary China attaches more and more importance to design education. While learning the mode and concept of western design education, it should always maintain the characteristics of its own nation, and Sinicization foreign culture according to the historical background and the needs of the society. We always maintain the "original aspiration" of Chinese design education, actively respond to the opportunities and challenges brought by foreign design education, and based on the characteristics of Chinese society, take its essence, seek the dross, and apply it to Chinese design education. Design education in contemporary China is no longer the cultivation of pure theory and practice, but the cultivation of "design thinking". Now we are in the era of "globalization". Knowledge acquisition and exercise ability can be acquired through the Internet, and knowledge can be shared by us, but "design thinking" cannot be stolen and replaced.

Contemporary China pays more and more attention to the cultivation of "design thinking" in design education, which is inseparable from the active exploration and reflection of foreign design education mode by our predecessors. Therefore, today is in the era of globalization. We should not only make good use of the strengths of the era of "globalization", but also maintain

our own national characteristics in the design. In China design education, we should be on the basis of training theory and practice ability, focus on cultivating students' "design thinking", allows it to understand the required problems and the background of the era and social demand, and can improve, insight and solutions, reasonable analysis and find out the most appropriate solution. The cultivation of "design thinking" is the top priority in the contemporary design education and can not be ignored. In the context of globalization, always maintain and have the correct design thinking, can not go with the flow.

In short, the impact of the Bauhaus principle on Chinese art and design is evident in various fields such as architecture, product design and digital media. Many contemporary Chinese artists, such as well-known Chinese architects like Wang Shu and Ma Yansong, integrate the elements of Bauhaus design into their works, while designers such as Fukazawa and Shao Fan use the Bauhaus principles to create functional and minimalist designs. In the field of digital media, artists such as Xu Bing and Zhang Xiaotao have used the principles of the Bauhaus to create works that explore the relationship between form and function. In general, the influence of the Bauhaus principle on Chinese art and design reflects the commitment to functionalism, and these artists have absorbed the strengths of Bauhaus design and grew up in the fertile soil of Chinese art and design. Therefore, systematic research on the influence of Bauhaus design in contemporary Chinese design education is a very important research direction.

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