

Research on the Teaching of Design of Basic General Education Curriculum Based on Chinese Traditional Culture

Liu Zhiqiang, Peng Hong, Nie Hong
Wuhan University of Science and Technology
Wuhan, China

Abstract—The purpose of this research is to explore the paths and methods for the integration of the teaching content of Chinese traditional culture and art design majors, and to provide ideas for the design of basic general education curriculum system. In the teaching reform, general knowledge combines traditional Chinese culture elements with basic curriculum training, increasing the relevance and forward-looking of the curriculum. Besides, the cultivation of students' innovative practical ability in experiments, the improvement of students' multi-perspective thinking and the ability of solving design problems have a certain guiding significance for exploring the localization of design education.

Keywords—Traditional culture; Design basic course; General education curriculum

I. INTRODUCTION

As the mainstream of Chinese academic thoughts and also the essence of national culture, Chinese traditional culture is broad and profound, and enduring as well. The "Chinese traditional culture" involved in this essay is limited to the area of artistic expressions, such as Chinese folk culture and art, Chinese traditional plastic arts, etc.

In 2015, in order to cooperate with major enrollment, the School of Art and Design of Wuhan University of Science and Technology conducted a series of teaching reforms, reforming the original "Design Basics" curriculum into a "Graphic Language" general education course, covering a richer range of theoretical and practical content. In the field of art design, general education puts forward higher requirements on the integration and comprehension of the basic knowledge of the basic design course, ensuring the necessary breadth of knowledge in basic course teaching and committing to strengthening the infiltration and connection between courses. In that case, students can have relatively complete and reasonable knowledge structure and ability of multi-angle thinking. Through the serialization and comprehensive arrangement of topical contents and work methods, teachers of the research group provide a clear path strategy for the accumulation of students' theoretical knowledge, the improvement of design methods, the expression of individualized formal languages and the formation of creative thinking. The arrangement of these original, serialized graphic language coursework offers new possibilities for students to master multiple forms of grammar and analytic thinking.

II. THE ENLIGHTENMENT OF CHINESE TRADITIONAL CULTURE TO CONTEMPORARY DESIGN

With classical counterparts and the sages, the college art design education is about to say goodbye to the Western education system that opened up our modern design consciousness. From the 1980s to the present, our art and design higher education almost followed the footsteps of the West and Japan, resulting in many college students lacking a basic understanding of their own culture and art. Mao Zedong once pointed out: "With the arrival of the climax of economic construction, there will inevitably be a climax of cultural construction. The era of Chinese people being considered uncivilized has passed, and we will appear in the world as a nation with a high degree of culture." (Volume 5 of Mao Zedong's Anthology, People's Publishing House, 1996, page 345.) Zhou Enlai also compared economic construction and cultural construction to "two wheels of a car", and they two complement each other. (Zhou Enlai Cultural Selected Works, Central Literature Press, 1998, page 56.) [1]What does not match the growing economic height is our design education system. In the past decade, there have been scholars and professors who have proposed reforms and experiments to provide new ideas for "Made in China" to "Created in China."

The enlightenment of Chinese traditional culture to contemporary design is multifaceted, mainly reflected in the creation of "form", the extension of "idea" and the communication of "emotion" and so on [2]. Chinese traditional culture is rich in morphological language, and it is a treasure house of contemporary design and a source of inspiration. There are various kinds of plastic arts, and the concrete and abstract forms are ever-changing; the Chinese traditional "five-color concept" is unique in national characteristics; in terms of the use of materials, local materials are used. With respect to the ever-changing "form", Chinese traditional culture emphasizes the construction of "idea", embodies people's desire and pursuit of a better life and things, and is characterized by certainty and constancy. Through the shaping of "form" and the extension of "idea", the art form of Chinese traditional culture has a living soul, that is, it can convey the "emotion" rhyme. This is exactly what Chinese traditional culture has the most core value for contemporary design. It is through the use of form and meaning, awareness of purpose, and the combination of form and spirit to give contemporary

design a unique external and connotative language of Oriental aesthetics [3].

III. THE ORIGIN OF CURRICULUM TEACHING REFORM

The task force serves as the Basic Liberal Arts Design Team for the School of Art and Design. It mainly teaches freshmen freshmen. This education reform seeks to open up professional barriers, lay the foundation for the realization of major enrollment, and achieve the purpose of serving the design students of the entire institute (except industrial designing and drawing majors).

General education originally refers to the development of students' history, aesthetics, culture, science, and philosophical perspectives, the ability to improve students' independent thinking, and the education of students in learning to explore, organize, and communicate. In the process of curriculum reform in the College of Art and Design, the team integrated lesson plans for similar courses (such as sketching, color, design basis, and composition design) that were originally taught independently by each department, and merged related courses to establish a new curriculum group: As the language of instruction and traditional language, it has been continuously exploring for the cultivation of art and design talents that are in line with the country's major political principles. This curriculum reform is also in line with the policy proposed by the 19th National Congress to comprehensively rejuvenate traditional culture [4].

IV. THE IDEA OF COURSE TEACHING REFORM

The art design class of this school includes product design, visual communication design, environmental art design and public art design. Each major has its own professional core curriculum, but in the first and second semesters, the teaching is basically the same, such as "sketch", "color", "writing", "2D design basis", "pattern design", "three-dimensional composition", "collect folk scenery" and other general art design courses, is also a basic course for design students.

This series of courses has the common characteristics of emphasizing students' hands-on ability, thinking training and expressive ability, and cultivating students' ability of physical perception and form innovation. The freshman students are in the cognitive stage of professional knowledge, and the time for them to teach should be Knowledge of the facts and principles of the major design categories, as well as the development of their basic professional values, must establish their basic knowledge of each major and move toward understanding. At this time, the purpose of introducing the traditional cultural design general education curriculum is: First, it will form a basic course that will be applied seamlessly to professional design. The recognition of the basics of 2D design is also the recognition of the professional content of the major design categories; the mission of inheriting excellent traditional culture is one of the important missions of design education. Traditional language courses are also faced with students of various majors in art and design. Before they accept various professional courses, cultivating traditional culture is conducive to nurturing ethnic self-confidence and proud

feelings, and changing the situation of basic courses taught by Western painting.

V. THE METHOD OF CURRICULUM REFORM

The curriculum reform of this college has been implemented since 2015 and has achieved phased results. In the implementation process, the specific methods includes the following aspects:

- By continuously strengthening the importance of passing on traditional culture and art in general education
- Courses, intensifying the study of traditional art culture, establishing cultural self-confidence and cultural awareness and making the excellent traditional culture of the Chinese nation continue to maintain its vitality.
- In the teaching method, the course is divided into two parts. The first part is the basic teaching of form, color, and materials. The second part is combined with related majors, transforming the traditional descriptive work that emphasizes visual performance into an analytical and experimental training and arranging some creative thinking training topics. In that case, a "knowledge community" between teachers and students can be formed, the communication between students and teachers will be more smooth and the effect of learning will be more obvious.
- In the future, the teaching team plans to publish a series of basic course materials, including teaching reform thesis and the online cloud education that is supported by it. At the same time, we will further create a boutique network admonishment course through information-based teaching methods for meeting the needs of first-year students to pass the design of general education courses exam. And they can achieve a deep understanding of the basics of design and the professional content so as to truly realize the diversification of design teaching methods.
- At the end of each semester general education course, the whole freshman student is used as a platform to conduct coursework exhibitions at the Art Gallery of Shaw House. Let teachers and students actively participate in the teaching and commenting section, and change teacher's coaching method from one-on-one to the construction of analytical theoretical knowledge and the establishment of evaluation standards.
- Through the innovation of teaching methods and teaching contents in the teaching of theory and practice, summarizing the teaching experience and improving the teaching reform method and system of designing basic general knowledge courses. At the same time, we will consolidate features and strive to create provincial quality online open courses so that more design students can benefit from it [5].

VI. METHODS AND RESULTS OF TEACHING REFORM

Judging from the effectiveness of the teaching reforms, the love of traditional culture of freshmen of 2015 and beyond is beyond any previous grade. In order to integrate traditional culture into the general education curriculum, the task force teachers have adopted practical teaching reform methods.

A. To join the basic teaching subject with Chinese traditional culture characteristic elements.

The spirit of the Chinese elements (such as drama, paper cutting, ink, etc.) is infiltrated in the general education curriculum. For example, in the design sketching course for the students of the environmental arts, Chinese traditional culture such as gardens and Jiangnan Water Village can be enriched



Fig. 1. Application of Ink Elements in the Operation of the "Graphic Language" Course

B. Increase the relevance and prospective of courses.

The concept of infiltrating traditional culture in the process of designing general education courses has made traditional culture a link between various courses. To complete the inheritance and innovation of traditional elements in basic teaching, we must pass classroom teaching practice and require students to use Chinese elements as inspiration in their works to reflect new ideas. For example, in modeling basic teaching, students are inspired by traditional Chinese culture. Based on traditional prototypes, they exaggerate, distort, structure, reconstruct, and other methods, and then innovate. Making the past serve the present, traditional elements develops to be more interesting in modern times.

For example, in the teaching of "colors" in the "Graphical language" curriculum, on the one hand, Western scientific color analysis methods are used to explain, and at the same time, they are integrated into the traditional Chinese "five-color concept" design ideas, and they are color-like and color-symbolic. Explore, compare the symbolic meaning of Western colors, find the combination of the two, and then conduct practice tests and creative training in different courses. In addition, the relationship between "shape" and "color" is

for training topics. In practice, students' freshness in sketch training is improved, and the foundation for the subsequent professional courses is laid, which plays a role in connecting the students.

For example, in the graphic language general education course, Chinese elements such as cave art and paper-cut art in traditional culture can be directly applied to basic teaching of graphic composition, and the concept of combining traditional culture with modern design can be intensified to cultivate students' insight into beauty. Diverse creative thinking. In the operation shown in Figure 1, the combination of the ink elements and the paper-cut arts brings together the implication of ink and ink and the artistic effects of paper cutting through the air, resulting in a traditional yet stylish artistic feature.

studied in the basic course, which will pave the way for the modeling training in the follow-up professional courses.

C. Theoretical teaching fusion experimental teaching or practical teaching.

The practical teaching includes two aspects: laboratory practice and off-campus practice. In the freshman stage, open the lab, the graduate students or senior students lead the junior students team to do the conceptual design of the related courses, which will cultivate the students' spirit of innovation and professionalism from the younger grades. At the same time, in the annual sketch and study courses, students are allowed to conduct local cultural surveys and to inspire students' love of Chinese traditional culture in artistic practice.

In the specific experimental teaching, taking graphic language courses as an example, the basic form of this course is to train students' ability to mix and use multiple media in the design process. This means that students are encouraged to diversify when they are required to complete assignments and materials. Photographs, photo collages, various mechanism materials, illustrations, paintings, and computers can all be combined. This process actually trains students in their ability to deal with a topic with multiple solutions and ideas.



Fig. 2. The Application of Taihu Stone Elements in the Operation of the "Graphic Language" Course

For example, in the "Languages of Illustration" course in Figure 2, students use old newspapers as a material and creatively simulate the art form of Taihu Stone, one of China's four major playing stones, by hand-teaching and burning, resulting in ever-changing, exquisitely carved. The rich texture of the ups and downs reflects the perfect combination of traditional culture and contemporary design. Therefore, in terms of specific operations, this type of teaching method can exert the individual subjective initiative of students and avoid weaknesses, so as to train students' ability to use various methods and means to achieve design.

VII. CONCLUSION

The localization of the art design professional teaching system is a systematic project, which requires the integration of basic teaching, professional courses and practical courses, requires bold changes in teaching methods and measures, and requires the innovation and guidance of teaching ideas. [7] This study opened up the foundation of the design foundation course to make the course teaching centered on the local traditional culture. At the same time, it borrowed the means and methods of Chinese traditional culture modeling thinking training to continuously enrich the language of contemporary design, and promoted the professional design basis of art design. The depth and breadth of general education. In the teaching practice, students' knowledge of the local traditional culture and creative thinking ability have been improved, and they have achieved rich results. Through this teaching reform, it is not only

conducive to the inheritance and innovation of traditional Chinese culture in contemporary design, but also has positive guiding value for the individualization and nationalization of modern Chinese design.

REFERENCES

- [1] Dong-sheng SUN, Ju ZENG, Methods and Enlightenment of Eliminating Illiteracy in the Early 1950s, https://www.wxyjs.org.cn/jgylzywxyj/201308/t20130806_143088.htm.2 013-8-6.
- [2] Ting YANG, Practical Application of Traditional Classic in University Education, *Hundred Schools in Acts*, pp. 211-214, November 2015. (In Chinese)
- [3] Ming ZHANG, From "Chinese style" to "Chinese way" -- The Research on Localization Method of Product Design from a Global Perspective, *Journal of Nanjing Arts Institute(Fine Arts & Design)*, pp.197-201, July 2016. (In Chinese)
- [4] Hong PENG, The Construction of National Folk Culture in the Curriculum System of Product Design Major, *Art Panorama*, pp. 158-159, October 2016. (In Chinese)
- [5] Xue-juan ZHANG, Integration and Innovation: The Study of Culture in Classroom Teaching, *Theory and Practice of Education*, pp. 61-64, June 2014. (In Chinese)
- [6] Jia-nian LIANG, The Ecological Conception of Design Talents Training system in Engineering Universities, *Higher Education Exploration*, pp.86-90, October 2016. (In Chinese)
- [7] Jing-hui AO, Teaching Practice of Cultural and Creative Products Design Course: Case Study on Gifts Design of Guangdong University of Finance and Economics, *Art & Design*, pp.136-137, February 2017. (In Chinese)