

Research on the Same Path of Chinese Excellent Traditional Culture and Art Design Courses from the Perspective of Cultural Confidence

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Abstract

Under the background of the new era, General Secretary Xi Jinping put forward the important content of “four self-confidence” for the thought of socialism with Chinese characteristics; cultural self-confidence has a more basic, deeper and more lasting power. The connotation of the construction of the new liberal arts is the development direction of disciplines that are upright and innovative, interdisciplinary and meet the needs of the times. As a new liberal arts perspective, design has become an important driving force to promote the development of culture. Design is not only the inheritor of culture, but also the successor of pioneering and innovation. Throughout the excellent design works at home and abroad, all of them are rooted in culture, and will be the integration of excellent traditional culture into the design classroom can not only enrich the design teaching, but also enable students to actively explore the spirit of traditional culture in the process of creating design works, and endow traditional culture with new vitality.

Keywords: cultural self-confidence, cultural self-awareness, design value, cultural restraint, traditional culture

1. Cultural Self-Confidence and the Connotation of Designing Curriculum to Educate People

General Secretary Xi Jinping pointed out in the report of the Nineteenth National Congress of the Communist Party of China: “Cultural self-confidence is a more basic, deeper and more lasting force in the development of a country or a nation” (Xi Jinping, 2017). Cultural self-confidence mainly focuses on the consciousness and tradition of national culture. In terms of cultural self-confidence, Fei Xiaotong pointed out in an article that the so-called

cultural self-consciousness means that people living in a certain cultural and historical circle have self-knowledge of their culture, and understand its origin, formation process, characteristics and characteristics. Its development orientation; cultural self-awareness does not imply any return to culture, it is not a return to the old, nor is it a total westernization or a total otherization. Self-knowledge is to strengthen the independent ability of cultural transformation, and to make decisions to adapt to the new environment and cultural choices in the new era in short (Fei Xiaotong, 1997)

“cultural awareness” is a concrete manifestation of cultural self-confidence, an impartial perspective on one’s own culture, and an individual’s active exploration, thinking and construction of the entire national culture. On this basis, sublimation reaches the significance of cultural innovation.

2. Chinese Traditional Culture and Art Design Curriculum Reform Fit Factors

2.1 Insisting on Excellent Cultural Integration Courses Is an Important Part of Curriculum Education

One of the reform goals is to strengthen cultural self-confidence when implementing curriculum reform in the context of the new era. Wang Zhonghua and Xiong Mei pointed out that the new curriculum reform needs to be guided by a specific cultural spirit, and requires the cultural awareness, cultural self-confidence and cultural self-improvement of those involved in the curriculum reform. As the carrier of curriculum content, teaching materials are the key to curriculum reform (Liu Qidi, 2012). Mo Shanhong started from the teacher’s own consciousness. Teachers should realize the great responsibility on their shoulders and have a sense of mission. Take on the important task of inheriting excellent traditional culture (Wang Zhonghua & Xiong Mei, 2014). As the carrier of curriculum content, teaching materials are the key to curriculum reform. In this regard, Assistant Minister of Education Zheng Fuzhi once wrote an article pointing out that teaching materials should strengthen cultural self-confidence and reflect the subjectivity, systematization, and richness of Chinese culture (Mo Shanhong, 2018). Through the literature, it is found that researchers have not only analyzed the cultural self-confidence reflected in the development of Chinese education in the relationship between cultural self-confidence and educational development, but also interpreted the value and significance of Chinese educational development, especially educational reform, upholding cultural self-confidence.

Zhang Xiaofang conducts research from the perspective of university culture. In terms of methods, she inherits excellent traditional culture, strengthens spiritual guidance, and enhances cultural self-confidence. Excavate the contemporary value of traditional culture and enhance the core competitiveness of universities (Zheng Fuzhi, 2017). In his research, Yuwen

Taman proposed the following directions for the clothing and clothing professional design courses under the background of cultural self-confidence: 1) Pay attention to the ideological and political teaching of professional courses, and use Chinese design elements, traditional crafts, and design techniques to promote students in the learning environment. Enhance national pride, honor and mission. 2) Strengthen the teaching of theoretical courses in various ways, and use the combination of regional cultural characteristics and teaching to further deepen the breadth and depth of theory. 3) Add traditional factors in curriculum implementation. 4) The improvement and update of curriculum theory is based on the perspective of cultural self-confidence and follows the needs of the times (Zhang Xiaofang, 2017).

From the analysis of relevant literature on professional construction, it can be seen that the construction of design majors needs to adhere to cultural self-confidence in innovation, and pay attention to the integration and establishment of excellent culture in the process of cultivating students. The training goal of design majors is to cultivate high-quality talents with good traditional cultural literacy, excellent design and practical ability, and facing the society. Therefore, as a branch of the teaching of design majors, design courses have both commonality and special significance, and are interrelated with the overall teaching to form a unified system.

Zhou Lei proposed in her research that cultural self-confidence is essentially a cultural attitude. The theoretical basis is based on the ABC model of the psychological structure of attitudes in psychology, that is, attitudes include affect, behavior and cognition. (Zhou Lei, Jiang Fang., 2019). *In terms of cultivating college students’ cultural self-confidence*, traditional teaching is often teacher-led, and the method of classroom indoctrination arouses students’ psychological resonance, so as to achieve cognition of traditional culture. There is a lack of a student-centered, student-centered approach that allows students to spontaneously and consciously explore traditional culture. The effect of this unilateral input is particularly limited, while design courses have a unified relationship between the two. Creative training can be carried out around the proposition of traditional culture, which can not only realize the cognition of traditional culture but also

stimulate students' spirit of inquiry about traditional culture.

2.2 The Value and Significance of Traditional Cultural Elements to Design Courses

Driven by the tide of reform and opening up and globalization, my country has close ties and exchanges with the world in various aspects such as economy and culture, and more western design ideas and concepts have been introduced in the design level. As time goes by, the uniqueness of Chinese design is gradually lost, and the artistic value of design in Chinese culture is gradually forgotten or even abandoned. China's modern design art lacks national characteristics and spirit, and design art works mostly stay at the level of imitating and continuing to use western design ideas. In recent years, Chinese folk culture has received more and more attention, and the role of folk decorative elements in modern design art has been continuously strengthened, bringing new vigor and vitality to modern design art (Zhang Liping, 2018).

Under the background of rich material life, the pursuit of higher spiritual enjoyment has begun, and the proposition of national cultural revival has also become the mainstream consensus of this era. Therefore, the traditional design art courses mainly based on theoretical teaching have been difficult to meet the actual needs of today's society for the cultivation of professional talents.

2.3 Integration Between Local and Regional Cultural Characteristics and this Major

In the study of the practical role played by folk decorative elements in design art courses, the introduction of regional culture is the way most subjects adopt (Feng Xiaojuan, 2018; Huang Jianfu, 2019; Chen Rui, 2020; Liu Chunyan, 2019). As a unique cultural form, regional culture is formed through the long-term development and precipitation of various factors such as environmental climate, humanistic thought, custom culture, and geographical environment. My country's regional culture has various forms and clear context. It is bound to be impacted and changed to a certain extent in the process of development. Regional culture also embodies, reflects and guides local environmental changes, historical development and the development direction of modern civilization in a certain sense. The regional cultural characteristics have been well interpreted in the local design works,

which is a vivid case display. Therefore, the combination of regional culture and design art courses can well reproduce the integrity of the curriculum, which brings the convenience of display to teaching. Furthermore, design art itself has a strong divergent thinking. Therefore, for the teaching of design art, the previous theoretical teaching should be abandoned, but more hands-on practical courses should be added, so that students can open their "brain holes" and burst out inspiration in their creation. It is gratifying that folk arts and crafts can provide a source of inspiration for design studies. By appreciating the handed down folk arts and crafts works, you can sort out a lot of design ideas from them. At present, there are also many design works that incorporate elements of folk arts and crafts. (Sun Ning, 2018) Due to the regional characteristics, the cases of his works are more abundant.

Feng Xiaojuan proposes to cooperate with industry associations to hold "Intangible Cultural Heritage into Campus Series Lectures" from the perspective of intangible cultural heritage. Lead students to participate in the experience and practice of intangible cultural heritage, so that students can experience the charm and characteristics of traditional culture in the production site. In the spare time of the second classroom, we set up intangible cultural heritage skills transfer classes for all students in the school to experience the crafts. (Ma Ning, 2019)

The locations of local colleges and universities have strong regional cultural attributes, such as intangible cultural heritage, local culture, and folk customs, which are vivid examples. Introducing these to compare traditional teaching with computer images can give students a more direct experience. It is more three-dimensional for exploring traditional culture. On this basis, the classroom can even be extended to drive students to study traditional culture and participate in corresponding subject competitions and Daiso competitions. Let students learn and feel a sense of accomplishment in the process.

2.4 Build a Way to Integrate the Professional Courses with Traditional Culture

Among them, in the literature research on regional culture and design curriculum reform in the design curriculum, Zhang Quan has the following aspects in the specific implementation

of the curriculum reform plan: 1) When designing the curriculum, combine theory with practice and market demand, combined course design concept. 2) Strengthen students' design thinking and innovative thinking through a variety of new teaching methods, develop students' design inspiration, and strengthen students' actual design ability. 3) The teaching content is divided into two parts: theoretical teaching and practical teaching. 4) Teachers can divide curriculum reform teaching into five processes: investigation, research, perception, communication, and summary (Zhang Quan, 2020). Sun Ying conducted innovative design research on the regional cultural characteristics of the Oroqen nationality in the course. In terms of innovative methods, she guided students to summarize, disperse, extract, combine and reconstruct pattern shapes, themes, colors, etc., and used different design elements and themes, pattern modeling rules, art formation rules and national cultural characteristics, the elements of the pattern are refined, selected, changed, integrated and innovated, making it a decorative pattern that conforms to modern aesthetic concepts and is deeply loved by consumers (Sun Ying, 2020).

Chen Zujian conducts teaching research based on the effective teaching connotation and methods of the home design course, develops additional insights into the benefits, efficiency and effects of the traditional understanding of effective teaching, and defines the effective teaching mode in the practice of the course "Home Design" by design content, principles and goals are composed of three factors (Chen Zujian, He Xiaoqin & Chen Weide, 2017).

In summary, it is not difficult to find that most of the curriculum reforms under the background of "cultural confidence" are based on the perspective of teachers. The problem to be solved is often how to pass on traditional culture to students in a certain course. Most of the research focuses on the integration of traditional culture in implicit or explicit ways in the process of imparting professional knowledge. This places higher requirements on the traditional cultural cognition of teachers in this major. The combination of exploration and curriculum allows students to establish "cultural confidence" values. But on the other hand, seldom stand in the perspective of the interaction between students, teachers and students, center around students and take

students as the protagonist; conduct exploration and research around the direction of "cultural self-awareness"; especially focus on internal factors driving students' psychology around cultural self-awareness. This article will use the course "Interior Design" as a practical exploration. This course has strong practical and innovative characteristics, which has an opportunity with "cultural self-confidence". Under the background of integrating Chinese traditional cultural elements into the classroom background, combined with students' ability to interpret traditional culture, producing corresponding innovative design works is the key to enhancing self-confidence and spreading self-confidence.

3. Conception of Chinese Excellent Traditional Culture and Design Courses in the Same Direction

Establishing "cultural confidence" is to introduce targeted courses in the early stage of teaching. On the other hand, select content that meets the interior design curriculum from traditional aesthetics and artistic elements for innovative guidance. During the teaching process, students are influenced by traditional Chinese culture and think about the application from the perspective of design innovation to produce innovative design works. Finally, students find a sense of accomplishment in design creation and realize the value of traditional culture in design application. confident. Relying on the curriculum reform proposed in this paper, it is helpful to strengthen students' focus on traditional culture, tap cultural connotation, and enhance innovation awareness. This is in line with the national policy of "cultivating morality and cultivating people", improves the practicability of designed courses, and has great significance for cultivating a new generation of outstanding young talents.

(1) Reconstruction of the basic knowledge of the "Interior Design" course.

Reconstruct the basic knowledge content of the course, and establish the syllabus of this course based on the training objectives of industrial design talents with the aid of textbooks, and organize knowledge around the core knowledge points of interior design: space layout design and space beautification design. On the one hand, combined with the current development trend of the interior design market, the outdated

design concepts, design techniques and design styles in the past are discarded. Construct a curriculum basic knowledge system that is close to life and strengthens practicality.

(2) Integrate Chinese traditional cultural elements into the “Interior Design” course to realize the integration of course content.

Integrate traditional aesthetics with traditional decorative elements and the basic knowledge of this course to broaden students’ knowledge and artistic aesthetic vision, so as to enhance the emotional drive of design desire. Lay the foundation for later interior design practice. According to practical experience, the early stage of interior design creativity is inseparable from aesthetic concepts as a support, and the integration of traditional Chinese aesthetics is to pave the way for students to carry out interior design creative training. The introduction of traditional Chinese decorative elements enables students to have a deeper understanding of the artistic effects presented by decorative elements, and lay a solid material foundation for the “iterative innovation” design of traditional curriculum reform

decorative elements in the later stage.

(3) Give full play to the advantages of aesthetic experience in traditional culture, strengthen the main body’s cultural emotion, guide the main body’s cultural behavior through practical perception, and set “cultural awareness” as one of the curriculum goals.

Traditional culture and traditional decorative elements themselves have a very high aesthetic value, give full play to their aesthetic experience advantages to strengthen the main cultural emotion, and carry out the analysis of the psychological structure model of attitude centered on students (from the three perspectives of emotion, behavior, and cognition), through Strengthen cultural emotion and promote cultural behavior motivation, so as to achieve cultural attitude change. Then use traditional culture and traditional decorative elements as design materials, apply them to the practical training of design courses, and provide interest motivation for cultural self-confidence through practical understanding. (Figure 1) The role of cultural self-confidence in the logic of

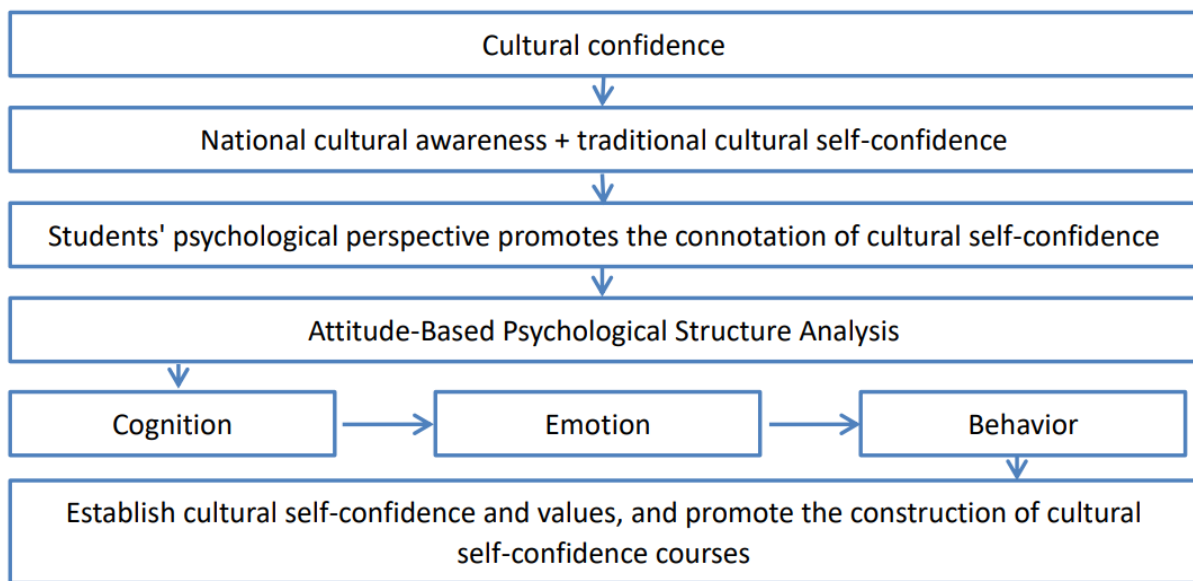


Figure 1. The effect of cultural self-confidence on the logic of curriculum reform

(4) Establish a feedback mechanism for students’ mastery of basic knowledge, basic knowledge application ability, innovative design ability, etc., and realize controllable teaching and controllable goals according to students’ learning progress.

4. The Specific Implementation Path of the

Course

(1) From the perspective of industry needs, analyze the design characteristics of traditional cultural and artistic expressions in today’s interior design cases.

Design courses are inseparable from the integration with the market. Through the

research on the current interior design market, we screen out the traditional cultural content suitable for the teaching reform of this course. In the case of traditional culture applied to interior design, what are the factors that determine the design results in the design implementation process, and what are the components of the current mainstream design application direction. On the other hand, from the perspective of the owner, analyze the considerations of the user's aesthetic experience of the home design space and the space layout. Open up the psychological bridge between designers and users; pave the way for students' psychological needs in the later design and implementation process.

(2) Effectively embed elements of Chinese traditional culture into the teaching process of the course to promote students' innovative design.

The interior design course connects traditional culture and regional characteristics in the practical link. When students carry out design training, it is often the understanding of the corresponding cultural theme concepts in the early stage. Since the lectures in the classroom are presented in the form of pictures and most students have little understanding of the corresponding culture, they can only be based on patterns in the practice process. This superficial understanding makes it impossible to think deeply about the connection between personal works and Chinese culture and national aesthetics, and the form of expression is single. As a result, placing a certain traditional pattern on the space does not consider the aesthetic tendency, origin style, craft performance, etc. of the pattern, let alone innovation and breakthrough. Therefore, teachers should pay attention to the knowledge of students when designing pre-class teaching. Understand and avoid being abrupt in classroom practice.

(3) Guide the subject's cultural behavior and set "cultural awareness" as one of the curriculum goals.

Focusing on students' confidence in the application of aesthetics and decorative materials in traditional culture to design works when they are doing creative design, the key is that the design works are highly appealing. On the other hand, students can design excellent works to stimulate their own consciousness of in-depth exploration of national culture. In the

early stage of creative design, it is inseparable from the aesthetic concept as a support. How to integrate the traditional aesthetic concept will pave the way for students to carry out later creative design training. How to introduce traditional decorative elements to enable students to have a deeper understanding of the artistic effects presented by traditional decorative elements, and to accumulate design materials through "iterative innovation" of traditional decorative elements in the later stage. It can be used to design quick questions to train traditional decorative elements in various design courses, and summarize the implementation experience through repeated improvements. In the "Interior Design" course, the in-depth analysis of the whole case design (chief designer + accessory designer + owner) inspires students to think about the origin of home design creativity from multiple perspectives. In the classroom, brainstorming training is conducted on the nodes of home design schemes in groups, and traditional decorative elements are implanted for node settings to stimulate students' thinking and imagination. Explore and improve the composition factors of students' innovative design.

5. Conclusion

In the construction of design major, "cultural self-confidence" is an important theme, which is not only reflected in the single ideological and political direction of the curriculum, but also under the background of this theme, the introduction of excellent traditional Chinese culture is also an important direction for the development of design major. This is not only a response to the construction of design science under the background of the new liberal arts, but also a part of the development direction of the design discipline that fits with Chinese characteristics. Through the course practice, it can be found that there is a close and unified relationship between the two. The introduction of traditional culture not only enhances students' understanding of traditional culture, but also enhances students' ability to think and innovate.

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