

# Innovation in Plastic Arts Courses Based on Traditional Folk Crafts: A Case Study of Chongming Homespun

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**Abstract:** Art arises from life, and folk crafts, born from the daily work of labouring people, embody the unique regional culture and human spirit. Cultivating talent in art and design must be grounded in local culture and industries. This requires integrating rich folk art into teaching resources, establishing a distinctive curriculum, and strengthening the industry-university-research cooperation (IURC) model to better serve the needs of society. This course relies on the geographical advantages of Chongming Campus, by incorporating Chongming homespun into the curriculum. Through on-site research into the history, craftsmanship, and aesthetics of this traditional fabric, the course uses "homespun-collage" as the primary medium for mixed media art creation. This approach preserves and inherits local traditional culture while also opening up new avenues for teaching methodology.

**Keywords:** Art education, Curriculum innovation, Traditional folk crafts, Chongming Homespun

## 1. Introduction

In the evolving world of art education, fostering artistic expression and cultivating cultural awareness requires innovative approaches. This necessitates a reevaluation of teaching concepts and a shift towards a more dynamic and engaging learning system [1]. This paper advocates for a transformative approach that goes beyond technical skill acquisition by proposing the integration of traditional folk arts into the curriculum, enriching not only artistic expression but also cultural understanding and aesthetic sensibilities.

Current Plastic Arts Courses often exhibit limitations. Rigid pedagogical models prioritize skill acquisition over creative exploration, stifling student engagement and neglecting the development of critical aesthetic theory grounding. Furthermore, a disconnect from real-world contexts and social issues restricts student perspectives and hinders the development of artistic expressions that resonate with contemporary society [2].

To address these shortcomings, this paper proposes the integration of traditional folk arts, such as the vibrant and intricately patterned Chongming Homespun, into Plastic Arts Courses. This integration offers manifold benefits:

- **Enriching the Learning Environment:** Traditional folk arts enriches the learning environment by injecting the wisdom and creative spirit of past generations into the classroom. Exploring the unique material properties, symbolism, and production techniques of folk crafts broadens students' artistic repertoire and sparks innovative approaches to design and expression.

- **Fostering Cultural Connection:** engaging with folk arts fosters a profound connection to cultural heritage. This understanding fosters a sense of cultural identity and empowers students to become custodians of this intangible heritage. Students are no longer passive recipients of artistic knowledge; they become active participants in a dynamic dialogue between past and present. This cultivates a sense of cultural responsibility and encourages them to engage in meaningful discourse about the evolution of artistic practices and their relevance in the modern world [3].

- **Bridging Tradition and Industry:** by integrating folk crafts into fine arts and modeling courses creates a bridge between traditional skills and contemporary industry needs. Students acquire valuable craft knowledge while exploring its potential for application and innovation in various industries. This prepares them for future careers in the creative economy, equipped with unique skills and a fresh perspective.

This paper, through the lens of a five-day Chongming Homespun collage workshop for Environmental Design students, explores the practical implementation of this integrative approach. Through "homespun-collage" as the primary medium, it delve into the workshop's content, format, and student achievements, showcasing how hands-on experience ignites creative expression, stimulates critical thinking, and culminates in tangible works that seamlessly blend tradition and innovation.

Ultimately, integrating traditional folk arts into Plastic Arts Courses is not merely an educational reform but a cultural imperative. It is a chance to revitalize artistic education, cultivate well-rounded artists with deep cultural roots, and ensure that the enduring beauty and wisdom of China's folk traditions continue to inspire future generations.

## 2. Current Status of Plastic Arts Courses

Plastic Arts Courses constitute the foundational phase of all disciplines within art schools, playing a pivotal role in establishing the fundamental groundwork. The quality of these foundational courses directly affects students' interest in subsequent specialized studies. However, due to historical limitations, a number of shortcomings continue to exist in Plastic Arts Courses at higher education institutions, including the following shortcomings:

### 1) Conservative Teaching Model

The current approach to foundational art education tends to be well-established but inflexible, relying on guiding basic principles of drawing and modeling through concepts of "similarity" and "accuracy," making it challenging to break free from a strictly "realistic" framework [4]. Furthermore, the rigid focus on "reproducibility" as the sole measure of success discourages students from exploring diverse materials and innovative artistic expression, failing to ignite the creative enthusiasm of students who have recently undergone intensive training in art examinations.

### 2) Emphasis on professional skills training and neglect of aesthetic theory teaching

Plastic Arts Courses have traditionally been a basic course for design majors, with a focus on vocational skill training. This overemphasis on technical skills often leads to a neglect of developing critical thinking and analytical skills in art. Without a solid foundation in aesthetic theory, artistic practice struggles to progress from mere technical skill acquisition to artistic expression and creative vision. Students also find it difficult to apply their technical skills to create original and innovative design solutions. This lack of theoretical grounding makes it challenging for students to develop their own distinctive artistic style and critically evaluate their own work and identify areas for improvement.

### 3) Disconnect from Social Life

Plastic Arts Courses typically adhere to traditional classroom teaching methods, characterized by a fixed approach to course content and delivery. This emphasis on teacher-centered instruction restricts student participation and engagement, fostering a passive learning environment that hinders initiative and creativity. Moreover, art education practices that are detached from real-world experiences promote a disconnect from social problems and human values. By integrating real-world contexts into the curriculum, and fostering a focus on social responsibility, art education can empower future generations of designers to create solutions that are not only aesthetically pleasing but also functional, ethical, and contribute positively to society.

### 4) Absence of national identity

The prevailing philosophy of art education in China is largely derived from the European traditional painting and Socialist Realism of the Soviet Union, which emphasized scientific, systematic, and institutionalized approaches to artistic training, and has played a crucial role in developing students' capabilities. However, the evolving global landscape necessitates a renewed focus on cultural heritage within foundational art education. By building on the exploration of national traditional resources and integrating them into a comprehensive and inclusive art education system, we can truly foster cultural understanding and artistic expression in the modern world. This requires collaborative efforts from educators, policymakers, and cultural institutions to develop curriculum materials, promote cross-cultural exchange programs, and create learning environments that celebrate diversity and encourage creative exploration [5].

### 3. Significance of Integrating Traditional Folk Arts and Crafts with Plastic Arts Courses

In the new liberal arts environment, innovating the art modeling curriculum requires integrating multicultural elements and fostering interdisciplinary cooperation. Social participation projects should be utilized to cater to individual differences through individualized teaching, guiding students to develop creativity and unique artistic styles. Integrating indigenous artistic traditions, such as folk art forms and crafts, into Plastic Arts Courses presents a powerful solution, offering students a treasure trove of artistic and cultural enrichment.

From a teaching perspective, folk art forms are products of collective creativity, embodying unique aesthetic characteristics like bold colors, intricate patterns, and symbolic elements. This creative spirit, enriched with diverse life experiences, offers new insights for the teaching of art and design disciplines. Integrating these elements into the curriculum can provide new ideas for teaching art and design majors, actively promote reforms such as project-based learning, interdisciplinary collaborations, and community engagement initiatives. This approach will significantly impact local pedagogical innovation.

From the perspective of societal engagement, the most significant challenge currently faced by traditional folk crafts is a crisis of transmission. As modes of life and production evolve, traditional artisanry has significantly declined as a means of livelihood, leading to a shortage of skilled successors. Connecting regional heritage conservation projects with the education system of local universities encourages students to explore innovative ideas for inheriting and developing Chinese culture in practice. This fosters regenerative protection and ensures the true “living inheritance” of intangible cultural heritage projects.

Additionally, integrating traditional folk crafts into fine arts and modeling courses facilitates the convergence of industry and academic research. Through practical experiences, students not only acquire traditional craft skills but also gain a deeper understanding of how these skills can be applied and developed in various industries. This cultivates graduates with industry-relevant skills and innovative perspectives, directly contributing to the creative economy and meeting the needs of the industry.

### 4. Chongming Homespun Workshop

#### 4.1. *Cours Format and Content*

Shanghai Chongming Island is not only a world-class ecological island but also preserves rich historical and cultural heritage along with folk arts. Against the backdrop of the rural revitalization strategy and with strong support from the Chongming government and its people, intangible cultural heritage has been fully protected and developed. In 2015, the traditional Chongming Homespun weaving technique was officially included in the Shanghai Intangible Cultural Heritage Project. With leveraging the geographical advantage of the Chongming campus, this course is designed as a 5-day themed workshop for students majoring in Environmental Design. The course structure consists of three parts: "On-site Research," "Brainstorming," and "Collage Creation."

In the first phase (8 class hours), students gain a comprehensive understanding of the development history, culture, weaving techniques, color coordination, pattern forms, and cultural significance of Chongming Homespun through literature research and on-site visits. Then, coupled with research and analysis based on the geographical environment features and historical context of Chongming Island.

During the second phase (16 class hours), students work in groups to engage in brainstorming for creative concepts, selecting themes, sketching, and finalizing designs.

The third phase (16 class hours) focuses on practical implementation, utilizing Homespun as the primary material for creation (see Figure 1). This stage involves transforming earlier ideas into tangible works. Different from traditional classroom lectures, the workshop format is more short-term and compact, effectively immersing students and allowing them to participate more autonomously in the creative process. It facilitates a more effective integration of theory and hands-on experience, exploring more creative and cutting-edge design concepts while imparting new aesthetic values to traditional folk art in the process of inheriting intangible cultural heritage.



Figure 1: Students prepare Chongming homespun fabric for patchwork.

## 4.2. Pre-course research

### 4.2.1. Origin and Development of Chongming Homespun

Chongming Island, the third largest island in China, sits at the northern mouth of the Yangtze River, earning the titles "Gateway of the Yangtze" and "Eternal Isle of the East Sea." Notably, it is a sand island formed through the accumulation of river sediment. Historical records indicate that Chongming Island emerged during the Wu De era of the Tang Dynasty as two small sandbars known as East Sand and West Sand. Fishermen and woodcutters began settling on West Sand around the first year of the Wansuitongtian era under Empress Wu Zetian. The Tang Dynasty also saw the establishment of Chongming Town on West Sand during the Shenglong era.

Further sandbars, including Yaoliusha, Majiabang, and Pingyangsha, accumulated during the Song Dynasty. Then, in the 14th year of the Zhiyuan era of the Yuan Dynasty (1277), the first Chongming governor, Xue Wenhud, established the town's city on the site of the old Salt Field Office in Yaoliusha. Over time, East and West Sand gradually eroded and disappeared. In the late Ming and early Qing dynasties, Chongming Island took shape by combining the remnants of West Sand with Chāngshā (formed on the remains of East Sand) and later incorporating Pingyangsha. Prior to 1949, Chongming belonged to the city of Nantong in Jiangsu Province. On December 1, 1958, after the need for construction arose, it was officially transferred to Shanghai.

Today, Chongming District comprises Chongming, Changsha, and Hengsha islands, sprawls across roughly 1400 square kilometers. Its unique position, embraced by the Yangtze River to the west and the vast East China Sea to the east, extending westward to Sheshan, and faced Pudong New Area, Baoshan District and Taicang City in Jiangsu Province across the water in the south, and Haimen City and Qidong City in Jiangsu Province in the North. Due to continuous sedimentation from the Yangtze River, the island's area increases each year and is expected to connect with the northern mainland after 50 years. Chongming Island, undergoing significant changes over the years, has cultural characteristics influenced by areas such as Songjiang in Shanghai and Nantong in Jiangsu.

The textile industry in southern China, particularly handspun cloth production, dates back to the late Yuan and early Ming dynasties. The famous text "Nan Cun Chuo Geng Lu" (Farming in Nan Village) by written Tao Zongyi describes this period, stating: "In the early years of the country, a woman named Huang Daopo arrived from Yazhou. She taught people to make spinning and weaving tools, establishing methods for each step, from spinning and color matching to warping and weaving patterns. They produced beddings and belts with intricate designs like folded branches and chess pieces, vibrant and seemingly painted. With these newfound skills, the people competed in their production, exchanging goods with other regions, and ushering in a period of prosperity." This account narrates how Huang Daopo, after learning weaving techniques in the Li ethnic area of Hainan's Yazhou, returned to improve local techniques, leading to the flourishing of the textile industry in southern China.

### 4.2.2. Production Process of Chongming Homespun

Chongming Homespun, also known as home-woven cloth, utilizes natural raw cotton as its main material. This thick and dense fabric is woven on a hand-operated, single-spindle loom. The process involving over a dozen steps, starts with cotton harvesting and culminates in the finished cloth. Each step,

from seed rolling and flower popping to yarn spinning, starching, warping, weaving, and threading, contributes to the unique character of this textile. The hand-spun yarn, with its natural variations in thickness, creates a captivating texture and geometric patterns. These patterns, characterized by their crisscrossing lines and three-dimensional effect, add a unique charm to the fabric.

Two distinct categories define Homespun: Large Cloth and Small Cloth. Large Cloth, with its looser weave and generous dimensions, approximately 1.5 feet wide and nine yards long, is ideal for clothing and bedcovers. Small Cloth, often crafted from hemp, linen, or white cotton, is typically one foot wide and four yard long. Historically, the "Nantong Small Cloth" from northern Jiangsu held particular significance. This variety was created by dyeing white cloth with indigo, transforming it into a versatile fabric for further dyeing and garment construction. Interestingly, even leftover fabric scraps found new life through a process called "pin bei zi." Layers of scraps were pasted together, creating a padded material that, once dried and shaped, became the foundation for comfortable fabric shoes and shoe soles.

#### **4.2.3. Artistic Characteristics of Chongming Homespun**

##### **1) Color**

The ancient Chinese text "Tang Liudian" (The six statutes of the Tang dynasty, compiled in. 738–739 A.D.) states: "Generally, dyeing is mainly made from plants, including flowers, fruits, stems, and leaves from specific regions and harvested in specific seasons." The starch dyeing of Chongming Homespun primarily utilizes traditional Chinese plant dyeing techniques, with earthy tones occasionally achieved using mineral dyes. Blue and green colors in plant-based dyeing are mostly derived from leaves, such as the common bluegrass used for indigo blue. Yellow and red pigments come from plant roots, stems, flowers, and fruits, such as the roots of madder for red, beetroot, red date peel, and the flowers of the pagoda tree for yellow. Purple can be extracted from purple grass, perilla, and onion skins. Brown hues are derived from plant branches and soil. Pure black is challenging to achieve and requires successive dyeing with several plants.

Chongming Homespun often features combinations of blue, black, and white, with occasional use of more than five colors in intricate patterns. For example, color combinations in stripe patterns, hollow cross patterns, and well patterns involve accents of deep red, emerald green, and purple on a base of blue, black, and white.

In 1824, French chemist Michel Eugène Chevreul formulated the Theory of Simultaneous Contrast (Lois du contraste simultané) upon taking office at the Royal Manufacture of Gobelins in Paris. This theory involved blending threads of various colors in different proportions to represent brightness, layers, outlines, and three-dimensionality in the artwork. The blending technique in Chongming Earth Cloth, weaving white threads into the original sand-colored threads, achieves a similar effect. By interweaving white threads into the original sand-colored threads, the saturation and brightness of color contrast can be refined, creating a transitional effect and enhancing the richness of the color palette.

##### **2) Constituent Elements**

The decorative aspects of traditional crafts are inherently linked to the limitations of their production techniques. Chongming Homespun primarily utilizes traditional shuttle weaving machines, operated by weavers who use foot pedals to raise the warp threads, hand-throw the shuttle to insert the weft threads, and then beat the weft with a reed. This repetitive process forms the fabric's structure. The warp and weft structure of woven dictates its geometric characteristics, intuitively reflecting the fundamental relationships between points, lines, and surfaces within the composition. Patterns formed through combinations of these elements extend continuously in two or four directions, creating a visually pleasing sense of order.

Homespun structures can generally be divided into two categories: plain weave and twill weave. Jacquard weaving builds upon the foundations of Plain and Twill weave, layering additional threads to create intricate designs and textures and elevates it to a new level of artistic expression by incorporating additional woven elements."

##### **- Plain weave:**

This basic structure only requires two harnesses during weaving, resulting in a dense intersection of warp and weft points, making the fabric very sturdy. For example Peony pattern in plain weave + Jacquard weaving formed by 4x4 short lines, creating square dots. Plum blossom pattern is formed by short lines, creating a hollow cross pattern. Osmanthus pattern is based on cross pattern structure, but slightly offset to form a windmill shape, similar to Houndstooth. These meaningful abstract patterns,

arranged in an orderly fashion against a contrasting background, serve as striking decorative elements.

Points that are continuously arranged in a specific direction will accumulate to form lines. Repeated dashed lines will form stripes in plain weave. For example, the ant pattern is formed by countless small dots that are arranged into dashed lines on the canvas. The shooting star pattern uses varying shades of short lines in repetition to depict the night sky with shooting stars. The willow pattern is woven with alternating deep and light lines to create fluffy and dynamic stripes. The interweaving lines can also form another typical decoration in plain weave, the checkerboard decoration. The most common checkerboard patterns include tofu grid (field pattern), well grid, and Lu Fei pattern, which combines the Buddhist swastika pattern "卐".

- Twill weave:

This structure requires at least 3-4 harnesses, and up to 12. It allows for the creation of more intricate and dynamic patterns with fewer intersection points, making the fabric slightly less sturdy than plain weave.

Compared to plain weave, twill weave has fewer intersection points per cycle, making it less sturdy but more suitable for creating complex and dynamic patterns. This is achieved through a reduced number of intersection points per cycle in twill weave. For example, Herringbone and Fish Scale patterns, often formed by alternating diagonal straight lines, create distinctive visual effects. These patterns, along with the Ball pattern, are often used as the base patterns of Earth Cloth. The Ball pattern (also known as "Embroidered Ball Flower"), is the most distinctive twill weave, utilizes a technique where 3-4 warp and weft threads are combined to form small squares. These squares are then arranged in a specific way to create a graduated convex-concave ball shape, generating a sense of three-dimensionality. The interplay of geometric variations and contrasting light and dark tones creates visual illusions, imbuing flat patterns with a sense of three-dimensionality and dynamism, reminiscent of the Op Art movement.

### 3) Symbolism

Traditional Chinese patterns are often associated with folk beliefs, carrying people's aspirations and hopes for a better life. The patterns of Chongming Homespun convey the beauty of the Chinese national image through techniques such as homophony, puns, metaphors, and symbolism.

In addition to highly abstracted and refined geometric forms, Chongming Homespun also includes concrete expressions of auspicious patterns. For example, humanoid patterns are often used to represent happiness and good fortune. Butterfly patterns are associated with love and happiness. They appear similar to pixel art, composed of small squares. Although the shapes are simple, they are vivid and lifelike.

Text patterns are also a common form of decoration on Chongming Homespun. These patterns can be simple or complex and they often include auspicious words or phrases. For example, the character "囍" (pronounced shuāngxǐ) commonly used as a decoration symbol of marriage, and the phrase "long life and happiness" expresses a wish for longevity. Chongming Homespun patterns have also evolved over time to reflect the spirit of the times. For example, slogans like "truth and freedom" and "beautiful youth" were popular in the early years of the People's Republic of China.

### 4.3. Creative Methods and Presentation of Achievements

The term "collage" originates from the French word "coller," which means to "glue" objects together. It evolved into an artistic creation technique in the early 20th century. Architectural collage began with discussions that explored the interplay between history and modernity, objects and cities, memory and reality. It later developed into deconstructionism, a design method that involves breaking down existing structural orders and reconstructing them after challenging people's inherent impressions.

Similarly, students can apply principles of collage and deconstruction to Earth Cloth patterns, breaking them down and reassembling them in new ways to create fresh interpretations of the traditional designs. Employing cutting, collaging, sewing, and other techniques, students primarily use Earth Cloth as their creative medium. They also incorporate materials like acrylics, buttons, and zippers to explore the possibilities of the fabric. Their design methods can be categorized into three main types:

#### 1) Formal Abstraction

As one of Shanghai's intangible cultural heritages, Chongming Earth Cloth is a crystallization of centuries of people's wisdom, bearing a strong local and regional character. Because of this, existing derivative products on the market often lack diversity and novelty, presenting a uniform and predictable

state.

In order to unlock the unlimited possibilities for creative reinterpretation, it is essential to break the traditional structure and forms of Earth Cloth patterns. By simplifying them to their most basic geometric elements and reorganizing them in form, students can unleash the full potential for innovative creations.

The triptych collage *New Birth* (see Figure 2) visually narrates the history of Chongming Island's formation through abstract shapes and lines, capturing the millennium-long changes in its landscape. The artwork embodies the extraordinary nature of life. While the presentation takes on a map-like form, the primary aim is not to convey precise topographical information but rather to emphasize a sense of form and decoration. It accentuates the overall cohesion of color, space, and composition.



Figure 2: *New Birth*, by Jin Yuxuan, Wan Li.

In Chinese mythology, the Kitchen God watches over the hearth and family, ensuring their well-being. Plain white stoves, known as "tofu zao", were once believed to offend the deity, prompting the custom of decorating them with auspicious patterns called "stove flowers." Sadly, the rise of liquefied gas and electric stoves has replaced traditional wood-burning kitchens, pushing the art of stove flowers towards the brink of oblivion. Inspired by this fading heritage, *The Stove Flower* (see Figure 3) breathes new life into the stove culture. By combining earth cloth collage with the abstract expressionism of Mondrian's Neoplasticism, the artwork reimagines stove patterns in a contemporary context. Undyed cloth becomes the snowy canvas for the stove, while black fabric strips map the intricate motifs. Auspicious symbols, meticulously cut from earth cloth, adorn the surface, imbuing the artwork with rich cultural symbolism.

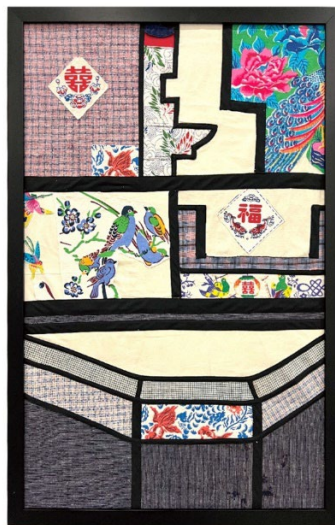


Figure 3: *The Stove Flower*, by Chen Hui, Ma Chenyi, Shen Jiayin.



## 2) Texture Recombination

Both urban spaces and rural landscapes are living entities, reflecting the inherent laws and development trajectories of life. During the 13th National People's Congress, Mr. Xu Jiang, the dean of the China Academy of Art, emphasized that preserving the appearance, texture, and architectural characteristics of the countryside is essential for forming a rural spiritual community and achieving genuine rural revitalization. Earth cloth, as a regional folk fabric, inherently carries rich cultural and historical heritage.

The artworks *Chongming inscription* (see Figure 4) and *Vanishing Streets* (see Figure 5) creatively combine the texture characteristics of plain-woven fabric with Chongming's streets and building colors. *Chongming inscription* begins with the rural plan and basic colors, taking a macro perspective to study the underlying relationships in Chongming's natural environment. The gaps between the fabric scraps naturally present the original texture and ecological context of the countryside. *Vanishing Streets* breaks through the limitations of earth cloth color and texture using a mixed media painting approach with acrylic paints. It also incorporates daily discarded items for a second use, vividly reproducing street details from a street map perspective.



Figure 4: *Chongming inscription*, by Qin Yang, Guo Wenyu, Li haoran, Wang Zhenyu.



Figure 5: *Vanishing Streets*, by Xu Weikai, Sun Yujie.

Chongming Island, a world-class ecological island, strictly controls the public area's nighttime lighting system to protect the nesting birds and animals on the Eastern Bank. This "dark night environment" provides excellent conditions for stargazers. The artwork *Night Chongming* (see Figure 6) uses dark checkered fabric as a base and densely attaches numerous organic glass sequins to perfectly recreate the beautiful night sky over the paddy fields. The use of earth cloth and mixed media not only aligns with the theme of "ecological conservation" on Chongming Island, but also represents an experimental exploration of how traditional earth cloth can be combined with other materials in artistic creation. The dark checkered fabric provides a sense of depth and texture, while the organic glass sequins reflect the light in a way that mimics the stars. The combination of these two materials creates a realistic and evocative depiction of the night sky over Chongming Island. The use of earth cloth is also significant because it is a traditional material that is associated with Chongming Island.





Figure 6: *Night Chongming*, by Feng Hanjing, Chen Hang, Xu Yili, Zhou Shuqi, Zhou Sixue.

### 3) Narrative Expression

Life, the boundless wellspring of creativity, pours endless inspiration from nature, architecture, and culture. *The Chongming Culture* (see Figure 7) sketch series uses "lines" as a substitute for brushes, capturing the essence of four scenes from Chongming's intangible heritage: "Yingzhou ancient lute," "Biandan Opera" (literally, shoulder pole opera), "Yangqian (literally, Chinese cymbal)," and "Diao shi Zi" (literally, moving lion dance). The series then weaves the unique texture of earth cloth into the character sketches, enriching the visual content. "Yingzhou ancient lute" is the most classical half-length portrait, perfectly capturing the musician's serene expression. The brown earth cloth texture subtly echoes the graceful curve of the Chinese lute. "Yangqian" adopts a close-up composition, inviting viewers to lose themselves in the instrument's intricate details. "Diao shi Zi" bursts with movement, its sweeping, flowing yellow yarns capturing the lions' power and playful spirit. To distinguish itself from other linear sketches, "Biandang Opera" adopts a full composition form of earth cloth collage, with needles and threads used only to express the facial details of the opera characters. Overall, it looks like a few catchy folk songs, conveying the traditional culture and human feelings of Chongming in a friendly and relaxed manner.



Figure 7: *The Chongming Culture*, by Huang Sijia, Han Shengni, Tong Feiyang, Chen Yu, Tang Jiamin.

Young college students in the 5G era are a generation that has grown up with the internet and video games. They have their own unique perspective on the world. The presentation of *Earthen House* (see Figure 8) adopts the 2.5D perspective commonly used in video games. By combining architectural

axonometric drawing rules with earth cloth colors, the white walls, gray bricks, and red-green tile roofs are brought to life. The fluorescent thread-sewn positioning map in the upper right corner creates the illusion that the viewer is entering a first-person perspective video game interface. From the protagonist's point of view, they can experience the collision of tradition and modernity.

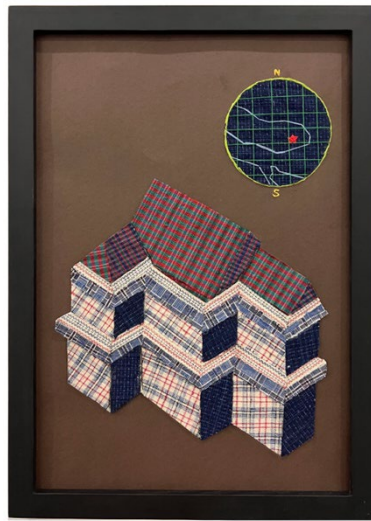


Figure 8: *Earthen House*, by Wang Wenbo, Wang Ruijie, Caofan, Hu Xuanye, Chen Yiming.

## 5. Conclusions

China is an ancient civilization with thousands of years of history. Its traditional folk crafts embody the diligence, wisdom, and ingenuity of generations of ancestors. Integrating folk crafts into the Plastic Arts Courses in university can not only help to preserve and promote intangible cultural heritage, but also allow students to be enriched by the exquisite skills that carry rich local culture and reflect the simple national spirit. As the renowned Japanese folk artist and aesthete Soetsu Yanagi once said, "The true principles of beauty are found in those things that emerge naturally, are highly localized, rural, and folk."

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