

The Application of Traditional Handicraft Culture in Art Design Teaching

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ABSTRACT. *in the five thousand years of Chinese history, the culture is bright and the traditional culture is well preserved. In order to improve the inheritance and innovation of traditional culture and cultivate art design talents in the new era. This paper puts forward the research on the application of traditional handicraft culture in art design teaching. Through the understanding of traditional culture and the analysis of the shortcomings of traditional culture in the art design course, this paper puts forward a new teaching innovation method for the art design of traditional culture. The results show that this method can make students fully realize the importance of traditional culture, cultivate their cultural self-confidence consciousness, and promote the development of traditional culture.*

KEYWORDS: *Traditional handwork, Culture, Art design, Teaching application*

1. Introduction

The extensive and profound traditional Chinese culture is the crystallization of the wisdom of Chinese ancestors for thousands of years, with scientific logicality and rich creativity, which shows the spiritual world of the Chinese nation. With the development of design market to the demand of individuation and nationalization, only traditional culture can provide profound cultural nourishment for Chinese contemporary art designers [1-3]. As colleges and universities that train art and design professionals, they should recognize the importance of traditional culture courses. Adding traditional culture courses to students' basic education will greatly help to improve students' cultural literacy and design ability.

At present, due to the excessive introduction of western modern art and design concepts in the field of art and design in China, the expression of traditional culture and aesthetic elements is ignored. As a result, our art and design works tend to be too simple and bright, and to some extent, they lack the "soft and implicit" national aesthetic style; moreover, due to the high rate of repeated use of modern design vocabulary, our art and design works show a tendency of homogenization to a large extent [4-6]. From the above phenomena, we can see that our college art design teaching needs to introduce the traditional culture and aesthetic elements in the practice of art design to correct this restriction factor. Therefore, as the training base of art and design talents, the teaching of art and Design Specialty in Colleges and universities should effectively penetrate the traditional cultural and aesthetic factors.

Culture and design are like a mother compatriot. Art design itself is a kind of culture, and culture is the core and soul of art design. Art design without culture is just a backwater of superficial form, only with the name of art design and no real content of art design. Culture is the "soul" of design. Art design is born in the world only when it is accompanied by culture. Cultural materialization is a variety of design practice activities, that is, works. Art design itself is the reflection of human culture. It adapts to and satisfies the needs of the target population under the specific environment through the design of the modeling, structure, color, material and other elements of the creation, and is the representative of the dominant aesthetic orientation of the society. Therefore, it endows Ji with the most direct and powerful tool to reveal human aesthetic taste and fashion concept. On the other hand, the change of life style and life taste makes the design from creation to completion all reflect the cultural characteristics of spiritual level, which is also the charm of the design for a long time. Culture is the soul of art and design, but it is also an indisputable fact. Chinese culture decides to produce Chinese design that adapts to it. The aesthetic ideal of designers and users, thus consciously marked with the brand of the times. Based on this, design has become the most direct and powerful tool to reveal human aesthetic taste and fashion concept. On the other hand, the change of life style and life taste makes the design from creation to completion all reflect the cultural characteristics of spiritual level, which is also the charm of the design for a long time. Culture is the soul of art and design, but it is also an indisputable fact.

It can be said that for a long time in the future, the innovation in the field of art and design in China will be reflected in the innovation of drawing lessons from and integrating traditional cultural elements, aesthetic laws, concepts and consciousness. Therefore, as the training base of art and design talents, the art and Design Specialty in Colleges and universities effectively permeates traditional culture and aesthetic factors in its teaching, which is also an inevitable requirement for the development of art and design industry in China.

2. Disadvantages of Traditional Culture and Art Design in Traditional Teaching in Colleges and Universities

The most important thing for college students majoring in art and design is innovation and creativity in teaching process and achievement. At one time, from architecture to vision, including industrial product design and other industries, we were influenced by western culture to varying degrees. Take the real estate development as an example. In those days, Western-style buildings flourished all over the country, playing a leading role in the popularity. There were many landmark buildings in some cities, and some people were proud to live in a community with a foreign name. Of course, good things are regardless of national boundaries, but our traditional culture also has strong vitality and influence. Design changes life and good design is passed down, which is an important wealth for our future generations. Maintaining our traditional characteristics is an important content. Our Beijing City, Fujian Tulou, Chagan Lake and so on are all the best examples of the charm of our traditional culture. However, the influence of foreign culture has become greater, which is the result of the poor innovation of our traditional culture. First of all, to innovate, we must first inherit, and guide students to deeply understand the content and form of our traditional culture, our traditional crafts, traditional customs, and our craftsman spirit.

For art design teaching, as a front-line educator, the deepest feeling is that when students mention the use of traditional culture in the classroom teaching process, most of them unconsciously think of auspicious clouds and Chinese knot, which shows that the limitations are particularly obvious. This shows that we are not comprehensive and in-depth in inheriting traditional culture. Our traditional culture is rich in content and unique. No matter from the aspects of writing, painting, seal cutting, poetry, custom, clothing, food and so on, our own characteristics are extremely rich and obvious. Pei is known as “the last master of modern architecture”. His Suzhou Museum is a model of his innovation of our traditional culture. The first reason is to have a deep understanding of our traditional culture. Second, it is also his own advantage, that is, he has a rich view of the world for many years, “can stand outside and look inside.”

3. The Method of Infiltrating Traditional Aesthetic and Cultural Factors in Art Design Teaching

3.1 Select Typical Case Teaching

Typical cases contain the laws, thoughts and consciousness of traditional culture and aesthetics. Therefore, in the teaching of art design major in Colleges and universities, we should select those typical cases that can fully reflect the aesthetic law of “unity of opposites” and the aesthetic ideal of “implicitness is precious” for in-depth analysis. At present, the “studio” system has been adopted in art design teaching in Colleges and universities, which also provides convenience for teachers to carry out teaching through in-depth analysis of the above typical cases. “Studio” is different from the ordinary classroom collective teaching, it can adopt a very flexible teaching organization. Therefore, teachers can use multimedia devices to present some carefully selected typical design cases. On this basis, the heuristic teaching method is adopted to guide students to express their views on the design ideas and ideas of case designers through discussion, and to discuss what kind of traditional cultural aesthetic laws, ideals and consciousness are embodied in these cases? Where on earth embodies these aesthetic laws, ideals and consciousness? Where is the key to design success? Through such a discussion, teachers can find out the students' cognition of the aesthetic law and thought in traditional culture. On this basis, not only can the design case be analyzed and explained in depth, but also can be directed and directed against the situation of individual students.

3.2 Build Traditional Aesthetic and Cultural Courses Based on Traditional Painting

Art design is a comprehensive professional. It involves art, science and technology, culture, psychology and many other subjects. In terms of culture alone, art design is inextricably linked with arts, sculpture, dance, music, opera, literature and other brother disciplines and sister arts. If we only analyze typical cases, and do not guide

students to properly explore the knowledge content of these related subjects, then our case analysis will become “water without source”, “wood without root”. According to the teaching characteristics of art design specialty, a teaching system of mutual connection and response is constructed to permeate traditional culture and aesthetic factors.

3.3 Strengthen the Teaching of Traditional Aesthetic Culture and Its Theory

The teaching of traditional culture and aesthetic factors has expanded from art to other disciplines. First of all, we should choose subjects closely related to art, such as sculpture and poetry. Why? Sculpture is a three-dimensional, solidified painting, and poetry and art are closely related, the so-called “painting in poetry, poetry in painting” is a clear proof. It is necessary to select typical examples to analyze the similarities and differences between them and fine arts in a specific and in-depth way, as well as the aesthetic rules and concepts of traditional culture reflected by them, such as “unity of opposites”, “implication is precious” and so on. From sculpture to poetry, we can expand to dance and music. Because dance can be regarded as a three-dimensional, flowing painting and active sculpture, while music can be regarded as a poem without words. Finally, it comes down to the comprehensive art form opera. When explaining each art, we should grasp three points: first, we should point out the similarities and differences between them and the art discipline, so as to effectively connect them with the art discipline; second, we should select typical cases; third, we should clarify the aesthetic laws and concepts embodied in these cases, such as “unity of opposites” and “implication is precious”, and with these aesthetic laws and concepts In the art discipline, the performance is linked to find out the similarities and differences.

4. Conclusion

If Chinese contemporary art design wants to occupy a place in the world design field, it must pay attention to the cultural connotation and national style of design. As a college to train contemporary art designers, it is necessary to strengthen the popularization of Chinese traditional culture and the cultivation of students' cultural connotation while increasing practical teaching. Only in this way, can we greatly improve the practical teaching results, enhance the nationality and creativity of students' design, and cultivate contemporary art designers to meet the market demand.

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