

## Educational Reflections on the Relationship between Design and Culture

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**Abstract:** With the emergence of China's creative economy, the cultural and creative industry has begun to establish its position as the pillar industry of the national economy in the future. Domestic cultural and creative industry bases have sprung up like bamboo shoots after a spring rain, forming many regional characteristic cultural and creative industry groups and promoting the prosperity of the cultural market. However, after a period of rapid development, the cultural and creative industry has also encountered some constraints, such as the lack of high-quality innovative talents. The higher art and design school must attach importance to and insist on training high-quality talents, especially innovative talents, earnestly fulfill the social responsibility of the school, and promote the prosperity and innovation of the cultural market. The cultural and creative industries are highly correlated, highly motivated and fast-growing, and their role in local economic development is increasingly important. The social and economic needs are becoming more and more urgent. The design education reform can actively integrate the design education with the needs of cultural and creative industries and regional cultural advantages, so that schools can find their own advantages by finding the right position. Vigorously develop characteristic teaching and promote the sustainable and healthy development of the cultural industry.

### 1. Introduction

The essence of design is to propose creative solutions to practical problems [1]. Under the guiding ideology of training application-oriented talents, art and design colleges fully emphasize school-enterprise cooperation and project-based teaching. There is indeed a new development in the cultivation of students' practical ability, but students lack original ability [2]. Especially in the art education for application-oriented undergraduate students in independent colleges, more attention has been paid to the technicality of design, with software operation courses occupying most of the curriculum schedule [3]. However, after mastering a series of professional production software, students cannot design good works. This shows that there are problems with our current design of professional education models, curriculum and organization. As far as the training process is concerned, too much emphasis on techniques and neglect of basic literacy is the biggest problem [4]. After the students solve the technical problems, the creative ability has not been improved substantially. The main reason is the lack of cultural literacy in the art design teaching, which leads to the students' design concepts and design methods not keeping pace with the times [5].

The core of the development of cultural industry is creativity, which has played a great role in social and economic development [6]. In order to achieve better development of cultural and creative industries, it is imperative to cultivate more creative talents. Under the background of the accelerated development of cultural and creative industries in the world today, as the most important part of talent education and training, colleges and universities should pay more attention to design research and design education [7]. Find a scientific path for design education to promote the development of local cultural and creative industries, train more creative talents in artistic design, and make the cultural and creative industries have more sustainable development vitality [8]. At the same time, it guides students to have stronger creative will and creative ability, and use creativity to achieve material benefits. Design education and cultural and creative industries promote each other, design education can provide the most direct source of talent for the local

cultural and creative industries, and the development of local cultural and creative industries will also promote the prosperity of design education [9]. How to let design education help cultural creativity to enhance the creative space and gain more new thinking requires more thorough exploration and practice [10].

## **2. The Relationship between design and Culture**

### **2.1. Design has changed the way of life and ideas.**

Contemporary design is the carrier of art and technology. With the double impetus of scientific and technological progress and people's needs, new designs emerge in endlessly. For more than half a century, people's life style and concept have undergone unprecedented changes. Cars replaced carriages, followed by public transportation such as planes and high-speed trains, and personal transportation such as power bicycles and balance cars, which not only changed people's way of traveling, but also changed people's rhythm of life. The changes that computers, mobile phones and the Internet have made to people can be called earth-shaking. The network enables people to easily realize long-distance communication and communication across the obstacles of space. From then on, the world is in my hands. While mobile phones have become part of our body, the "low-headed family" was born, and web conferencing may be easier than face-to-face chat. People are also more likely to pay attention to the distance and ignore the immediate situation. It can be seen that design has not only changed our way of life, but also changed the concept of life. These two changes are achieved through culture.

### **2.2. The ultimate goal of design is to design culture.**

The ultimate mission of design is to find ways to solve people's problems in life, clear away obstacles, make people more like people and make life more like life. As Japanese designer kazuo kawasaki said, "It is the ultimate design that enables people to live happily from birth to death." This kind of design is not "designed for business", but "designed for people". What is designed with this attitude is not only commodities or products, but also a culture. With the development of industrial technology, a large number of innovative industrial products are directly involved in people's lives, changing the traditional way of life that people have followed for thousands of years. This is the characteristics of the 20th century. In the 21st century, people will live in a cultural environment and cultural atmosphere that has been designed and designed. At this time, the designer designed not only a product, but a new way of life, a culture. Cultural design is a future trend of design. The effective use of culture is the key to design success.

### **2.3. Design education promotes the rapid development of cultural and creative industries**

With the acceleration of the global integration of design art ideas, the rapid development of design art education has contributed to the development of cultural and creative industries. It has played its due role in integrating science and technology, culture and art. When cultural knowledge innovation and scientific and technological innovation blend with each other, they will not only promote each other, but also bring huge economic and social benefits, which have been reflected in all aspects of China's economic and social development. The development of art and design education in our country also benefits from the good environment created by the integration of cultural knowledge innovation and technological innovation. The state has repeatedly increased funding for cultural and artistic innovation education, and the teaching environment, teaching hardware facilities and teaching technology application level have been greatly improved, creating more favorable conditions for the healthy growth of batches of design and innovation talents. The development of cultural and creative industries is the power and driving force of progress. Therefore, design art education is the source and foundation of the development of cultural and creative industries.

### **3. The Importance of Cultural Literacy to Design Discipline**

#### **3.1. The design of nationalization needs to show the identity of nationalization.**

Art design is increasingly becoming an important tool and effective means of international communication. Only when the design with national characteristics can stand out from the design works with international characteristics. For a long time, our design education has paid more attention to the teaching and learning of professional skills than to the cultivation of students' creative thinking. Simple imitation and blind convergence cannot really create designs with modernity and national characteristics. Life is the starting point and the ultimate goal of design. What China's design institute wants to solve is to design its own things that conform to the Chinese way of life and can face the world and the future. Paying attention to the unique position of Chinese culture in art design education is the only way to move from Chinese manufacturing to Chinese design. Especially in the days when the Internet brings cultural convergence, the road of nationalized design can not only make our national characteristics more vivid, but also better international communication and exchange on the international stage. The personality of the design will become more and more important.

#### **3.2. The role of culture in design is implicit**

When it comes to culture, people always think of the concrete representation of culture. For example, the stand collar, buckles and embroidery patterns are linked to China's "tang style" that attracts the world's attention, and the images of Mount Fuji, cherry blossoms, kimono and geisha are linked to Japanese culture. Although these cultural elements that first appear in people's minds as graphic images all show a kind of cultural sentiment, their connection with products is not firm because they are only the surface layer of culture. The function of culture to design is often hidden and requires the deep structure of primary culture, which requires designers to have in-depth understanding and perception of their own culture. For example, the Beijing 2008 Olympic bid design designed by Hong Kong designers, the Japanese church designer Ando Tadao's light church is based on their understanding and perception of their own cultural infiltration, seeking the most appropriate design language. Accurately express the excellent design works generated. Although this is not decorated with cultural elements, his cultural significance is much more profound.

### **4. The Change of Design Education**

#### **4.1. The Idea of running schools should be integrated into market awareness**

The industrialization of cultural creativity is to enter the local cultural market by resonating with a wider audience for personalized design and to turn its creative design achievements into economic benefits. Therefore, art design education must study the aesthetic needs and psychology of consumers, so that students can learn to grasp the starting point of creation and better meet the needs of consumers. Of course, studying consumers and the market does not require art and design education to be completely guided by the market, but rather emphasizes that teaching should be linked with practice. Combine with market demand and apply what you have learned. College art design education should vary from person to person. For those who are good at researching consumer psychology and aesthetic needs, and good at conveying personal creative ideas, they should guide them to connect with the market. For those students who are good at planning topics, they should be trained to closely link artistic performance to market needs. The market's requirements and expectations for art education and creative design have a considerable role in promoting the development of art design. Appropriate pursuit of the industrialization of cultural creativity contributes to the prosperity and development of art itself.

#### **4.2. Focus on the cultivation of students'innovative spirit and creative ability**

In the process of art and design education, students should first have more and better creative works. It is necessary to perfect and stimulate the mechanism for students to make bold attempts

and create a relaxed, harmonious and compatible environment for students. Secondly, the curriculum should be more generous. We should explore the corresponding teaching mode and adopt heuristic teaching methods to enrich and improve students' imagination. Thirdly, we should integrate the national traditional characteristics and local culture into the education of art and design. Based on the fertile soil of the local culture, persist in innovation and change, and exhibit unique artistic charm. For example, the Zhangjiakou area is rich in historical and cultural resources, and the natural landscape resources of Zhangjiakou City are very rich. The first is a gathering area with historical and cultural resources and ecological agriculture, the second is a gathering area for grassland holiday resources, and the third is a gathering area with leisure and sports culture. The provincial intangible cultural heritage has “three ancestral cultures”, and these rich cultural resources are fertile ground for the design education and cultural industry development.

## **5. An Effective Way to Cultivate the Comprehensive Cultural Literacy of Design Majors**

### **5.1. Reforming the course structure of art design major**

Since the 1990s, with the progress of science and technology, when computers become indispensable tools in our work and life, our unchangeable design curriculum has failed to reflect social changes and new design requirements. Art and design courses pay more attention to external forms such as expression techniques and expression language, but lack innovation in expression content, which leads to the lack of novel and substantial cultural connotation in design works. In view of this situation, the curriculum structure should be adjusted, focusing on the professional skills education of students and the cultural literacy education of students. The former accounts for 60%-70% and the latter for 30%-40%. Humanities literacy courses, such as literature, aesthetics, history, philosophy, and traditional arts, can be resolved through elective courses. In this way, the teaching resources of the whole school can be comprehensively utilized to improve the cultural quality of students. For example, students in animation majors can choose traditional Chinese performing arts. The animations produced are not only the reproduction of the technical viewpoints of the West, but also the inheritance and innovation of Chinese traditional culture.

### **5.2. Reforming the ways and methods of traditional design teaching**

Art design education in China was deeply influenced by Bauhaus curriculum system, and the concept of design was introduced in the early 1980s. The early courses of “arts and crafts” and “decoration” were replaced by “design arts” and “ergonomics”, which broke through the design category of traditional patterns, arts and crafts, decoration and other aesthetic-oriented, and began to develop modern design education. The traditional school-running mode, similar curriculum and rigid training methods are eager to instill the formed design language and expression methods into students, resulting in students' lack of social activity experience and experience, lack of independent thinking ability, lack of innovation and other problems. The inspiration of artistic design is inspired by the observation and perception of life, so walk out of the classroom and school gates, strengthen art investigations, accumulate life experiences, and carry out teaching activities in a targeted manner. To cultivate art workers with profound cultural accomplishment and innovative spirit is the direction of the reform and development of art design education in China, and it can adapt to the needs of the times and cultivate innovative design talents.

### **5.3. Creating the teaching system of art design with regional cultural characteristics**

Schools should consider deeply the characteristics of their own regions, such as industrial characteristics, folk culture, geographical advantages, etc., and carry out exploration and reform in teaching. Colleges and universities have the functional requirements to serve the development of local economy. If local colleges and universities can start from the needs of local economic development, actively utilize folk art resources, through the analysis of Chinese traditional culture and in-depth excavation of local cultural characteristics, cultivate default aesthetic ability and improve students' comprehensive cultural literacy, it will be able to build a mutually beneficial

bridge for the cultivation of talents in colleges and universities and the development of local economy. Through the design vision, it provides optimized strategies for local economic development, and also provides first-hand materials for the design of teaching, providing a wealth of existing resources for teaching, helping students to enhance their innovative ability in practice. Schools can establish cooperative relationships with local enterprises and set up school-enterprise cooperation bases to help students access the actual needs of the cultural industry during their studies. By creating an art design teaching system with regional cultural characteristics, we have achieved a win-win situation in serving local economy and cultivating applied talents.

## 6. Conclusion

The development of design education is the foundation of cultural and creative industries, the driving force for the vigorous development of cultural and creative industries, and the source of continuous innovation of cultural and creative industries. Design education should adhere to the educational concept of talent cultivation as the core, combine with the development needs of creative industries, adjust the training scheme and innovate the school-running mode. Strengthen the practice teaching link, and focus on strengthening the systematic design thinking training for students, so that art design education can enter the track of sustainable and healthy development. At the same time, we should also recognize the importance and function of culture to design innovation and attach importance to the unique position of Chinese culture in art design education. In combination with the needs of local economic development, we will create an art design teaching system with regional cultural characteristics. While emphasizing the cultivation of students' hands-on ability, paying attention to the cultivation of students' artistic foundation and cultural accomplishment is an effective way to form professional education characteristics and cultivate creative talents with innovative thinking. In addition, we will establish relevant disciplines and majors in the cultural and creative industries, adjust the professional structure in a timely manner, and realize the design path of "production, learning, and research".

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