

The Spirituality and Sociality of Cultural and Creative Design

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Abstract: Under the background of the new era of China, the educational objectives and strategic tasks of colleges and universities have changed, and accordingly, the teaching idea and teaching mode of design education have also changed. The balance between design innovation and design entrepreneurship is particularly important. Based on the “Training Program for College Students' Innovation and Entrepreneurship”, this paper attempts to break the traditional mode of separating theory from practice, refine spiritual and social themes, produce productized and digital works, and then explore the Methodology of Cultural and Creative Design and the training path of design talents in the new social and historical context.

1. Introduction

As Socialism with Chinese characteristics enters a new era, China's higher education is facing new challenges and opportunities. In 2019, “China Education Modernization 2035” put forward the overall goal of promoting education modernization, in which the development goal of higher education is “obviously improving competitiveness”. As an important part of higher education, the development goals and strategic tasks of design education in colleges and universities have been updated accordingly, which means that more thoughts and adjustments should be made on the understanding of design, the understanding of design innovation, and the cultivation of entrepreneurial ability of design students [1].

Design education is intellectual learning and skill training, but it is not only the transmission of knowledge and the inheritance of technology. Design education in the new era should be the cultivation of comprehensive ability with faith, culture, aesthetics, innovation and creativity. Although the reform of design education in colleges and universities is bound to be diversified from different angles, the “training plan for college students' innovation and entrepreneurship” can undoubtedly become an important starting point for the reform of design education in colleges and universities [2]. Based on the practical results of the design-oriented “training plan for college students' innovation and entrepreneurship”, this paper explores the innovation direction and entrepreneurial path of design-oriented college students through case analysis, and forms a methodology to guide the design-oriented “training plan for college students' innovation and entrepreneurship”.

2. Topic Selection: Inheriting Culture and Shaping Value

To a certain extent, the cultural depth and value dimension of topic selection are the premise and foundation to ensure the quality of “College Students' Innovation and Entrepreneurship Training Program”. The idea of topic selection is not only directly related to the style orientation of design, but also related to the integration of ideological and political education. Therefore, how to base on the specialty, mobilize students' interest, enthusiasm and initiative with teachers' scientific research expertise, and tap the theme of both academic rationality and politics, times and sociality is very important.

In recent years, the topics of my guiding “Innovation and Entrepreneurship Training Program for College Students” are: the application of intangible cultural heritage in the field of contemporary visual communication-taking the spend december Order as an example (2017, municipal level); Redesign of “Twelve Heralds”-the application of cultural heritage in creative design (2018, municipal level); Visual expression of artistic conception and its application in the field of cultural creation (2019, municipal level); Research on the application of the image of the beast in Shan Hai Jing in the development of modern cultural industry (2020, national level); Research on the Application of Porcelain Patterns in Cultural and Creative Design (2021, national level); Chaowen Creative Design and Entrepreneurial Path Practice (2022, national level), Traditional China Color and Four Seasons and Eight Festivals Cultural Creative Design (2022, municipal level). The common features of these topics are focusing on excellent traditional culture, paying attention to design ontology language and its application in practice, aiming at giving full play to the power of design as visual culture and transmitting positive values, so as to build national cultural confidence and cultivate patriotism [3].

There are two obvious changes: First, the topic selection has changed from single directivity to openness, leaving a space for students to give full play to their autonomy; Second, change from innovative application of design to practice of entrepreneurial path, and build a bridge from classroom to society for students. That is to say, the design teaching standard has gradually changed to the student ability standard [4]. The topic in 2020, “The Applied Research on the Development of the Animal Image in the Modern Cultural Industry in Shan Hai Jing”, is a turning point. Although the selected topic continues the previous applied research on presenting the traditional cultural theme in contemporary visual language, in the process of actual promotion, male students chose to redesign the image of gluttonous birds, while female students chose to redesign the image of birds of prey. It is also an auspicious beast, but it reflects that students have been able to consciously think about gender issues in design.

The characteristics of openness, academic rationality, modernity and sociality of the selected topic are most vividly reflected in the 2022 topic “Guochao Creative Design and Practice of Entrepreneurial Path” [5]. Firstly, this topic is closely related to the spirit of the times of the great rejuvenation of the Chinese nation, and is positioned in the ancient cultural and creative design favored by the public. Secondly, it guides students to cultivate their self-employment consciousness, and turns the design thinking from focusing on aesthetics and experimentation to the practicality of mass production. At the same time, the topic selection combines the current hot issues and the current situation of home study, giving full play to the independence and uniqueness of each member, and deriving many sub-proposition designs with great individuality and creativity under the general direction. For example, “Postcard Design of Beijing Central Axis Architecture” expresses the praise of the history and glory of “Double Olympic City” in surreal dream style; “Minority Theme Calendar Design” expresses the national concept of a unified multi-ethnic group in a gratifying image, and welcomes the arrival of the Year of the Rabbit. “Xiangrui Theme Mask Design” combines the traditional auspicious motif with the humanistic care under the epidemic

situation, and warmly interprets the essential attributes of designing for everyone and serving the society as shown in Figure 1.



Figure 1: IP image of Zodiac Rabbit, design of ethnic theme calendar (Shengqian Sun)

Another example is the topic in 2021, “Research on the Application of Porcelain Patterns in the Field of Cultural and Creative Design” [6]. This topic involves the influence of the loss of Yuanmingyuan cultural relics overseas on the beginning of western modern design in 1960s-British Arts and Crafts Movement and French Art Nouveau Movement. The purpose is to re-examine and reflect on history in the pattern of comparative study of world cultures, and rationally distinguish cultural phenomena from political phenomena, so as to cultivate students' problem awareness and research ability on the one hand, cultivate patriotism on the other hand, build national cultural self-confidence, and realize value shaping in a quiet way.

3. About Achievements: Diversified Forms and Multi-Level Exports

If “cultural inheritance” and “value shaping” are important propositions of contemporary design education, then productization and digitalization are important forms of contemporary design communication. Throughout the development of modern design for more than a hundred years, the theme and form of design are closely linked with the pulse of the times, whether formalism is paramount, functionalism is preferred, or design is people-oriented. When discussing art issues from a technical point of view, we will find that every specific historical period will have its own visual art forms that can represent the characteristics of productivity in that period. At present, “science and technology is the primary productive force, and innovation is the first driving force for development”, we should pay attention to and try to adapt to the art form of the times [7].

The call of the era of science and technology challenges the design, and also provides unprecedented opportunities for the development of design students. Today, when commercialization and informatization are highly developed, it is a problem that every designer will face how to participate in social life in the form of productization and digitalization, so as to make people's life more convenient and comfortable, and full of aesthetic feeling and cultural implication. Colleges and universities are an important channel for delivering design talents to the society. Under the guidance of the talent training objectives of colleges and universities in the new era, how to strengthen the cultivation of practical ability, cooperation ability and innovation ability and enhance the comprehensive competitiveness of college students in innovation and entrepreneurship is gradually becoming a focus of higher education. Under this background, the “Innovation and Entrepreneurship Training Program for College Students” undoubtedly builds a platform for students to improve their practical ability, and this platform is also a bridge from the classroom to the society.

In order to be in line with the times and society better, the results of the design-oriented “plan for college students' innovation and entrepreneurship” should also be diversified, so as to make its exports three-dimensional. The so-called diversification means that the forms of design works include two-dimensional plane, cultural and creative products and digital coding. The so-called three-dimensional means that the export of design works involves different levels of performance objectives such as academic competitions, academic papers, invention patents, and achievement transformation.

When guiding the “Training Program for College Students' Innovation and Entrepreneurship”, I chose the popular creative design and digital design in recent years as the main achievements of the project. The purpose is to guide students to do “landing design” and design suitable for the public's aesthetic taste, that is, to avoid empty talk about ideas and being inoperable in the actual implementation level, and then to practice the micro-entrepreneurship path of products through self-created We Chat official account, video number, micro-store and other network platforms. This can not only minimize the limitation of time and space conditions and material media, but also expand the information capacity in a single plane or space, realize the transformation of design in the information age, and create a new path, platform and outlet for design innovation and entrepreneurship of design students.

Take the 2021 topic “Application Research of Porcelain Patterns in the Field of Cultural and Creative Design” as an example. The original intention of this topic is to redesign the highly developed patterns of porcelain in Qing Dynasty. However, in the process of investigation, students were attracted by the beautiful shape, unique craftsmanship and elegant or elegant style of the lost overseas porcelain in Yuanmingyuan, and gradually focused their attention on these scattered cultural relics. As the members of the project team are all generation Z after 00, that is, a generation that seamlessly connects with the network information age, and grows up with digital information technology and animation, they are familiar with and keen on the networked business economic model and cartoon characters. Therefore, the scheme is finally determined to extract the design elements such as the shape, pattern and color matching of porcelain, transform the temperament of cultural relics into characters by anthropomorphic methods, and create lovely Q version IP characters as shown in Figure 2.



Figure 2: IP image design of the lost overseas porcelain in Yuanmingyuan (Hao Wang)

In 2021, “Research on the Application of Porcelain Patterns in the Field of Cultural and Creative Design” produced rich results, and showed a three-dimensional tendency, including physical products such as ID cards and key chains, and digital works such as expression packs, dynamic posters and short videos. Three achievements have been transformed, one article entitled “Building a Self-employed Platform Based on Creative Design” has been published, and one research report has been written. In the process of project promotion, students actively connect with manufacturers and enterprises, independently create micro-entrepreneurship platform, strive to cultivate

entrepreneurial thinking, and explore entrepreneurial methods and modes. From it, we can feel the students' change from academic design thinking to entrepreneurial design thinking, and realize the balance between theoretical and practical ability training, innovation and entrepreneurial goal training. Because of the time, I couldn't take part in more academic competitions or complete the patent application in that year, but it also accumulated experience for the time planning and sustainable development of similar projects in the future.

4. The Sustainability of the Project Based on the Students

A carefully polished topic selection needs the nourishment of time. From team building to basic research; From determining research direction to designing conception; From design landing to operation and transformation of results, the time period of one year is very tight. So, how can more students benefit in a limited time, while taking into account the sustainability of the project? One of the solutions put forward in this paper is “promoting the sustainability of the project based on students”.

“Student-oriented” is first reflected in paying attention to the group characteristics of students, which are mainly manifested in the distinction of age, gender, nationality and other categories; “Student-oriented” is also reflected in the tolerance of individual ability differences of members. In the team formation mode, the senior students take the junior students, so that the team members are distributed step by step in age and ability. In this way, when the junior students are promoted to senior students in the following year, they can lead the junior students as experienced project leaders, thus forming a hierarchical, mutual-help, and circular personnel composition mode, realizing the sustainability at the student level and the goal of truly serving the students. Finally, in the presentation of achievements, the project includes multi-level and multi-dimensional practice and exploration from theoretical academic papers to practical products and digital designs, from academic competitions, patent applications to micro-entrepreneurship platforms, and links achievements with students' individual development plans, taking into account the different characteristics of team members and the different needs of employment and further deepening academic education, thus providing a sufficient platform guarantee for students' development.

5. Conclusion

Design, as the carrier of culture, plays an important role in social and cultural life. From the conception stage of a design work, it has been infused with spirit. When the design work itself enters the society in the form of products or figures, the spirit of the times and cultural ideas carried by it will spread in the public domain, exerting a subtle influence on the aesthetic power and value shaping of the whole society. Therefore, it is a very important proposition to inject what kind of spirit into design activities and participate in social life in what form.

It's only a step away from the students majoring in design to the designers. How to cultivate new design talents who adapt to the spirit of the new era and create more new design works bearing the spirit of the new era is an important topic in the research of design education and innovation and entrepreneurship education in colleges and universities. In recent years, a large number of research achievements on ideological and political construction, aesthetic education construction, design education reform, innovation and entrepreneurship education research and case analysis have been born. These achievements reflect the necessity of design education reform and the huge exploration space in the new era. Among them, the “Innovation and Entrepreneurship Training Program for College Students” undoubtedly played an important role. Through the “Innovation and Entrepreneurship Training Program for College Students”, it not only provides a platform for design innovation and entrepreneurship for design students, but also drives the reform of teaching mode,

updates design thinking and design methods, and injects the spirit of the new era into design, thus realizing the cultivation and training of multi-level comprehensive abilities including faith, culture, aesthetics, innovation, creativity and cooperation, that is, shaping people.

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