

Teaching research on non-heritage cultural and creative design based on regional elements

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Abstract: With the increasing spiritual and cultural needs of people, coupled with the promulgation of China's policy of integrating education and culture, the cultural and creative industry has received the attention of colleges and universities and social enterprises, and at the same time, it has also become a unique productive force for enterprises to enhance their economic efficiency. The non-heritage cultural and creative design courses offered lack product personality because they cannot highlight the characteristics of regional elements. Based on the regional elements, guiding the practice teaching of cultural and creative design towards the road of exploration, integrating design teaching with other cross-curricular programs. Create new directions, new means and new ideas, so that the non-heritage cultural and creative courses are no longer closed doors. In practice, we should pay attention to the excavation of non-heritage regional cultural elements, but also strengthen the application of non-heritage regional elements in the design of cultural and creative products to integrate into the public's life, so as to provide better support and services for the regional cultural as well as economic development.

1. Introduction

In the process of social and cultural development, intangible cultural heritage is of great significance in historical research and cultural dissemination, and many folk traditional arts and crafts are facing the development dilemma of being lost and disappearing. In order to solve this dilemma, it is crucial to promote the protection and inheritance of intangible cultural heritage, taking the folk traditional art of non-heritage items as the starting point, docking contemporary life through design and deriving into cultural and creative industries. The inheritance and protection of intangible heritage, while going to the public and entering the field of consumption, also stimulates the role of commercial market self-consciousness and self-selection of the path of life. This self-awareness and choice should have three directions: one is history-oriented, the other is present-oriented, and its long-term landing point is even more future-oriented.

The teaching of non-heritage cultural and creative design is based on the combination of regional folk culture and modern lifestyle, and the cultural and creative industry is not a purely cultural behavior, but also an economic behavior. The inclusiveness of culture is easy to form resource integration and appear in the form of industrial clusters, which is in line with the laws of economic operation. Let the new science and technology and means of information transmission intervene to

form a new form of culture that is integrated with the content of the industry. At the same time, traditional art forms and performance forms will be transformed into local brand image promotion, tourism development design, creative product design, packaging design, online game design, etc. in teaching. Let the non-heritage cultural and creative industries also become a growth point for economic development.

The issue of teaching cultural and creative design to go deeper into life is also an issue of cultural and creative teaching methodology, which requires in-depth research and scientific planning. Conducting research in villages and towns, discovering positive folk energy, interviewing the masses about their awareness of core values, and analyzing and grasping the language of art and design that is acceptable to the people. If our design language and art language are detached from the masses, and the general public does not understand, accept or recognize them, the value and significance of art communication will be lost. Therefore, the creation of non-heritage artwork can't be imagined out of thin air, but must go deep into the life, sense the life, experience the life, and then feed the life and enhance the life. Further explore and deepen the methodology, and go into the broader field of life for creation, interpretation and dissemination.

As the main carrier of intangible cultural heritage transmission and dissemination, cultural and creative product design has significant influence, not only can expand the influence of intangible material through the integration of regional elements of non-heritage cultural and creative, but also can promote the local economic development with the help of non-heritage cultural and creative, the practical significance is significant. The teaching research takes Zhanjiang regional non-heritage as an example, explores the teaching practice of non-heritage cultural and creative design, and provides theoretical basis and data support for the optimization of non-heritage cultural and creative design teaching.

2. Analysis of the value of regional elements in the teaching of non-heritage cultural and creative design

Intangible cultural heritage is an important part of traditional culture, with high historical, artistic and scientific value, in recent years, the state has begun to increase the protection and inheritance of intangible cultural heritage, in which a number of measures have been taken, and the policy of integration of industry and education has allowed colleges and universities and enterprises to have achieved certain results. Classroom teaching introduces regional intangible cultural elements in the actual curriculum, which can not only enrich the teaching content, but also stimulate the students' sense of innovation, and help to improve their cultural literacy and design ability [1]. Combined with the actual teaching, it can be found that the value of regional elements in the teaching of non-heritage cultural and creative design is mainly reflected in the following aspects:

2.1 Enhance the sense of cultural identity

Regional elements have a strong sense of belonging and identity, and their integration into the teaching of non-heritage cultural and creative design helps students better understand and recognize the rich traditional culture of the region. Among them, through the study of regional non-heritage elements, students can feel the different history, folklore, artistic characteristics, and then can enhance the pride and sense of identity of their own national culture.

2.2 Cultivate design innovation thinking

Simply put, regional elements are the cultural symbols with the most regional characteristics. In practical teaching teachers can guide students to explore the characteristics and connotations of

regional non-heritage elements, combine them with modern design concepts, and innovate non-heritage cultural and creative products with regional characteristics. Just like the dragon horn of the Donghai Island Dragon Dance is the bullhorn in the hands of a child with the head of the dragon carried around his neck. This kind of element should be patterned in the design, and then converted to be called graphic or text through deformation to form a unique regional symbol to stimulate students' innovative thinking, which is of great significance to strengthen students' art and design literacy.

2.3 Improve the analysis, understanding and design ability of beauty

Regional non-heritage elements have rich forms of expression and artistic characteristics, and students need to learn to analyze, organize, generalize and summarize, which is a practical part of cultivating students' understanding and logical thinking skills. Non-heritage items, whether they are folk crafts or performances, should be converted into product design for the market through visual means. Learning to analyze the research data and integrating it into the teaching of cultural and creative design can effectively improve students' design ability. That is to say, by learning to extract regional non-legacy elements in practical teaching, students can convert the research data into concrete images, understand the design styles and techniques of different folk arts, master the design method of summarizing and extracting cultural connotations, and, at the same time, improve the students' aesthetic level and creative ability.

2.4 Cultural and creative product design to promote the inheritance and innovation of non-heritage culture

Focus on the penetration and integration of non-heritage regional elements, regional elements are not simple symbols, it is an inner spirit. Only by sensing this rich local flavor can we reveal the true feelings from the designer's heart, and only with true feelings can we move others, design products have souls, and we can also meet the requirements of promoting cultural inheritance and innovation. Simply put, regional non-legacy elements are an important carrier of national culture, and their integration into the teaching of cultural and creative design can help promote cultural heritage and innovation [2]. Through teaching students can learn the historical background, cultural connotation and artistic characteristics of regional non-heritage elements in depth, and apply them to the actual design, so that they can create non-heritage cultural and creative products with market prospects and cultural value.

3. Field research on regional elements in the teaching of non-heritage cultural and creative design

3.1 Significance of field research

Regional elements have an important value in the teaching of non-heritage cultural and creative design, and their integration into the teaching can enhance the students' sense of cultural identity, cultivate innovative thinking and improve the design ability at the same time. In the teaching of non-heritage cultural and creative design, teachers should focus on guiding students how to learn to analyze in the project, summarize the information and summarize the image characteristics of the project for students, drive the creativity of students, and find the language expression of representative design elements through discussion and dialogue with non-heritage project people. In order to strengthen the effectiveness of teaching non-heritage cultural and creative design, the study takes Zhanjiang non-heritage culture as an example, and analyzes the application of regional

non-heritage elements in the cultural and creative design of Zhanjiang, in order to summarize and summarize the practical experience of the regional elements in the teaching of non-heritage cultural and creative design, so as to provide support for better development of the related fine arts and design teaching [3].

3.2 Image transformation of regional elements

We through the field research Zhanjiang City, Zhanjiang City, the most representative of the national level of non-legacy programs. Among them, Suixi Xingshi in the head of the colorful tie meticulous and exquisite, vivid southern lion performance is exquisite, it will produce the image of cartoon design imagery. Leizhou stone dog statue is carved fine, majestic and dignified lifelike, which has the folk good intentions of warding off evil spirits and disasters, can be in the festivities of the pillow, red envelopes, card bags, gift bags and other composition design ideas. Therefore, the above regional elements can be deeply excavated in the non-heritage cultural and creative design, which can not only further enrich the design teaching content and strengthen the design teaching practice, but also promote the cultural dissemination and economic development of Zhanjiang area through cultural and creative products. Therefore, in the actual teaching of non-heritage cultural and creative product design, we can put forward the corresponding teaching practice strategies around the above summary.[4]

4. Practical Path of Teaching Non-heritage Cultural and Creative Design Based on Regional Elements

4.1 Introducing regional non-heritage elements to enhance the spiritual connotation of design works

The field exploration of regional elements can find deeper image resources of intangible cultural heritage. Introducing Zhanjiang's regional elements of intangible cultural heritage into the teaching of cultural and creative design not only enriches the teaching content, but also extends the new direction of teaching seminars. What students get in practice is the spiritual change brought by emotions, and such feelings inspire the impulse of creation. With in-depth understanding of its historical background, cultural connotation, artistic characteristics, etc., the design process will become evidence-based, and is no longer based on imagination or blind imitation. The non-heritage projects themselves have distinctive regional characteristics and unique artistic charm, which can provide rich materials for cultural and creative design. On the basis of in-depth understanding of Zhanjiang's non-heritage resources, students can refine and transform the non-heritage elements according to the research data and apply them to the cultural and creative design, and they can also create non-heritage cultural and creative products that meet the market demand and aesthetic trend in the form of individuals or teams. In this process, teachers can provide professional guidance and advice to help students improve their design level and market insight. Through the above path, Zhanjiang's non-heritage elements can be introduced into the teaching practice of cultural and creative design, which not only enriches the teaching content, but also places the classroom in the field of the project, and the emotional communication with the people becomes the core value of the design. Students are no longer just in contact with the society in the internship program, but are always in the society and the masses, and the emotions they get are sincere and moving.

4.2 Focus on the innovation of teaching mode and improve the teaching quality of cultural and creative design

Intangible cultural heritage is a valuable treasure of our culture, which contains rich history, culture and national wisdom. Among them, the teaching of non-heritage cultural and creative design is not only an important means of inheritance and development of intangible cultural heritage, but also an important way to promote cultural innovation and design education development. In order to guarantee the inheritance and dissemination effectiveness of non-heritage culture, it is necessary to integrate regional non-heritage elements into the design teaching, and only with obvious characteristics and symbolic image can the individuality be manifested in the market competition. Teachers should break the conservative teaching mode, bold innovation, take students in the actual non-legacy projects to obtain real sensory impressions, so that the non-legacy project people into the classroom lectures, with the true feelings of folk culture in order to stimulate the creativity of students and design inspiration. At the same time, students are organized to participate in the protection and propaganda of non-heritage projects, and are encouraged to combine their knowledge with non-heritage projects for competition design and graduation design. Students' hands-on ability and social practice ability can be improved through practice, so that students can learn and grow in practice. In addition, in order to expand the influence of non-heritage culture, schools can organize non-heritage cultural and creative design exhibitions and competitions to display students' design works and attract more people to pay attention to and understand non-heritage culture. Meanwhile, schools can cooperate with enterprises and social organizations to jointly promote the development of non-heritage cultural and creative design, and cooperate with enterprises to hold non-heritage cultural and creative design competitions, so as to transform students' design works into actual products and promote them to the market. Cooperate with communities to carry out non-heritage cultural experience activities, so that more people can participate in the protection and inheritance of non-heritage culture. Through the implementation of the above measures, not only can we cultivate students' cultural self-consciousness and cultural self-confidence, but also in practice, we can make students deeply understand the value of non-heritage, and urge them to be able to consciously assume the responsibility of inheriting and developing national culture.

4.3 Optimize the content of classroom teaching to enrich students' artistic aesthetic understanding

The teaching of non-heritage cultural and creative design based on regional elements aims to enrich students' artistic aesthetic understanding by optimizing the classroom teaching content. Before the beginning of classroom teaching, teachers can introduce the background of Zhanjiang's non-heritage culture in detail, including Zhanjiang's geographic location, historical evolution, cultural characteristics, etc., so that students can understand the soil of Zhanjiang's non-heritage culture. At the same time, pictures, videos and other forms of Zhanjiang's non-heritage culture can be displayed in a variety of representative projects. To change the passive situation of teaching in a seminar way, you can list the problem points to discuss with each other, and collect relevant information in small groups to check the shortcomings and make up for the omissions. And in the specific teaching, we can choose the representative non-heritage cultural and creative products with local characteristics, focusing on the pattern elements in the field as the main visual of the cultural and creative design. The extended graphics and fonts of the regional elements are used as the design deepening, combined with modern design concepts and techniques to develop cultural and creative products that are popular and have regional characteristics.

Teachers should focus on guiding students to make an in-depth analysis from the aspects of

design concept, material selection, process technology, etc., so that students can understand how the regional elements are reflected in the cultural and creative design. At the same time, students are encouraged to participate in practical operations, participate in non-heritage cultural and creative design competitions, students design cultural and creative products with Zhanjiang characteristics as the theme, in addition, the teaching can be organized to go to the countryside for field trips and experiences, and arrange for students to go to non-heritage cultural heritage bases, non-heritage cultural and creative enterprises for field trips to feel the charm of non-heritage culture first hand. And students can further deepen their understanding of non-heritage culture by learning non-heritage skills on the spot and communicating with the inheritors. Through the above practical activities, regional elements can be effectively integrated into classroom teaching, which can not only enrich students' artistic aesthetic understanding, but also help to inherit and promote the traditional culture of non-heritage.

4.4 Colleges and universities, as the main force of non-heritage cultural inheritance, actively promote the progress of regional economic development

The improvement of the teaching quality of non-heritage cultural and creative design can not only provide strong support for cultural inheritance and dissemination, but also provide help for the better development of regional economy. Therefore, in the implementation of practical work, the government and relevant organizations should strengthen the protection and inheritance of non-heritage in Zhanjiang, carry out the census, excavation and research of non-heritage resources, and establish a complete non-heritage archive, so as to provide rich materials for the subsequent cultural and creative design [5]. Students in colleges and universities are the main force to promote the inheritance of non-heritage culture, and the union of colleges and universities and enterprises has become the main line of docking non-heritage culture and marketing market. The policy of integration of industry and education is that the state gives colleges and universities and enterprises more opportunities to join forces, and the cultural and creative design programs of colleges and universities will not be aborted because of the lack of production and processing, and enterprises will not be panicked because of "no rice in the pot". Through the school-enterprise alliance, increase the market promotion of non-heritage cultural and creative products, enhance the visibility and influence of regional non-heritage culture.

With the non-heritage cultural brand and popularity, it can be applied in promoting the practice of integrated development of culture and tourism, using non-heritage resources to develop cultural tourism products, such as non-heritage experience tours, folklore performances, handicraft production, etc., to attract tourists to visit and experience, and drive the development of regional tourism. At the same time, travel agencies, hotels and other enterprises are encouraged to participate in the research and development and sales of non-heritage cultural and creative products to form an industrial chain and promote regional economic development. In addition, the teaching should communicate with other colleges and universities and design companies to exchange experience in the protection and inheritance of non-heritage, learn from the success stories of other regions, and improve the level and influence of its own non-heritage cultural and creative design. At the same time, it can promote the non-heritage cultural and creative products to the world through international cultural exchange activities, so as to enhance the international popularity of the region.

5. Conclusion

Putting good things away in a museum is not the purpose of inheriting culture. The teaching of cultural and creative design should inherit the tradition, develop new artistic expressions and new art products, and enter the real life level for the public to enjoy. Using cultural and creative design

derivatives to retain folk art and folk crafts is to make the inheritors proud and make them feel that their crafts have value. Developing non-heritage product promotion channels, broadening non-heritage art performance opportunities, expanding production and setting up a specialized sales network for cultural and creative products, the economic and cultural value of non-heritage cultural and creative products will be reflected, and the establishment of cultural self-confidence is the main purpose and innovation point of non-heritage cultural and creative design teaching. Through the implementation of the above practical paths can maximize the excavation of regional non-heritage elements, and can also be effectively integrated into the non-heritage cultural and creative design teaching practice, which can improve the quality of teaching and learning effectiveness.

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