Practice and Discussion of Lingnan Intangible Cultural Heritage Gray Plastic in Soft Decoration Design Course

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Abstract
This paper discusses the practice of Introducing Intangible Cultural Heritage into soft decoration design course, and discusses the teaching reflection triggered by the project teaching practice of gray plastic soft decoration design. This practical teaching can not only enrich students' professional knowledge framework, but also stimulate students' enthusiasm to learn traditional culture and improve their own cultural cultivation. For the specialty, the teaching reform enriches the teaching achievements of interior design specialty, and can be extended to the talent training scheme of the whole specialty, so as to promote the improvement of the overall teaching quality. In terms of traditional culture, it can realize the cultural value of gray sculpture and inherit and carry forward the excellent Lingnan culture.

Keywords
Intangible cultural heritage; Gray plastic; Soft Design; Lingnan culture

Grey sculpture is an ancient architectural decoration art in Lingnan architecture. It has appeared as early as the Tang Dynasty. After the development of various dynasties, grey sculpture was the most popular in the Ming and Qing Dynasties and was most used in ancestral halls, rich mansions and other buildings. Therefore, it has gradually become a unique folk handicraft. Lingnan grey sculpture has its own unique characteristics in theme and style, and has formed its own unique style characteristics. Therefore, it is of high research value to understand the characteristics of Lingnan grey sculpture, reconstruct the pattern through modern design techniques, and apply it in indoor soft decoration design.

Current Situation of Introducing Traditional Culture into Soft Decora-

tion Design Course

The revival of traditional culture is the general trend of the whole society. The report of the 19th CPC National Congress also clearly mentioned that "without a high degree of cultural self-confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation". It can be seen that the revival of traditional culture has been raised to a new height, and the people's needs for the material level have begun to turn to the needs of the national spirit, which has brought a broad market for cultural and creative design, making the design closer to the society and more meaningful.

Under such a social background, in recent years, many design majors in domestic higher vocational colleges have begun to focus on the innovation and R & D of traditional culture. On the road of inheriting traditional culture, most of them are also in the exploratory stage, there is still a long way to go, and there are some problems.

First, the traditional cultural foundation of most students in higher vocational colleges is weak, and the introduction of ideology and politics into the classroom has relatively alleviated this situation. However, how to deeply integrate traditional culture with curriculum project training can not be well solved, and students' interest in learning traditional culture is not particularly strong. Therefore, teachers need to give more guidance inside and outside the classroom to explore students' points of interest, Find the meeting point of project practice teaching and make the training more vivid and interesting.

Second, limited by the class hours in the talent training program, the soft decoration design training course often can not guide students to experience and understand the profound connotation of Chinese traditional culture and realize the real integration of traditional aesthetics and contemporary design in a limited time.

Curriculum Practice with Lingnan Grey Sculpture as the Theme

This course is taught in the form of project design in the second semester of grade 2 of interior design major. Students entering this stage have certain professional design skills and analysis and research ability, but what they lack is often the grasp of the cultural connotation and expression depth of the works. Therefore, the teaching purpose of the course is to take Lingnan grey sculpture as the starting point, excavate and refine the essence of traditional culture with the help of the development of soft decoration creative products, and apply it to modern soft decoration design, so as to help students break through the bottleneck of design thinking and learn the basic treatment methods when facing traditional cultural objects.

The whole course will be divided into four stages: Project interpretation and research, design concept and conception, transformation of design elements, design deepening and expression. Students will experience the integration of Lingnan grey sculpture and contemporary design in a rational and step-by-step way in a limited time, so as to stimulate their interest in traditional culture.

Phase I: Project Interpretation and Research

In the project interpretation stage, students will have a preliminary understanding of Lingnan grey sculpture, and then further grasp the characteristics and color matching of grey sculpture through literature review, network data collection and field investigation. During the investigation, it is found that many students are still very interested in traditional culture and can overcome various difficulties and collect and sort out data, but there is still a lack of overall planning and sorting.

By analyzing and guiding the art forms such as the modeling and technology of gray sculpture, the teacher asked the students to sort it out in three levels according to the steps from "point" to "line" and then to "surface". Level 1: point. According to the visual characteristics of gray plastic, it is divided into modeling, color and technology; Level 2: line. According to the characteristics of humanistic spirit, it is divided into folk custom, history and moral meaning; Level 3: surface. Understand the deep aesthetic values of Lingnan gray sculpture. Teachers need to have an in-depth understanding of relevant cases and lead students to conduct case analysis so that students can understand the application of these three levels in design. The arrangement of this stage is not only convenient for students to refine and summarize the collected data, extract representative elements, and find a suitable entry point for subsequent design, but also a new attempt of curriculum design.

Phase II: Design Concept and Conception

Through the sorting in the previous stage, students have accumulated a large number of design materials. At this time, the teacher introduces the "creative conception" training mode to analyze, sort out and optimize the design materials. The essence of "creative conception" is to rearrange and combine the original materials according to certain design ideas, which is specifically reflected in the three levels of the previous stage. Combined with the common design methods of soft decoration, the route of "creative conception" specially for intangible cultural heritage culture is designed to integrate the elements of cultural level with the design methods of soft decoration, Create infinite possibilities.

Phase III: Transformation of Design Elements

According to the results of the first two stages, students will symbol transform a single design el-

ement or multiple gray plastic design elements to find the design elements that can carry out soft decoration design. In order to achieve the goal of curriculum design, this stage will be divided into three steps.

(1) Element Extraction

In Figure 1, the grey plastic dragon is mainly orange and blue, with its mouth and tail open, bright color, charming and high recognition. At this stage, the teacher is only responsible for answering questions without too much interference, encouraging students to extract more design elements from gray plastic works, and train students' innovation and design ability in thinking. Figure 2 is the first draft of the teapot designed by students after extracting the corresponding elements from Figure 1.



Figure 1. The grey plastic dragon

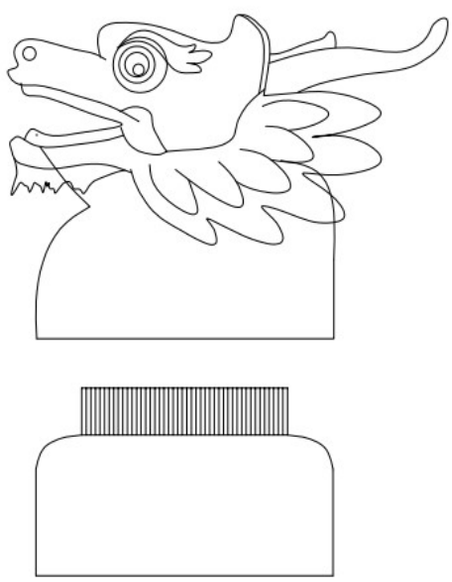


Figure 2. First draft of teapot design

(2) Color Extraction

At present, the color courses that students study are based on the color system of western scholars. In the practice of this course, students are encouraged not to be limited to the original color scheme, but to create in combination with other color schemes that are more representative of Chinese tradition, such as traditional national costumes, traditional decorative patterns, etc. Through such an attempt, students can fully understand the breadth and depth of Chinese traditional culture, understand China's five color concept, and truly inherit Chinese culture in the process of learning.

(3) Product Transformation

Through the first two steps, students will have the design direction when designing soft accessories. At the same time, they will design the corresponding soft accessories in combination with their own points of interest, so as to make the traditional element design more contemporary and younger, and get the favor of more young consumers. For example, the gray plastic dragon shaped portable tea set in Figure 2 is a good attempt.

Phase IV: Design Deepening and Expression

At this stage, students make a complete PPT to show their design scheme, including design ideas, customer positioning, product introduction, effect drawing, use environment drawing, step description, etc. At the end of the course, students will make a unified report, and the teachers and enterprise instructors will comment on it one by one.

Conclusion

Introducing intangible cultural heritage into the teaching of soft decoration design course can better enhance students' understanding of Lingnan intangible cultural heritage and accumulate experience in soft decoration design facing the theme of traditional culture. However, the curriculum reform is limited by the limited curriculum time and the weak foundation of students' traditional culture. It is more an attempt to understand the material level and humanistic spirit level of traditional culture as symbolic semantics and make a visual presentation mode through refining and integration.

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