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Research on Teaching Reform of Art Design Fundamentals Integrating Guangxi Folk Art Resources

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Abstract: *China's Guangxi Province is a multi-ethnic area where different ethnic groups have created a splendid folk art culture with hard work and wisdom. These folk art cultures are also very compatible with the aesthetic taste of modern design. Under the background of globalization, the trend of localization and nationalization of art design is becoming more and more obvious. Therefore, the basic education of art design should integrate and explore the resources of Guangxi folk art, and complement them from four aspects: teaching concept, course content, practice and daily life, so as to promote students' feeling of the charm of local art and the choice of national cultural context.*

Keywords: *Guangxi; Folk art; Basic teaching of art design*

Background

In the glorious and long history and civilization of the Chinese nation, folk art is a wonderful work. After thousands of years of infiltration and edification of national culture, Chinese folk art has formed distinct artistic styles and characteristics, merging the spirit and cultural heritage of Chinese descendants. The Guangxi Zhuang Autonomous Region in China is a multi-ethnic area with 12 generations of residents including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Yi, Jing, Shui and Gelao. Each nation has its own long history and tradition, and has created splendid material wealth and culture and art with hard work and wisdom. The folk art in Guangxi is the product of the combination of ethnic minority culture and traditional farming society. It carries the real life and ideals of the people in Guangxi, and reflects the original cosmology, life, aesthetics and values of the people of Bagui. Guangxi folk art has its own system, covering many categories such as painting, ceramics, architecture, costumes, sculptures, decorations, etc. It has three major characteristics: a wide range of subjects, diverse forms, and rich connotations. It shows its own value with its unique ethnic regionality and stable cultural heritage.

Chinese art design has lost the foundation of traditional culture. Without the imprint of national art, it cannot stand in the world of art design. Under the background of globalization, the localization and nationalization trend of art design is more obvious. Tradition and modernity, internationality and locality, originality and fashion have become hot topics in the field of modern design. Facts have long proven that folk art is not vulgar and difficult to be elegant. It is related to people's food, clothing, housing and transportation, and is closely related to modern design. The various ethnic groups in Guangxi have created unique folk art with different geographical environments, lifestyles, customs and cultural consciousness from the Central Plains

and the North. The folk art in Guangxi is rooted in the Bagui culture and is a wonderful part of the national encyclopedia, which should become an important content of modern design education. Especially its strong national flavor and unique form of expression, exaggerated and vivid color, simple and elegant artistic language, which fits the aesthetic taste of modern design very well. Regionalization, specialization and diversification are the current world trends in the development of design education. To return to the original, art design education must first start from the basics, pay close attention to national culture, tap folk art resources, and expand the local boundaries of education and teaching. Guangxi folk art enriches the artistic language and ideological connotation of modern design from many aspects such as cultural foundation, conception and style meaning. Therefore, we must pay full attention to and develop this precious resource, establish a multi-level, tailor-made basic teaching model, and promote the harmonious development of globalization and localization of design education.

Integrate and Explore the Resources of Guangxi Folk Art to Improve and Enrich the Basic Teaching of Design

Teaching Reform Integrates National Cultural Concepts

Mr. Lu Xun once wrote in his book: "Only nationalities belong to the world". Only the things from the national masses, after thousands of years of refinement and sublimation, have vitality and endurance, and can be recognized by the world. For a long time, the basic education of Chinese art and design has followed the western system of the three major components of the German Bauhaus School of Design. Chinese folk art has been in a marginal and weak position. As the leading element of art design education, teachers should first form a nationalized teaching concept with a high degree of cultural consciousness, pay attention to the connection between the world and China with a more open eye, and explore the excellent resources of Chinese folk art in multiple dimensions. In recent years, folk art has received increasing attention from the art and design circles. It touches the sentiment of modern people and strikes the spark of modern design thinking. The corresponding theoretical research also presents a multi-angle and interdisciplinary trend.

Guangxi folk art has both a metaphysical art form and a metaphysical ideology. For example, the mysterious and unpredictable paintings on the cliffs of flowers and mountains, the brilliant and exquisite art of bronze drums, the ingenious fence architecture, and the splendid and colorful brocade embroidery. They not only eulogized many moving folk tales, but also left a deep national imprint and rich cultural heritage. They are the time projection of the lifestyles of various ethnic groups in Guangxi, and they are also the reflection of ethics and aesthetics in art. Teachers should set their sights on this vast art field and build a more regionally characteristic, open and diverse subject system. For example, broaden the connotation and extension of the design foundation, actively guide students to experience the regional culture and customs of Guangxi during the learning process, and understand the cultural history and art resources of ethnic minorities.

On the other hand, the main body of teaching—students must also update their concepts, truly clarify the important position of “localization” and “nationality” in modern design and the necessity of inheriting traditions, instead of advocating Western civilization blindly. On the premise of maintaining the national heritage, we should show the contemporary style of art design, strive to explore the depth of expression of

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Guangxi folk art, and integrate its aesthetic ideas, modeling concepts, composition colors and other elements into modern art design.

In addition, we must abandon the previous concept of one-sided focus on the Western design art system, pay more attention and insight into the artistic value of Guangxi folk art, draw design nutrition from it, and take its "shape" and extend its "meaning" on the basis of inheritance. We must create in reference, surpass in inheritance, open up creative ideas, and find a design method that combines folk art and modern design.

Enriching Teaching Content with Guangxi Folk Art Resources

The current basic teaching system of art design in China is mainly based on Western realistic painting training such as sketches and colors, and the three major components of Bauhaus College: plane, color and three-dimensional. Students have absorbed almost all the basic design knowledge from these contents, and have less exposure to Chinese folk art elements. Here, the author does not want to deny the role and value of the previous design education content system, but enriching Chinese folk art resources will undoubtedly improve and enhance the effectiveness of basic design teaching. In view of this, efforts should be made to develop Guangxi folk art resources based on the integration of Chinese and Western art, carefully and meticulously excavate, screen, and creatively integrate the design basic teaching content, optimize the combination, and develop the design potential of students for sustainable development.

For example, Guangxi's "Zhuang brocade", which is as famous as "Nanjing brocade", "Sichuan figured satin" and "Song brocade", has rich and varied patterns, colorful colors, and rich national aesthetic characteristics. Its composition feature is that the warp threads are generally primary colors, the weft threads are colored, and the combination of warp and weft forms a variety of strong ethnic patterns. Such as the diamond-shaped socket "moire", "Swastika grain", "geometric pattern", "flower pattern" and "butterflies in the flowers", "a fish leaping over the dragon gate " and other patterns with auspicious meaning. These patterns are exquisite, simple and powerful, with a sense of rhythm and the beauty of rigor and harmony. The organic combination of these morphological elements and plane composition is undoubtedly a very groundbreaking teaching attempt. The ethnic art elements of the East are integrated with the points, lines and surfaces of the western structure and design, and they are arranged and combined in dense, peculiar, rhythm, approximation, gradual change, and division according to the laws of modern formal beauty. This not only helps students master the design language that is common to both the East and the West, but also enriches the design thinking and expression methods.

For another example, the Huashan Cliff Mural is a precious art cultural heritage left by the ancient indigenous peoples in Guangxi. On the cliff walls are painted various shapes of figures, animals and utensils. Based on naive and rough lines, the image is summarized in silhouette and vivid, showing the traditional Chinese modeling method.What's more precious is that the Huashan Mural also includes the earliest human body art in China. The Guangxu edition of Chorography of Ningming records: "Huashan, fifty miles from the city, there are red human figures in the cliffs, all naked, large or small...". Its unique symbolic, allegorical and spatial association graphic performance also provides a strong reference for design sketch teaching. Modernist art master Paul Klee once said: "The life of art lies in preserving people's original and childlike fresh feelings about things." When students use sketches for design and creativity, they can get inspiration from the original

and bold artistic expression of Huashan murals, and can better grasp the rules of graphic design.

In addition, cultural elements such as the production, evolution, style, and connotation of Guangxi folk art can also be used as important teaching content to be enriched in basic theoretical courses such as design introduction and design history. Teachers systematically introduce and evaluate the origin, development and evolution of Guangxi folk art, so that students can experience the charm of national culture in a more comprehensive way while appreciating excellent folk art works. In this way, students can fully understand its precious artistic value and cultivate their feelings for local culture in order to realize the context of national culture in future design practices.

Strengthen the Quality and Experience of Practical Teaching

In the basic teaching of art design, practical teaching is a very important link, which is of great significance for cultivating students' practical ability and innovative spirit. In this teaching link, adapting measures to local conditions, actively using local resources, and seeking effective methods and approaches from all angles and angles are important guarantees for achieving the teaching goals. For example, in the annual sketching course, the requirements for students are mainly natural scenery and character dynamics, and emphasize the expression of pure painting, and the teaching effect is relatively simple. Enriching and perfecting this teaching form with folk art can better cultivate students' design expression ability and consciousness.

Guangxi has a large number of such humanistic landscape resources, such as Huangyao Ancient Town, Sanjiang Fengyu Bridge, Ziyuan Bajiao Village, Longji Ping’an Village, etc., which are endlessly memorable. While sketching and painting, students can get a close understanding of Guangxi's customs, residential buildings, and folk customs.

In addition to expressing the human landscape, through the sketching of characters and the detailed depiction of the decorative arts of various ethnic minorities in Guangxi, such as Zhuang costumes, Yao headwear, Miao silver ornaments, Gelao batik, etc., students can appreciate the essence of Guangxi folk art with unique national characteristics. At the same time, through sketching, collecting styles, interviews with people, photography and videography, students can go deep into Guangxi folks to collect art materials and organize and research them after returning to school. This can not only obtain a large amount of valuable local design materials and symbols, but also experience academic research methods such as field surveys, which stimulates the initiative and enthusiasm of learning. It is also possible to set up a special inspection and practice link for Guangxi folk art, which is also a useful supplement to the basic practice teaching of design. For example, the most tourist-worthy ancient village in China-the ancient buildings of Jiangtouzhou Village in Lingchuan, the ancient dragon kiln site of Qinzhou Nixing pottery with a history of more than a thousand years, the Guangxi Museum of Ethnography, the Guilin Root Carving Stone Market, the Jingxi Zhuang Brocade Factory and so on. Schools with conditions can also establish practical investigation bases to build a platform for students to gain a deeper understanding of Guangxi folk art and broaden their horizons and knowledge.

Promote the Integration of Learning and Life According to Local Conditions

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Art comes from life and is higher than life. In other words, art is not only a state of mind, but also a way of life.Folk art serves the people and is inseparable from people's life. Guangxi folk art represents the survival culture and life style of a certain region and is full of rich ethnic life picture. For this kind of life art, to experience its dribs and drabs from the perspective of life, can get closer to its essence and explore its artistic representation and ideological connotation.

The traditional basic design teaching overemphasizes the process of "cognition to understanding" for students, but does not pay enough attention to the transfer of design knowledge and students' life experience and emotional experience. Classroom teaching is the most important method of basic art design teaching, but due to time and space constraints, it is often difficult to create realistic scenarios for students. "Learning starts from thinking, thinking comes from doubt", the design of basic teaching should start from the students' life experience and background, let the teaching return to life, and urge students to change from "passive acceptance" to "active discovery and inquiry." Folk art "originates from life, resides in life, and returns to life". The teaching process should permeate all aspects of life, allowing students to discover, think, explore and experience in combination with life, and allow folk art to stimulate their inner emotions and awaken the feelings of life. For example, students are encouraged to use Guangxi folk art works to decorate studios and dormitories, so that they can enjoy themselves in daily life, observe and appreciate outstanding folk art works at close range, and feel the atmosphere of Guangxi folk culture.

Another example is the use of various festivals such as Teacher’s Day, New Year’s Day, Youth Day, etc., to allow students to use Guangxi folk art elements to design and produce various greeting cards and mascots. It not only adds a festive atmosphere, but also allows students to learn how to use local symbols in design. We must also make full use of the folk festivals in Guangxi such as March 3rd, River Lantern Festival, Fire Dragon Festival, Panwang Festival, etc., to strengthen students' concept of participation, awaken their awareness of national culture, and design various forms of festival cultural works. It can be said that the organic combination of inside and outside the classroom, the close connection between teaching and life, will surely realize the true integration of folk art and design foundation, let students' knowledge construction be deeply rooted in Guangxi's folk art soil, and promote the development of national culture.

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