Research on the Application of Folk Traditional art in Secondary Vocational Design Class

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Abstract
Through the research and analysis of the design principle of folk traditional art, this paper explores how the unique artistic charm of folk art is applied and developed in the design class of Contemporary Secondary Vocational Design Class.

Keywords
Traditional art, culture, design, secondary vocational classroom.

1. Transformation and Design of Chinese Folk Art
1.1. The Current Situation and Trend of Chinese Folk Art
At present, many non-legacy folk art practitioners are in poor living conditions, and the traditional handicraft is time-consuming, laborious and needs a certain degree of understanding, which has brought about the weak attraction of the traditional folk art industry in general performance, living inheritance and industrial development successor lack of serious situation. At the same time, the age of the inheritors of intangible cultural heritage is very high. Most of the inheritors are between 60 and 70 years old, a considerable number are between 80 and 90 years old, and a small number are between 90 and 40 and 50 years old. On the one hand, the traditional folk art industry is not attractive to young people; on the other hand, the inheritors are older, and the initiative to recruit apprentices to inherit skills has not been very encouraging.

1.2. Design After Transformation of Chinese Folk Art
1.2.1. Window Paper Cutting
Window cut paper-cut is the most popular and popular folk art activity in Shaanxi. This traditional decorative art has a long history. As early as the Han Dynasty, folk farmers and women used gold and silver foil and colored silk to cut into a "fang sheng flowers and birds", pasted on temples to make a beautiful decorative fashion, and then gradually developed to the Sui and Tang Dynasties, in festivals and celebrations with colored paper cut into a variety of flowers, plants, characters, especially stories. Paper cutting is the most common. As an important part of art, paper-cut culture has formed its own unique style and created unique artistic value in the long-term development process. With the development of the times, the old folk customs gradually disappear, new folk customs rapidly rise, the old traditional folk paper-cut, will not accompany the original appearance of modern and future folk customs. The 5000-year-old art of paper cutting, which used to be pasted solely as auspicious designs on walls and daily necessities, has now become an indispensable fashion element. Its appearance has changed from the old to the new on various cultural platforms, such as Taobao "Double Eleventh" when merchants put promotional products into festive cutting. In the paper pattern, the eye-catching red with warm and festive rhythm, rendering a strong festive atmosphere, greatly stimulated the consumer desire.
The logo of China Unicom is also very directly adopted by folk "long" pattern. These designs endow the traditional graphics and their elements with modern meaning and have a deep cultural connotation.

1.2.2. Huaiyang Clay Dog

"Mud dog" is a kind of Folk Clay sculpture, and "mud dog" is the general name of mud toys sold in the "Ancestor Association" of Taihao Mausoleum in Huaiyang. The word "mud" is used as the attributive, and the former is used as the verb, that is, hand rubbing, but also with the meaning of kinship; the latter is used as the noun, that is, the material of the object "mud". Of course, this explanation is still limited to the conceptual understanding as the name implies.

Mud dog, also known as "Linggu" or "Linggu", shows a wide range of themes, birds in the sky, animals on the ground are omnipresent; the shape is illusory and mysterious. There are nine-headed birds, human-headed dogs, human-faced fish, monkey-headed swallows, unicorns, multi-headed monsters, winged fish, winged beasts, human-faced monkeys, four unlike, cat-pulled monkeys. Straw-capped tigers, strange lions, turtles, turtles, dogs, bears and so on, as well as a variety of abstract, deformation of a variety of monster complex, a total of about 200 species.

These different forms of clay sculptures are the hope of the ancient working people to protect themselves, and they are "deified" as a carrier of the soul, thus resulting in a variety of animals and plants in nature, the spirit of the "totem" worship of magic. These "totems" with primitive religious and cultural characteristics have survived for thousands of years, accompanied by ancient religious sacrifices and folk activities, and become the children of prehistoric "totem culture".

Steady in the pursuit of action - Huaiyang Clay Dog dynamic to steady mainly, almost no excessive momentum, character modeling is basically positive. There is an inner momentum in the process of stability. It seems that the word "steady as Mount Tai" is very strong and unshakable. This dynamic is like being able to exist for a long time, creating a sense of permanence in time and space.

The combination of square and circle -- a combination of square and circle itself has a philosophical nature. Huaiyang clay dog’s head is generalized as a circle, and the body is treated as a square, the arm is made into a cylinder, the foot is made into a square. The combination of generous and big circle is especially clear. Huaiyang mud dog is the most richest thing that can be conveyed by the most refined form.

Straight to and fro, cut iron - Huaiyang Clay Dog thread is very strong, straight and straight, do not drag mud with water, not a bit artificial, use point is also very bold, strong, cut iron.

These very straightforward features are also applied to modern clay sculpture design. With the development of reform and opening up and tourism, the ancient folk art of clay sculpture has been widely distributed. Former U.S. President and Mrs. Clinton visited Fengxiang, Shaanxi Province in June 1998 to see the work. The head of the World Children's Organization (WCO) received painted clay sculptures, such as treasure, and praised the clay sculptures as the best gift for children.

2. The Application of Traditional Folk Art Design Class

2.1. The Application of Traditional Folk Art Concept, Culture and Spirit in the Classroom

Folk art is a kind of art form closely related to people's food, clothing, housing and transportation, which is created by the people working in folk art. It reflects life directly and meets people's physiological needs through the stage form.
The production of folk art is always in correspondence with certain national activities and is an important part of folk activities. Folk art, along with the development history of folk culture, reflects the long history of Chinese culture. National culture is the source of national cohesion, which is also another important value of folk art. Therefore, secondary vocational design often integrates traditional cultural spirit into it.

2.2. Extensive Application of Traditional Folk Art Modeling in Classroom Design

After a long history, the culture and art of the Chinese nation have gradually formed patterns and decorations with typical cultural characteristics, including figures, animals, plants, totems, geometric patterns and other images. In traditional patterns, people prefer good wishes in form or form. The most direct and vivid example is the logo of Bank of China. This is Mr. Jin Diqiang's use of ancient Chinese coins and the Chinese character "Zhong" combination, the design of a perfect combination of Saturn to express the theme of the logo design. Students in secondary vocational schools are often inspired by this design when they are writing.

2.3. The Application of Chinese Traditional Wood Carving Pane Art in Furniture Design Class

Chinese traditional wood carving pane pattern art is an important part of Chinese traditional culture and art, is the perfect art form to express national culture, has important significance in the art research field.

Many of the wooden panes displayed in the classroom use the combination of modern decorative aesthetics and traditional forms. They are decorated with panes at each interface of lamps and lanterns. The decoration of various fine carved patterns on the panes is the finishing touch and enriches the space. It forms a rhythm pair of "movement and quiet" with other interface decorations. It is also used to arouse people's subconscious memory of traditional style.

This traditional pane pattern is now more of traditional decorative elements are shipped to modern furnishings, like this pane and modern lighting decoration combined; it looks like a different flavor.

3. The Significance of Folk Arts and Crafts in Secondary Vocational Classroom Teaching

It helps to improve students' comprehensive practical ability. As for folk arts and crafts, Mr. Zhang Daoyi thinks that compared with palace arts and crafts, folk arts and crafts are vulgar in appearance, but vulgarity is not clumsy, not mediocre, but exudes local character, but not ugly. The vitality of folk arts and crafts is the value of folk arts and crafts.

As a practical and technical personnel-training base, secondary vocational schools pay more attention to aesthetic orientation and the cultivation of Arts and crafts, but neglect the traditional Chinese culture. As a result, although the folk arts and crafts course has more hours and rich teaching content, it does not stimulate students' national cultural awareness. It is difficult for students to arouse their love for traditional culture and achieve the educational purpose in the creation of Arts and crafts. The particularity of the teaching mode determines the comprehensive practicality of the teaching mode in the public welfare teaching of art in secondary vocational schools. Paying attention to the improvement of students' comprehensive practical ability in the teaching of folk arts and crafts is conducive to promoting the inheritance and development of folk arts and crafts.
3.1. Protection Consciousness of Arts and Crafts Is Influenced By Economic Factors

People are accustomed to the change of the evaluation idea from the economic angle. It is inevitable that modern scientific and technological products will replace the folk arts and crafts with cultural value. China is a vast country with many nationalities. Art is rich in form and content, but folk arts and crafts are mainly family-style inheritance only a variety of Arts and crafts technology, with the development of social history and disappeared in the long river of history in modern society in the protection of these traditional cultures we must pay attention to education as an effective way to make a number of highly traditional cultural colors of the people Preservation of Arts and crafts. Through the folk art teaching, not only the Chinese folk arts and crafts culture will continue to pass on, but also improve the students ‘awareness of cultural protection, thus enhancing their sense of responsibility for the protection of folk arts and crafts.

4. Conclusion

To sum up, secondary vocational schools mainly cultivate practical and technical talents. In the teaching of Arts and crafts, we should combine traditional Chinese culture with modern education, stress the awareness of cultural protection and enhance the sense of responsibility of students to protect traditional culture.

References