

A Study on the Triple Logic of Integrating the Ritual Culture into Theoretical Courses of Design

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Abstract: Being a core element of Chinese traditional culture, an important cultural gene of the Chinese nation, the ritual culture contains rich resources for moral and aesthetic education. In the new era, it is a unity of theoretical logic, historical logic and realistic logic to integrate the ritual culture into the education of design art. By strengthening the integration of teachers, optimizing the integration of content, and integrating the integration of resources, ritual culture can be better integrated into the course of design theory.

Keywords: Ritual Culture; Design Art; Logic.

1. Introduction

Culture is an important support for the healthy development of society and an important factor to enhance national competitiveness. As the accumulation of Chinese civilization for thousands of years, Chinese traditional ritual culture is of great significance to social development and personal progress. The ritual culture is an excellent traditional culture with strong Chinese characteristics, which plays an important role in regulating and guiding Chinese society, shows the unique spirit of the Chinese nation, and plays a very important role in self-cultivation, custom changing, and the governing of the country. The integration of Chinese traditional ritual culture into theoretical courses of art design and the construction of appropriate integration mechanism and mode can not only enhance the affinity and appeal of the theoretical courses of art design in colleges and universities during the exploration of teaching reform, but it can also deepen students' understanding of design theories, expand their design ideas, and deepen their understanding of design connotations.

The report to the 19th National Congress of the Communist Party of China clarified that the fundamental task of higher education was to establish morality and cultivate people, General Secretary Xi Jinping has also repeatedly stressed that efforts should be made to build an education system that comprehensively cultivates moral, intellectual, physical, artistic and labor skills, and form a higher-level talent training system. Johann Friedrich Herbart, a famous German educator, advocated that the highest goal of education should be the improvement of morality, believing that moral concepts and aesthetic concepts were closely linked, "only from the perspective of the artistic power of morality can there be a pure passion for beauty, which is free from desire, and in harmony with courage and wisdom, thus turning real morality into character." In the context of the new era, there are internal theoretical logic, historical logic and realistic logic to integrate the ritual culture into the education of design art.

2. The Theoretical Logic of the Integration of the Ritual Culture into the Theoretical Courses of Design Art

China has long been known as the "land of etiquette". The tradition of the ritual culture has a long history and is deeply rooted in the blood of the Chinese nation. As "the central category of the value system of Chinese traditional culture and the theme of civilization evolution", rites have a very important role in cohesion and stabilizing social order. For thousands of years, rites and music have been the ideal realm pursued by the Chinese ritual culture. From the regulation of ritual forms by Emperor Shun's "Five Canons" to Confucius, Mencius, Xunzi and others' emphasis on the importance of "rites" in social harmony, they all showed us that the ancient people attached great importance to the ritual culture and used ritual music as a means to educate, and to form a harmonious society with orderly human relations. Xunzi believed that "when you learn etiquette, the learning is completed. So it is called the ultimate realm of morality." The Book of Rite: Clothing said, "if people are educated with morality, and regulated with rites, they will have righteous minds." In thousands of years of development, China has formed a model of ritual culture with unique national characteristics. It is under this cultural model that great national spirit has been forged and brilliant achievements have been made. The politics, economy, culture, religion and art of later generations in China are closely related to the traditional ritual culture.

In thousands of years of Chinese history, rites have become an important symbol of the Chinese culture. Zuo Zhuan mentioned many times that what distinguished the Chinese nation from other ethnic groups was that it had "rites". Deng Erlin also mentioned that "the reason why China became a nation is that 'rites' had set the standards of social relations for the people of the whole country." Even Montesquieu, a French scholar, marveled at China's civilization characterized by rites: "The Chinese devote their entire youth to learning rites, and their entire lives to practicing them. Scholars teach with them, and officials publicize with them; all the subtle actions in life are included in these rites, so when people find ways to strictly abide by, China is well governed."

In the context of the new era, especially with the promotion of science and technology and the development of global economy, the western culture relying on developed economies is constantly impacting on the traditional culture. The inclusive, harmonious and broad humanistic elements contained in the Chinese ritual culture are the positive promotion and reinterpretation of the humanistic spirit, which can provide a spiritual pillar for the great rejuvenation of the Chinese nation. The integration of the ritual culture into the theoretical courses of design has a strict theoretical logic, making it one of the important ways to carry forward the gene of the Chinese ritual culture and give full play to its value rationality.

3. The Historical Logic of the Integration of the Ritual Culture into the Theoretical Courses of Design Art

The ritual culture was formed, developed and consolidated in the history of the Chinese nation. Since ancient times, China has attached great importance to the guiding role of rites, and has always regarded them as the gene of cultural inheritance. In ancient society, “rites” were a diffuse model of culture, which existed in people’s consciousness and thought in the way of “infiltration”, influencing people’s behavior norms imperceptibly. The ritual culture contains rich humanistic spirit, advocating benevolence, filial piety, loyalty and forgiveness, dedication, faith, tolerance, comity, etc., and sublimated into a strong national sense. The responsibility of individuals and families radiated to the responsibility for the country and the nation, closely linking the pursuit of individuals with the prosperity of the country. It is precisely because of the tradition of the ritual culture that the Chinese nation has been reproducing continuously and created a great Chinese civilization.

“Rites” have been the core of Chinese traditional creation design system since ancient times. “In the process of running in with the ‘rites’, the design has formed its own system at all levels, such as materials, decoration, techniques and concepts.” In the early period of Chinese design history, “ritual vessels” were the main design carriers and represented the highest achievements of design. People made all kinds of pottery, bronze, jade and so on because of rites. Their design and decoration were all related to rites. It is difficult for us today to deeply understand the ancient people’s attention to ritual vessels, their status in the whole society and their impact on daily life.

Taking pottery ritual vessels as an example. At the end of the primitive society, the seeds of ritual had emerged. Pottery ritual vessels had emerged in some tombs of Daxi Culture, Dawenkou Culture and Songze Culture. By the time of Longshan Culture and Liangzhu Culture, special pottery ritual vessels had been widely used. For example, pottery long handle cups were unearthed from many noble tombs in Dawenkou period, which were dark and shiny, delicate and thin, and elegant in shape. The shape with long feet makes the artifacts have a sense of ceremony of condescending to express respect for their ancestors. The design and production of these high handle cups followed strict rules of rites, embodying thousands of years of Chinese ancestors’ rules of making tools, life concepts, moral ideals, etc., and contain rich genes of the primitive culture. In the Xia and Shang Dynasties, pottery ritual vessels appeared in various

ceremonies, such as sacrificial rites, feasts and funerals. According to the records in the Book of Rites - Sacrificial Vessels, “In the ancestral temple sacrifices, the noble people use Jue and the lowly people use San. The honourable people hold Zhi, and the humble people hold horns.” The design and use of wine vessels such as pottery Zun, pottery Jue and pottery Zhi imply the order of superiority and inferiority, reflecting the social norms. “In the Xia and Shang Dynasties, the rulers achieved the goal of educating different classes through such external materialized ritual system, making them consciously abide by the social hierarchical order and ethics.” In the Western Zhou Dynasty, the ritual system became more complex and standardized, and the design and use of each utensil in the ceremony implied the requirements of rites. The Zhou people integrated the concept of “virtue” into the design of the shape, color and decoration of pottery ritual vessels, thus organically integrating ethical life and aesthetic activities.

In the pre-Qin period of “expressing rites through vessels”, the design of pottery ritual vessels was endowed with more ritual and cultural connotations. Later, ceramic design in the Han, Tang, Song, Yuan, Ming and Qing Dynasties also had a close relationship with rites. The traditional ritual culture has been accompanied by the development of the history of utensil design. “Ancient China had a deep love for rites and exquisite norms, and had a rich and complex literature on rites, which is incomparable to any country and nation in the world.” Under the influence of the etiquette culture, the design of traditional Chinese utensils pursued the introverted and implicit, moderate and peaceful character, and was committed to creating elegant, graceful and appropriate shapes of utensils. Thousands of years of ritual and music civilization has accumulated precious spiritual wealth for the Chinese nation. In the context of globalization, we should better explore it and carry forward its spirit in the current society. In the design history of thousands of years in the Chinese civilization, design has always been harmoniously connected with Chinese traditional ritual culture. In the context of the new era, integrating the ritual culture into the theoretical courses of design can make these courses go steadily and far, and promote the realization of aesthetic education and moral education in education.

4. The Practical Logic of the Integration of the Ritual Culture into the Theoretical Courses of Design Art

At present, there are some practical problems in China’s art design, such as disregard of design ethics, excessive pursuit of commercial value, blind pursuit of western design trends, etc. In the education of art design, students often only pursue the innovative appearance of design, ignoring the internal cultural connotation, focusing only on the maximization of commercial value and ignoring the design needs of ordinary people and even vulnerable groups, lacking a certain sense of social responsibility. From the reality of design education, there is a phenomenon that the cultivation of design skills is separated from moral education. As a result, “design education has long used an education model emphasizing skills but neglecting theories, which will largely lead to the absence of students’ design ethics education.”

From the current teaching and practice, design teaching still faces many problems. Problems are the guide of goals,

and also the starting point of goals. General Secretary Xi Jinping has repeatedly stressed that establishing morality and cultivating people is the foundation of colleges and universities, which must be internalized in all aspects and links of college education, so as to better cultivate students' morality. In view of this, in the theoretical courses of art design, moral education and aesthetic education should be linked, so that students' knowledge structure and way of thinking can break through the limitations of majors and disciplines, thus cultivating their theoretical awareness of the true, the good and the beautiful. Theoretical courses of art design must guide students to establish correct moral and aesthetic orientations, so as to improve their ability to understand and transform the world, and better serve the society. Chinese traditional ritual education thought has the function of moral education and behavior norms, and is also a good way to build a harmonious relationship between people and society. The Chinese traditional ritual culture is the deepest spiritual pursuit of the Chinese nation, and has a very important value in guiding college students to establish a correct outlook on life, on the world and on values. The integration of Chinese traditional ritual culture into the theoretical courses of design is one of the effective ways to solve the problem based on the educational goal of establishing morality and cultivating people, combined with the value of ritual culture and the current difficulties faced by design education.

It is a complicated process to integrate the ritual culture into classroom teaching, and the scientific design of the teaching system is one of the most important contents. Building a "trinity" teaching system in the three aspects of content, platform and teachers is conducive to better integration of ritual culture and theoretical courses of design. The first is to determine the curriculum content system. The classroom teaching ideas from rites to ritual morality should be implemented. According to the grade and acceptance of students, phased and progressive teaching content that covers all students and pays attention to different individuals should be developed. And the syllabus, courseware, teaching materials and teaching guidance materials should be updated simultaneously. The second is to enrich the teaching platform, and form a multi-dimensional situation in which both theory and practice are emphasized, the first classroom and the second classroom complement each other, online and offline go parallel, and the collaboration between on-campus and off-campus activities is achieved, so as create teaching activities with novel forms, rich content and remarkable results. Third, we should widely gain the support of experts, scholars and college leaders inside and outside the school, invite experts to give lectures, allocate funds to hold relevant activities, thus escorting theoretical research and curriculum construction. In order to test and improve the teaching quality, timely and reasonable curriculum evaluation should be carried out to achieve positive feedback on teaching.

5. Conclusion

As the central category of the value system of Chinese traditional culture and the theme of civilization evolution, etiquette provides a theoretical basis for the theoretical courses of design in the new era; in the design of ancient Chinese vessels, the design practice of "expressing rites through vessels" provides a historical reference for modern design; In the context of the new era, the problems faced by the development of modern design and the country's advocacy of cultural self-confidence provide a practical basis for the integration of the ritual culture into the theoretical courses of design. The integration of the ritual culture into the theoretical design theory curriculum is the unity of theoretical logic, historical logic and practical logic.

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