

The Innovation of Cultural and Creative Product Design Teaching and the Cultivation of Practical Talents Based on the Concept of Cross-Border Integration

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Abstract: This paper focuses on the research of innovation and practical talents training of cultural and creative design teaching in colleges and universities from the perspective of cross-border integration. Based on the analysis of the existing problems in the teaching of cultural creative design in domestic universities, this paper summarizes the opportunities and dilemmas faced by the teaching of cultural creative design. Using the contrast method, taking advantage of the advanced ideas of foreign cultural and creative product design teaching, and considering the characteristics of cultural and creative design, social needs and regional cultural characteristics, the cross-border integration concept is used to propose targeted solutions. In order to solve the problems in traditional teaching, we should integrate curriculum content with regional cultural resources, strengthen cross-border cooperation between industry, university and research, and promote cross-border professional categories, etc. As a conclusion, we see that the research on the application of cross-border integration concept in the teaching and practice of cultural and creative design is of great theoretical and practical significance for improving students' professional practice, team cooperation, cross-border innovation and other abilities, and deepening the teaching reform.

Introduction

With the increasingly extensive and in-depth integration of culture and technology, the cultural and creative industries development is mainly including the Internet, big data creative data, digital industry, and integration with tourism, traditional manufacturing, agriculture and other related industries in the development process. It has greatly changed the presentation form of many traditional industries, optimized the industrial structure and division of labor of cultural industry. In the meanwhile, it has led the integration of regional culture and economic development trend [1, 2]. Under the influence of the cross-border concept, more and more subjects blend with each other. Therefore, cross-border integration is a trend, but also a driving force. It is an important subject for the sustainable development of every industry, including the education industry. In this context, the traditional training mode of art and design talents is difficult to meet the practical requirements of the development trend of the new era. As a close link with the cultural and creative industry, the research on the teaching of cultural and creative product design is also in-depth [3].

The present main trend of curriculum structure reform in various countries is to provide a comprehensive curriculum for students through the reorganization and activation of subject content [4]. This kind of comprehensive course pays attention to the deep mutual infiltration and integration of various disciplines, which can broaden the knowledge of students and improve their comprehensive quality and innovation ability. Europe and America countries emphasize the

interdisciplinary in curriculum setting [5-7]. Students not only need to learn business knowledge, humanities knowledge and design skills, but also can choose relevant courses in our university and other universities according to their own interests and hobbies. For example, the United States trains students with the "generalist" thinking model [8], which pays attention to the integration of interdisciplinary and related disciplines in design disciplines, and the application of cross-border design concepts from teaching to practice. Design colleges do not require students to be proficient in a certain discipline prematurely, but to learn the relevant knowledge of each discipline at the basic stage, so as to cultivate multi-disciplinary comprehensive abilities with strong intelligence and hands-on ability qualified talents. In Art Institute of Portland, students are encouraged to take the road of independent research and explore the formation of technology and skills. They attached importance to carrying out specialized practical teaching by various media in all kinds of teaching links. The coordinated development of students in the professional system and the flexible elective plan can enhance the comprehensive ability of students, so as to be more multifaceted, and effectively expand the employment space. Influenced by the western advanced design concept, Japanese design education also pays great attention to the interdisciplinary infiltration of students' cross training mode [9]. This model has not only the horizontal cross between various disciplines, but also the penetration between production, teaching and research, as well as the vertical cross between different levels of students. In Tokyo University of Art, the education goal of is to cultivate design talents with broad literacy, high modeling ability and persistent creative spirit. In terms of discipline planning, there is no strict professional setting under the Department of design, but 10 independent research rooms are set up in parallel. The students trained in this way have complete knowledge structure, strong thinking ability of cross-border cooperation and cross-border design, and distinct personality and innovation.

This paper focuses on the research of innovation and practical talents training mechanism of university cultural and creative design teaching from the perspective of cross-border integration. Firstly, the paper analyzes the problems existing in the teaching of creative design in Colleges and universities. Then, on the basis of learning from the advanced concepts of foreign cultural and creative product design teaching, and according to the characteristics of design education and regional culture in China, the paper puts forward the solutions by using cross-border integration concept.

1. Problems in the teaching of cultural and creative product design

Over the years, in order to improve the quality of personnel training in cultural and creative design, the relevant universities have carried out active reform and exploration, but the overall design education system has not changed substantively. Cultural and creative product design aims to cultivate application-oriented talents.

Through specific practice, students can master the practical design essentials and improve their creativity and innovation ability. Students can also understand the whole process from design to market, and combine theory with practice to improve the comprehensive quality of design. In the face of the new trend of cross-border integration, there are still many problems to be solved in education of cultural and creative design in colleges and universities. It is obvious that the traditional professional training mode has been difficult to adapt to the new development requirements. The students majoring in cultural and creative design in China have strong drawing ability and imitation ability. However, they are obviously weak in the divergence of thinking, the refinement of knowledge, the innovation of design, the humanistic quality and team cooperation. Compared with the students of foreign universities, there is still a certain gap, which makes they are difficult to adapt to the needs of the information society as applied talents. The author analyzes the main problems in three aspects as follows.

1.1 The idea of cultural innovation lags behind and the teaching goal is not clear

The concept of cultural creation is generally called the concept of cultural creativity, which emphasizes the role of cultural creativity in practice. The concept of cultural creativity is based on culture and attaches importance to innovative thinking. In today's era, "cultural and creative concept" has been more and more widely used, especially in cultural and creative design plays a huge role. Cultural innovation involves a wide range of fields, and is comprehensive. Only when students master other related knowledge skillfully, can they better promote the deep integration of "cultural innovation concept" and cultural innovation professional courses. The neglect of the concept of cultural creativity and the core role of creativity lead to the lack of artistic charm and cultural connotation of products. The existing curriculum practice of cultural and creative majors has not integrated the concept of cultural and creative extensively, nor has the development of cultural and creative industries been closely linked with the needs of posts in the teaching objectives, resulting in cultural and creative teaching becoming rootless duckweed and mere formality.

1.2 Low integration of school and enterprise, lack of practical ability of students

Practical ability is a necessary professional ability for design professionals, and cultural and creative product design needs more practical practice. The main forms of the traditional practical training of cultural and creative majors are classroom simulation project practice and enterprise post setting practice. Among them, enterprise practice can teach students the most cutting-edge technology, the most useful skills, and improve their core quality. In recent years, the school enterprise cooperation of cultural and creative education has developed greatly. However, the mutually beneficial and win-win benefit mechanism of both sides are less considered. Thus, they cannot produce satisfactory social and economic benefits for both sides. This makes the school enterprise cooperation mainly focus on practical learning of skill operation and lack of in-depth cooperation. However, the development of the cultural and creative industry puts forward higher requirements for the employees in addition to their professional skills, the abilities of independent analysis, team cooperation and comprehensive application. The combination of universities and enterprises is not close, and the combination of learning and using is not good, which results in weak practical ability of posts and lack of in-depth understanding of industrial development. All of them have become an important factor restricting the high-quality employment of students.

1.3 The difference of talent training is not obvious

In the pursuit of multiple values and individuality at this age, cultural and creative products are a kind of special products. It is necessary to carry and interpret strong regional culture and art color to make the buyer show unique characteristics. At present, most colleges and universities are lack of creativity when they develop cultural and creative products. The form of developing products is onefold, and the cultural connotation is insufficient. This is mainly due to the fact that the teaching methods, concepts and even the contents of the teaching materials used in the teaching of cultural and creative design are similar and slightly different. In addition, there are too many commonalities, too few uniqueness and generally lack of full integration of cultural connotation and regional elements. Students' application of local culture in design application has the problems of randomness, superficiality and poor sustainability, which also reflects the fragmentation and formalization characteristics of local culture inheritance.

2. on the innovation of creative product design and the cultivation of practical talents from the perspective of cross-border integration

In order to cultivate cultural and creative product design professionals who meet the requirements of the times and improve the ability of innovation and practice, it is necessary to introduce the concept of cross-border innovation into teaching design. The current curriculum of cultural and creative design is still limited to the scope of the subject. From the perspective of a single subject, it is difficult to achieve the systematization and integrity of design. The concept of cross-border

integration is conducive to enhancing the systematization of cultural and creative design teaching, the continuity of courses, and the improvement of practical teaching system. It is still helpful for the docking of cultural and creative design with the market, and the enhancement of students' awareness of innovation and entrepreneurship. Moreover, it is conducive to breaking the professional boundaries, and enhancing the collaborative ability and the comprehensive accomplishment of cross discipline and cross specialty of students. At last, it is also conducive to renewing the teaching ideas, optimizing the teaching content and methods, and highlighting the characteristics of teaching. We should start from the following three aspects:

2.1 Cross border integration of regional cultural resources and cultural and creative teaching, strengthening the connotation of design culture

The design and development of cultural and creative products need the study of tourism resources, cultural creativity and design aesthetics. The creative product design and development needs to work hard on how to better integrate characteristic culture and cultural creative products. For the teaching of cultural and creative design course, in order to truly do a good job in teaching innovation, it is necessary to rely on the advantages of regional cultural resources and meet the needs of relevant enterprises and society. The teaching content of cultural creative design should be integrated with local intangible cultural heritage, traditional crafts and tourism industry. Through the deep development of local culture as teaching resources and the innovation of teaching forms, the "integration" development of professional teaching innovation and regional cultural resources can be realized. The unique advantages of colleges and universities greatly affect the inheritance, deepening and innovative development of traditional crafts. In the background of multi-cultural collision, cross-border integration and exploration of cross-border education mode of regional cultural resources and cultural and creative teaching integration can not only break through the traditional teaching content, solve the problem of homogenization of talent training, but also strengthen the cultural connotation of the design work of students.

2.2 Cross border integration of industry, university and research to improve professional practice ability

Deep integration of industry, university and research is an important support to break through innovation chain and promote innovation development. In 2017, the general office of the State Council issued the programmatic document "several opinions on deepening the integration of industry, education and research". The document revealed that promoting the deep integration of industry, education and research, the coordinated development of teaching and production, scientific research and technical services, and positive interaction are the inevitable trend to improve students' professional practice ability and cultivate professional skills. The education mode of cross-border integration of production, learning and research is mainly based on enterprises. Therefore, we need to fully consider the main position and interests of enterprises in the cultivation of cultural and creative product design talents. First of all, based on the original "school enterprise cooperation" mode, universities take cross-border integration as the core, further deepen cooperation, expand the types of enterprises, build the interest driven mechanism of both sides, and make the advantages of the school enterprise complementary and common progress. Secondly, universities should grasp the industrial development situation and trend of the region in time, cooperate with relevant government departments and scientific research institutions to develop government resource platform for cultural and creative products, and provide industry university research cooperation projects for specialties. Finally, a diversified teaching team consisting of university teachers, designers of front-line posts, propaganda personnel of government cultural departments, and well-known masters of handicrafts design is established to participate in cross-border cooperative education. To realize the cross-border integration of production, learning and research, the universities are organically link up and run through the theoretical teaching and practical teaching. There are not only improves the connotation of professional construction, but also practically cultivates the practical ability of students, and expands the innovation ability of students at the same time.

2.3 Cross border professional categories and cultivation of cross-border innovation ability

The design discipline itself is a special engineering application discipline that integrates the art and the background knowledge of various disciplines and forms across different disciplines. At present, design education around the world is guided by cross-border design thinking, providing students with a comprehensive curriculum system to meet the needs of design development in the 21st century, and reforming the teaching mode, teaching methods and professional settings. First of all, we should break the professional barriers and introduce multi-disciplinary and multi-disciplinary comprehensive resources. This emphasizes the mutual infiltration and complementarity between disciplines, mutual promotion and integration, and the pursuit of the diversity, balance, practicality, relevance and integrity of the curriculum structure. Secondly, it is necessary to establish a cross professional teacher team composed of teachers from multiple professional categories to create a professional platform course. Through the horizontal penetration of teachers, students can get in touch with the knowledge of various design fields in multiple directions, and finally realize the cultivation of students' cross professional perspective and the expansion of creative thinking. In addition, students can choose design related courses according to their personal interests. This kind of comprehensive and pluralistic curriculum system makes students' knowledge structure more complete, and also lays a solid foundation for students' divergent thinking and innovation ability. The students cultivated in this way not only have distinct personalities, but also their ability of cross professional cooperation has been improved.

Conclusions

Design education is facing new opportunities and challenges in the 21st century. "Cross border integration" teaching concept has become a new feasible way of thinking for innovative teaching mode. Traditional teaching mode is difficult to stimulate students' learning potential. Under the trend of cross-border integration, the innovation and practice of cultural and creative design teaching should be based on advanced teaching concept as the guide, scientific curriculum structure as the core, and advanced and diverse teaching methods as the context which combines classroom with practice. The application of cross-border integration concept in the teaching and practice of cultural and creative design is of great theoretical and practical significance for cultivating innovative talents and deepening the teaching reform.

To sum up, introducing "cross-border integration" thinking into the teaching of cultural and creative product design is the developing trend of the cultivation of creative talents in art design. We should think about the cultivation of creative talents in cultural and creative design with a scientific development attitude, a forward-looking and compound vision and mentality, and cultivate students' cross-border thinking ability and develop their learning ability. So as to provide applied talents with innovative practice ability for the society, and promote the development and progress of cultural and creative design education ideas.

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