

# Research on the application of paper-cut culture in rural public art design -- Taking Guojiagou Village public installation series in northern Shaanxi Province as an example

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**Abstract:** According to the art form of paper cutting culture in northern Shaanxi, combined with the design characteristics of rural public art, relying on the planning project of Guojiagou village in northern Shaanxi, the public space of the village is designed by public art. Through the design and implementation can promote the inheritance of paper-cutting culture skills, but also for the development of contemporary new rural construction to provide feasible suggestions.

**Key words:** Rural public art; Paper-cut culture; Guo Jiagou Village; Design application

## 1. Introduction

Rural public art is an important form of constructing rural public space, shaping rural characteristic spirit and highlighting rural folk culture. It is closely related to people's life, economic development, urban and rural transformation and other aspects, and is a way of improving the traditional countryside to the new rural community. As a unique way of inheritance of folk culture, paper-cut culture is an artistic carrier of history and humanity. Using the combination of paper-cut art and public art can not only activate the traditional rural space form, but also promote cultural self-confidence as an artistic means.

## 2. Artistic characteristics of paper cutting culture in northern Shaanxi

Paper-cutting culture is one of the traditional folk art forms in China, which has a long history and rich forms. In contemporary society, the art of paper-cutting is not only a form of expression, but also the inheritance and expression of culture. As a kind of traditional Chinese paper-cut culture, the paper-cut culture of Guojiagou village in northern Shaanxi Province embodies the most simple, authentic and pious cultural connotations of the local area. We can be roughly divided into three categories according to the local cultural customs and living habits.

### 2.1 Endless symbols of life

As the most extensive paper-cut style, paper-cut is mainly used for the Spring Festival, wedding and other important ceremonies to increase the festive atmosphere of the space. Its reference objects are mostly animals, flowers and plants, both evil spirits such as tigers, lions, chickens, cattle, horses, pigs and other animals and melons, fruits and vegetables. Express their emotions through paper-cut, express feelings, and form vivid and interesting symbols.

### 2.2 Spiritual vision of god worship

In addition to the vivid symbols, people in northern Shaanxi also make the image of door God and kitchen God by paper-cutting technology to ward off evil spirits. Door paper, also known as door hangers, is the paper-cut art pasted on the lintel and under the eaves during the festival. The pattern of these door pads is clear and gorgeous, and the pattern is fine and beautiful. It is also called hanging money because of its numismatic shape. It expresses the local people's longing for happiness, longevity and health.

### 2.3 Good appeals for exorcising evil spirits and avoiding disasters

Witchcraft paper-cut is also a part of folk paper-cut, its role is to summon spirits, ward off evil, send disease, exorcise ghosts, town house, sweep the sky, pray for rain. For example, "melon seed doll" is the pumpkin seeds glued to the red paper person, attached to the yellow paper pasted on the lintel, it is said that it can expel ghosts and demons to keep peace. Sometimes it coincides with the drought to pray for rain, and the paper figure is cut and pasted upside down on the water tank, thus achieving the purpose of praying for rain.

## 3. General situation and current situation analysis of Guojiagou Village

### 3.1 Geography and location

Gujiaogou Village is located in Suide County, Yulin City, Shaanxi Province, 17km away from the county seat, adjacent to 307 National Highway, the land belongs to Mantangchuan Town, Suide County, Yulin City, the village is high in the west and low in the east, in the hinterland of Loess Plateau in northern Shaanxi Province. The village has beautiful natural scenery and profound cultural heritage. The village is 608-1285m above sea level, and the overall climate is relatively dry.

### 3.2 Analysis of current situation

According to the visit and investigation of the village, it is found that the public space of the village is abandoned at present, and the local people are relatively independent about the renovation and reinforcement of the old space, and there is no unified plan. Secondly, most of the residents in the village are elderly and young children. The village develops slowly and is relatively closed as a whole. Thirdly, local

residents demolished the original house structure, replaced it with reinforced concrete, and rebuilt the facade structure of traditional houses, which caused the traditional buildings to be damaged. Finally, the traditional culture and original culture in the village were impacted by commerce, and some of the village space was replaced by film and television bases.

#### 4. Development status of paper-cut public installations

As an important part of two-dimensional public art form, paper-cut public installation has the functions of spreading culture and improving space image. These works are often decorated in rural public Spaces. The fusion of paper-cut art and public installation can enrich the aesthetic connotation and traditional culture of the space, thus enhancing the visual attraction of public space, stimulating regional vitality, and providing new ideas and possibilities for public art design.

In recent years, the application of paper-cut art in the field of public art design has attracted much attention. Some cities have begun to integrate paper-cut art into residents' public Spaces. Meanwhile, some paper-cutting art exhibitions, workshops and other activities have also attracted public participation and attention. However, at present, there are still some problems in the use of paper-cut art in the development of rural public art, such as lack of innovation and a single audience. Therefore, this paper not only discusses the application of paper-cut art in public art design, but also emphasizes the design method of public art implanting in rural space. It breaks the dilemma of single audience group and provides reference for the development and construction of rural revitalization.

#### 5. Design principles

American urbanist Jane Jacobs emphasized the importance of public space to the culture and life of a community. He pointed out: "Folk culture can be presented and interacted in public space through public art design, enhancing the community's cultural identity and sense of belonging." Elizabeth Crook stressed: "Public art design can express people's emotional identification with local culture and strengthen community cohesion through the creative use of folk elements." Therefore, from the preliminary planning, the principles of innovation, people-oriented and practicality are the necessary preconditions for design. In the implementation, it can not only create a beautiful space environment, but also emphasize the artistic sense of the work.

(1) Innovative principle: emphasizing the scene, curiosity and interactivity of the works. Integrate the works with the scene of Guojiagou Village. Form the whole, and then continuously enhance the interest of the work to obtain more formal interaction. In addition, the public art interacts with the public psychology, so as to build a new relationship. At the same time, the recognition of Guo Jia village should be highlighted to obtain the sense of identity and belonging of local people.


(2) People-oriented principle: emphasize the value of people. The design works must conform to the unique cultural charm of the local people. In the design of Guojiagou village, the design should first be based on the scale of people, so as to highlight its function. Secondly, the installation sculpture is used to reconstruct the rural public space to strengthen the spiritual connection of the public space, so as to highlight the historicity and culture of the place. Thirdly, in the shaping and publicity of the works, the public consciousness of the villagers in the new countryside should be constantly strengthened. Emphasize the new concept of public art, improve people's aesthetic and national responsibility, and strengthen their participation in public undertakings.




(3) The principle of practicality: the principle of practicality is the design requirement of public art itself. In addition to considering the size and shape of the work itself, the work should also have considerable and touchable characteristics, giving people sufficient practical feelings, so that the work can be both inside and outside, and form a unified environmental connection.

#### 6. The form of rural public art

There are various forms of rural public art, which mainly serves farmers and residents. The mission of this type of public art is to meet the aesthetic needs of farmers. Therefore, the creation of rural public art in the form of breaking the traditional public art requires going out of the city and deep into the countryside to listen to the voice of farmers, understand the daily life of farmers in Guojiagou Village, and grasp the dynamic life of local people. And according to the old, middle and young generations of the living habits and aesthetic requirements to find out suitable for the local reality, in line with the aspirations of farmers public art forms. According to the specific natural environment and social and economic characteristics of Guojiagou Village, and according to the preliminary planning and design, this project intends to adopt three types of public sculpture, public landscape and public facilities. As shown in Table 1

**Chart1 Guojiagou village public art type chart**

Type	Effect picture	Material	Color	Form
Public sculpture		Stainless steel	Red & White	This public artwork incorporates paper-cut elements and creates a spiral using complex stenciling techniques.

Public landscape		Stainless steel	Red&Blue	The artwork employs the paper-cut figure form to execute negative space design.
		Stainless steel& Antiseptic wood	Red	Modeling character designs inspired by the paper-cutting traditions of northern Shaanxi, depicted against a backdrop of traditional windows with a tilted angle, to create paper-cut figures.
Public facilities		Stainless steel	Red	The corridor is adorned with folk paintings and positioned between the entrance of the village and the residential areas, creating a scenic corridor. Benches are provided within the corridor to allow residents and visitors a place to rest.

## 7. Conclusion

Paper cutting culture has important cultural value and practical significance in the application of rural public art. By following the design principles, the application of paper-cut art in the public art of Guojiagou village not only provides aesthetic ideas for the beautification of the village's space, but also plays a positive role in promoting the development of folk culture. At the same time, it also links traditional and contemporary as a factor to promote the strategy of rural revitalization, further eliminates the artistic barriers in urban and rural areas, and injects vitality into the diversified development of public art.

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