

Research on the Application of Folk-Art Elements in the Teaching of Visual Communication Design

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Abstract. This paper focuses on how to inherit and develop folk art, introduce folk art into the teaching and practice of visual communication design specialty, and cultivate students' national aesthetic interest. On this basis, the value of art education is studied in order to make the precious folk-art cultural heritage become the educational resources for revitalizing national culture and improving national aesthetic taste.

Keywords: Visual communication design; Folk arts element; Professional teaching.

1. Introduction

The people are the creators of culture and art. For thousands of years, the industrious Chinese people have integrated their sincere and simple feelings into the whole process of creation while creating rich material life for human beings, thus creating a splendid art of popular inquiry. Understanding the influence of Chinese folk art on visual communication design and the application of its elements in design and teaching will give us profound enlightenment in correctly recognizing and evaluating the value of folk art [1]. The organic integration of folk art and visual communication design and the integration of national art style into modern design are of great practical significance to visual communication design and professional teaching [2].

The author has been engaged in the teaching of visual communication design specialty. I believe that for the students of visual communication design specialty in contemporary China, they must have a deep understanding of their motherland, their national traditional art and what is the national tradition. In recent years, many countries have taken carrying forward the national traditional spirit and promoting the national traditional culture as one of the leading principles to lay down the patriotic feelings of the new generation of citizens in terms of values, cultural accomplishment and behavioral norms, so that the culture of the motherland can be passed on from generation to generation. In view of the above situation, it is very timely and necessary to excavate the remains of the traditional national folk-art culture and expand it into the available resources of art education.

2. The Reference and Enlightenment of Folk Art to the Teaching of Visual Communication Design

2.1 Drawing Lessons from Styling Techniques

Because of the particularity of the way of existence and the historical development of folk art, the elements of its modelling show "the manifestation of Chinese primitive culture and primitive philosophy with extremely rich and complete primitive ecology"[3]. The rules and rules of Chinese folk art provide a rich source of inspiration and support for visual communication.

The modelling of folk art is inherited by people with its profound connotation and beautiful implication, and has become the most aesthetic part of the modelling of folk art. These methods are often used in modern graphics design, such as the commonly used analogy method, which converts abstract concepts into concrete images to make graphics more vivid and convincing. Chinese folk art, a vivid, distinct, free, romantic and interesting art form, reflects the cultural and psychological characteristics of the Chinese nation and conveys the spiritual pursuit in terms of moral norms, aesthetic ideals and creative consciousness. Because of the richness of visual language, plastic elements and art forms produced by the diversity of folk art itself, it provides rich nutritional resources

for the development of contemporary art design nationalization, and can play an active role in the sustained and healthy development and diversified development of art design.

2.2 Application and Reference of Color Elements

The design products of visual communication design are related to the information of people's daily life, including font design, logo design, illustration design and other professional fields. As a means of expressing one's feelings, color is one of the most important elements in modern design, which makes design products have visual impact and artistic appeal.

The collocation of folk colours comes from the practice of the working people. Although there is no scientific and systematic colour science like western art, a set of very practical colour recipes has been summed up in practice. For example, folk color matching recipes such as "red avoid purple, purple fear yellow, yellow like green, green love red", Jiangsu's "red flowers and green leaves, Hunan color matching pole" and so on, are in essence the expression of "beautiful" or "not beautiful" color matching [4]. This point has a very realistic guiding significance for modern design.

2.3 Drawing Lessons from Artistic Techniques and Image Elements

Folk art, a treasure house with rich connotations, has brought profound enlightenment and positive reference to the teaching of visual communication design. After five thousand years of civilization development in China, folk art has accumulated a large number of rich and diverse artistic expression methods and forms through the creative practice of painters, artists and craftsmen of past dynasties. Wood engraving New Year pictures, paper-cut, embroidery, facial makeup, puppets, shadow play, architecture, stone carving, costumes, masks and so on, which are widely spread among the people, are fully used or simple, or childish or rude or unrestrained. Whether it is exaggerated folk paper-cut or strong color woodcut New Year pictures, the image element with strong local flavor is an important part of national culture, all of which provide rich forms of expression and schematic language for the present visual communication pedal.

3. The Application of Folk Art Elements in the Teaching of Visual Communication Major

3.1 Application of Folk Art Elements in Basic Design Course

Drawing the essence of folk art is an important way to learn the basic pattern. The pattern is the foundation of all art design, and is the earliest form of art that arouses human aesthetic perception. Excellent traditional pattern decoration culture of various nationalities provides rich visual art resources for artists' artistic creation. Basic Patterns is the basic course of visual communication design specialty. Through teaching, students can master the basic theory of patterns and various expressive techniques, be familiar with the rules and application of the shape, color and organizational form of pattern design, and learn the basic ability of actual expression. Absorbing the essence of folk art is an important way to learn basic patterns.

The inheritance and innovation of folk-art elements in the course of Graphic Creativity. Graphic creativity is a social practice in which people create artistic images through rich imagination. The vast majority of Chinese traditional graphics are the materialized images of the Chinese nation's cultural thought of praying for good luck. The graphics created by imagination reach the realm of "intentionally, intentionally, auspiciously". These colorful folk arts have become the source of inheritance of the Chinese nation's ideology and culture. In order to inherit and innovate folk art elements in the course of Graphic Creativity, we need to recognize this special artistic behavior and use it to enrich our artistic language in realistic creation.

3.2 Application of Folk Art Elements in Design Courses

The major courses of visual communication design are: logo design, font design, layout design, advertising design, packaging design, web design, display design. Many successful visual

communications designs work in modern times, especially internationally recognized masterpieces representing Chinese style, as well as successful Chinese designers. For example, Hong Kong designers such as Lin Jiayang, Han Merrill Lynch and Lu Jingren are all successful because they are based on the local culture and absorb the nutrition of traditional Chinese art and folk art. Driven by them, we have seen many designers who love local cultural factories and carry forward national style. When seeking new design elements, they look here. They have successfully used the essence of folk culture to enrich their design. Not only has it achieved good results, but it also shows the contemporary nature of our national style to the people of the world. As a major of visual communication, teaching should guide and inherit folk art as a treasure of resources reasonably in professional courses.

In the teaching of logo design, students can be guided to learn from and follow the ideas of traditional folk art in general style, partial form, or individual pattern, and give new ideas in logo design. In this way, logo design can not only achieve better results, but also be popular with the public.

In teaching, we should also transform the visual symbols and value systems in Chinese cultural traditions, so that these symbols and value systems can be transformed into seeds conducive to the changes of the times, rooted in the hearts of the Chinese people, so as to maintain their cultural identity. Therefore, we should not only grasp the form and content, but also grasp the spiritual way and aesthetic connotation contained in traditional Chinese visual symbols, and naturally transform it into our contemporary graphic advertisement design, that is, to transform traditional cultural symbols into modern visual language.

4. Summary

Recognizing the excellent elements and essence of Chinese folk art, enriching the modern graphic design, modeling rules, visual symbol language, and integrating the folk art and modern design, integrating national art style into modern design, we must design excellent works with national characteristics. Chinese folk art and modern art complement each other in aesthetic awareness and modelling concept. By applying folk art elements to the teaching practice of visual communication specialty, we have a deeper understanding of the positive impact of understanding and learning Chinese folk art on visual communication specialty. It has positive practical significance for us to cultivate students' national aesthetic interest and let them find the soil to absorb nutrients at any time in their future design career.

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