

# Analysis of the Application of Folk Art Modeling Language in Graphic Design

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**Abstract:** This paper mainly elaborates the application of folk art modeling language in graphic design from three aspects: image modeling, free space modeling and decorative deformation modeling, so as to effectively enhance the richness and culture of graphic design, so as to promote the research of folk art elements in graphic design application.

## 1. Introduction

From the perspective of art classification, there are some differences between art modelling and graphic design. Art modelling lies in the artistic expression of handicraft, and tends to three-dimensional modelling design. Its works embody three-dimensional beauty and appearance beauty, such as murals, sculptures, etc. Graphic design belongs to two-dimensional design, which is different from three-dimensional design, and its design aims are different from three-dimensional design. On the same level, we pay attention to the application of color, line and so on. Although there are some differences between the two, they have certain relevance in artistic expression. Folk art modelling language mainly has three aspects: image side road, free space and decorative deformation. It has artistic and infectious characteristics. Its application in graphic design can enrich graphic design and make graphic design more diversified.

## 2. Application of Image Modeling

In our country, folk art has always focused on Abstract forms of expression, with spirit as the source of creation, focusing on the restrained expression of art creation, of which the common form of design is metaphorical symbolism. From the perspective of modern art development and market demand, applying metaphorical symbols of folk art to graphic design and endowing graphic design with cultural connotation and spiritual pursuit is the development trend of graphic design and the manifestation of art towards centralization. In graphic design. The application of visual expression in some designs can not achieve the corresponding effect, but the application of metaphorical symbolism can better enhance the aesthetic feeling of graphic design. First, the application of homophonic metaphorical symbols. In folk art, the wonderful use of homonym can be seen everywhere, such as using “fish” to represent more than “fish” every year, which can be seen in Chinese traditional Spring Festival couplets, dining Tables and so on<sup>[1]</sup>. In modern graphic design, the use of homophonic metaphorical symbolism can also well express themes, emotions and so on. The most typical one is the design of the mascot of the 2008 Olympic Games, which is designed with the homophonic sound of “Beijing Welcomes You” (Fig. 1). The homophonic Fuwa Beibei of “North” uses the image of carp, “Beijing”. “The homophonic Fuwa-Jingjing of Beijing is the image of the giant panda. Huanhuan and Yingying are not homophonic. The direct images are the Olympic flame image, the Tibetan antelope image and the homophonic Fuwanini of yours. The homophonic Fuwanini of Beijing is the image of the swallow kite. Its color is the color of the Olympic rings, which expresses the essence of sports. God also expressed China's sincere welcome to friends from all over the world.



Fig 1 Mascot Design for Beijing Olympic Games

Secondly, metaphorical symbols of meaning mainly use metaphors and metaphors to express special meanings, which are also common in folk art, such as gourds, pomegranates and so on. They are often used to describe the meaning of grandchildren, or to describe love by mandarin ducks and lotus. If these metaphorical modeling languages are applied in graphic design, the original rigid graphic design works are endowed with thought and vitality, so that people can have a different feeling and form a unique style of graphic design. For example, the graphic design poster of the documentary film “China on the tip of the tongue” uses elements of Chinese ink and wash painting, takes traditional simple brush landscapes and horseback riders as background, and with the help of cloud and mist white art, presents the brush in the form of chopsticks, implying that it is a documentary showing Chinese traditional delicacies, the picture artistic conception is beautiful. It's simple and fashionable. Among them, the continuous peaks and the walking riders express the search for delicacies, and also contain the meaning of never stopping for a tough life. This kind of graphic design not only shows the theme, but also endows the national flavor and cultural symbol..



Figure 2 Chinese poster design on tongue tip

Finally, symbolic metaphor symbolism. The use of folk symbolic metaphor is also a common way of traditional artistic creation. It is an artistic symbol with aesthetic characteristics, such as paper-cut symbols, mask symbols and so on, which makes the design more beautiful. Typical cases, such as the Lantern Festival of Tourism Satellite TV in 2008, are the use of paper-cut symbols to connect various activities of the Lantern Festival, highlighting the “happy and happy year”. Graphic design can be based on actual needs, drawing lessons from the auspicious implications of paper-cut patterns, creating a modern graphic design with the characteristics of the times, local culture, so that traditional skills, national heritage in modern graphic design can be further developed. Drawing lessons from and carrying forward the traditional Chinese folk paper-cut art and applying modern design concepts and techniques to graphic design will play a positive role in promoting modern graphic design, which advocates “people-oriented” and “reflects the harmonious coexistence of man and nature”. Paper-cut modelling is widely used in modern graphic design, such as paper-cut in packaging, clothing, decorations. With the development of the times, modern graphic design in China not only has the characteristics of Western modelling, but also should pay attention to the application of local culture. Paper-cut represents not only handicraft, but also the presentation of Chinese culture(Figure 3). The application of paper-cut works in tea packaging, selling paper-cut paintings with mother and son's tea, has a strong human flavor, especially children's open hand is to express their warm welcome, giving people a sense of comfort. Therefore, in graphic design, we should fully understand the relationship between folk art modelling and graphic design, understand traditional culture and Chinese thinking, and apply traditional folk art modelling to graphic design, so as to make graphic design more artistic.



Fig 3 Application of Folk Paper-cut in Tea Packaging

### 3. Application of Free Space Modeling

Free space sculpture is a unique form of expression of folk art, which mainly breaks the limitations of time and space. The purpose of this art form is to present the changes of people and things in time and space, and to give the atmosphere of the evolution of the times<sup>[2]</sup>. Although this kind of design does not conform to the conventional logic, this kind of jump-off design gives the unique charm of folk art modelling, and presents the changes of people and things, which is more exciting. Such as the paper-cut series of Cao Wenfeng's paper-cut works in Figure 4, using enough elements to create a unique paper-cut works of art, amazing the world. The series is composed of 32 pictures with dogs as elements, showing different dog forms, showing the relationship between man and dog, dog and nature, showing a larger artistic form.

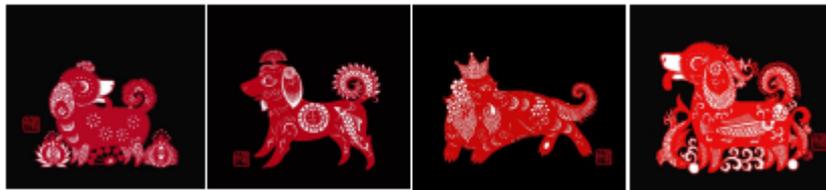


Fig 4 Paper-cut Series of Cao Wenfeng's Paper-cut Works

From the point of view of modern graphic design, the application of free space modelling is more, and its spatial manifestation is mainly from the proportion of graphics and text in the spatial location arrangement, visual guidance, visual hierarchy to express the spatial modelling. The space modelling of graphic design is a kind of space modelling design which deals with the relationship between space and modelling, modelling and modelling, space and space. It is presented in different positions and proportions. From the viewer's point of view, the order of psychological feeling of space modeling in graphic design is “the relationship between shape and space color shape outline shape content”. In graphic design, different spatial modelling designs are presented by the relationship between different elements, which will show different visual effects, such as the application of plane elements such as decomposition and city, the application of decomposition elements (Fig. 5) gives a sense of release, and the application of urban elements (Fig. 6) gives a sense of elegance. . In order to ensure the effective application of space modelling in graphic design, we should first consider the space position, visual guidance and visual hierarchy of folk elements in graphic design. Taking Zhejiang folk plastic arts as an example, the process of Dongyang woodcarving is completed in five steps. The first step is to design the drawings. The designer determines the main content according to his emotions, market demand and material type, and draws the design drawings. This part can also be regarded as the process of graphic design. The second step is to duplicate the ground, which is to use ink lines to enlarge the design sketch on the wood and carve according to the manuscript. The third step is blanking, which is the key step of folk art woodcarving. It requires that the actual situation be retained and the concrete form be gradually implemented and formed. The fourth step is polishing, which is the process of finishing the defects of blanking. The fifth step is the finished product, polishing and painting, so that the work presents an ideal effect. Although this kind of folk aesthetic sculpture is based on three-dimensional perspective, attaches importance to the specific application of space, in order to create works more in line with life and market. The whole elements of folk modelling design and graphic design show a certain consistency. For this reason, the corresponding pictures of folk art

production process, the photographer grasps the setting angle, the dark light, the proportion of the pictures and so on, often make some details of folk art production become elements of graphic design, as long as a little refinement and. Modification, you can become graphic design pictures.



Fig 5 Decomposition Elements



Fig 6 Urban Elements

#### 4. Application of Decorative Deformation Method in Graphic Design

Folk decorative art design is also common among the people. It mainly uses specific patterns to decorate daily necessities and architectural design, giving it aesthetic feeling in shape, color, light and so on. In graphic design, the application of decorative deformation method requires the full application of traditional Chinese folk elements such as Chinese knot and fish-tail pattern to express a certain theme. First, the selection of patterns. As an important component of graphic design, decorative modelling can only show certain artistic beauty when applied properly. For example, the graphic design of the platform signs of Phoenix Satellite TV refers to the pattern of “happy encounter” and uses Phoenix chase pictures to express the cultural idea of connecting the past with the future and blending with each other. From the folk art decoration, select the available elements for graphic design, give graphic design cultural, historical and other characteristics, enhance the texture of graphic design. Secondly, it is the application of commonality. The commonality of graphic design is to make full use of the real space. It means that the application of shaped works in reality is very suitable, not incompatible. It is the perfect connection between works and vision, so as to enhance the practical value of design works. For example, the mobile company's traffic sign is the expression of two hands together, which indicates that the two sides of communication are connected and interrelated. It can also be understood as a form of cellular structure, consisting of two “M” connected with each other, which expresses the concept of harmonious communication between mobile company. This embracing line combination implies the brand connotation that mobile communication network covers a wide range, information transmission is efficient and convenient, and is worthy of the trust of users. Finally, the application of shape-in-shape refers to the fact that there is still one figure in the plane graphics, which carries another figure and presents a sense of spatial hierarchy and space. It has commonality in the plane design and folk decoration, and can be fully applied.

#### 5. Conclusion

In graphic design, how to use folk art modeling language should not only consider the relationship between folk art modeling language and graphic design, but also analyze the main types of folk art modeling language. This paper expounds the design of folk art modeling language in graphic design from three angles: image modeling, free space modeling and decorative deformation modeling. The application of design provides a reference for the study of folk art elements in graphic design application.

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