

Research on the Application of Folk Art Symbols on Modern Design

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Abstract: Semiotics and art are essentially related. Not only language, but also rituals and customs can form a specific symbol system through transformation and reconstruction, creating more possibilities in a new context. Folk art symbols are a special form of recording folk life. It can even be said to be the life situation itself. Whether it is toys, dance equipment, or paper-cutting, all have practical, symbolic and aesthetic functions. A comprehensive and overall connotation value appears in the process context. With the continuous development of my country's design field, my country's graphic design is becoming more and more internationalized and standardized. However, the collision of modern culture and traditional culture can also inspire brilliant sparks. Therefore, excellent traditional folk art is incorporated into graphic design. It can reflect the unique design style and give people a richer aesthetic experience. The article mainly discusses the application of folk art symbols in modern design.

1. Introduction

The formation and development of my country's folk art symbols are based on my country's strong traditional culture. Therefore, its shape reflects the following notable characteristics:

First, the symbolic modeling of folk art reflects the Chinese people's understanding of yin and yang philosophy. "Everything bears yin and embraces yang" is the concept of yin and yang proposed by Lao Tzu, and yin and yang is also the most basic concept for the Chinese to perceive the world. In the beginning, the morning sun was yang and the back was yin. From primitive beliefs to modern folk art, the concept of yin and yang has always influenced the formation and development of folk art symbols, such as the ubiquitous gossip pictures, such as reproduction worship, etc., and folk art symbols. Formation is born out of these concepts. The philosophy of yin and yang in Tai Chi in traditional folk graphics runs through, and it is a profound and important aesthetic basis for Chinese culture. The common Tai Chi gossip is two fish connected end to end. Until now, the Miao people in western Hunan still dare not have wooden Tai Chi gossip. There are also patterns of Tai Chi gossip fish in the paper-cut of Shaanxi. Pisces Tai Chi is surrounded by auspicious clouds, which means the eight directions and auspiciousness. Happy face. It is the folk artists' understanding of yin and yang philosophy that has enriched the style of folk art symbols and formed a unique folk art symbol system.

Second, express people's desire for auspicious and happy life. The earliest auspicious painting in my country may be "Five Ruitu", and auspicious paintings are widely circulated among the people. Various auspicious patterns can be seen in buildings, grilles, embroidery, and ornaments. In fact, the subject of auspicious patterns originates from people's yearning for a better life. Because of the low productivity in ancient times, people were full of unknown imaginations about nature and the universe, so people believed that everything is anim. Therefore, the themes and connotations of folk art revolve around joy, redness, happiness, exorcism and evil spirits. It is human instinct. The embodiment of self-protection. For example, the door gods posted by every household during the Spring Festival were originally intended to drive away disasters and evil spirits; and the window grilles in Shanxi and Shaanxi during the New Year celebrations meant prosperous emotions. Regardless of the door god or the window grilles, these graphic symbols are the summary and conventions of daily life experience, so they are widely spread among the people and endure for a long time. Although the development of social civilization has made people no longer blindly believe in gods, various symbols and graphics are still used to decorate and embellish the festive

festivals to enhance the atmosphere.

Finally, the belief in life. In the final analysis, the inheritance of folk art experience is the desire for happiness, while folk art symbols are a deeper understanding of happy life, that is, belief in life. Whether it is religious beliefs or myths and legends, whether it is people's way of life or ideology, they all contain a rich subject about life. The collective thinking of folk artists and the aesthetics of independent individuals in society have reached a certain degree of unity in the understanding of life, and reproduction worship is the most common belief in the primitive stage of mankind. For example, the patterns of Kirin giving children and fish body dolls designed according to folklore are cultural symbols that symbolize the reproduction of children and grandchildren, especially the pounded bun dolls unique to Yan'an in northern Shaanxi. The overall shape is symmetrical, and the shoulders, clothes and feet are all With the same decoration, a chicken is held in one hand, and a rabbit is held in the other. Even the head bun on the head is a simple shape of a chicken. There are many different graphic symbols on the doll, and each symbol is It has a specific meaning. The chicken represents the sun as yang, which refers to men, and the rabbit represents the moon as yin, which refers to women. This combination contains the meaning of reproduction. People's belief in life will not only affect their cultural life and customs, but will also be directly reflected in the creation of folk art. It is this belief in life that gives folk art a fresh life.

2. The Role of Folk Art Symbols

Specifically, the functions of folk art symbols are mainly reflected in the following aspects:

On the one hand, folk art symbols can play a role in beautifying the living environment. Compared with other art forms that are often divorced from the characteristics of life, folk art symbols are objectively present in people's daily life, and they are integrated into all aspects of people's lives. Therefore, they are rooted in life and should be treated from the perspective of real life. Only by understanding and observing folk art symbols, and analyzing their integration and combination with folk folk culture can their true value be determined. Folk art is created by working people to improve their living environment and beautify themselves. Therefore, the expression of folk art is also closely related to life, such as paper-cutting, embroidery, prints, etc., bold use of colors, exaggerated forms for people Add a touch of romantic and artistic flavor to daily life, which can play a role in decorating people's living environment; while clay sculptures, cloth art, furniture and furnishings, etc., are extremely functional and are also an indispensable and important part of working people's lives. In addition, the pursuit of faith by the working people of the Chinese nation reflects the working people's respect for folk culture. Therefore, people will beautify and transform the sacrificial offerings and pass the intangible things such as the geographical environment, living environment, history and culture of their lives. The folk art symbols are tangibly displayed, constructing an aesthetic system and cultural system specific to the working people, and the working people express their cultural spirit in the form of physical form.

On the other hand, folk art works also have the function of spreading ethics. Folk art symbols are a reflection of the cultural spirit of the working people. Although the way they are presented is simple, simple and original, this unmodified and even somewhat clumsy way of expression is precisely what the working people's thinking, values, and emotional pursuits are. It reflects that from this perspective, folk art symbols are, to a certain extent, people's pursuit of spiritual beliefs. These spiritual beliefs are mostly obedience to customs and expectations of life. In ancient times, when technology was far from developed, people could not grasp it. When something develops, it often resorts to gods, and the image of gods does not exist in the objective real world. Therefore, the depiction of gods in folk art is based on inner imagination. This pursuit of faith gives folk art Rich and fresh vitality. This vitality further extends to people's daily life. The Chinese people have a persistent pursuit of ethics and morality, and they restrict their behavior through established moral concepts. This normative standard has long affected people from generation to generation, and has gradually become people's thoughts. Code of conduct. This traditional moral concept is also reflected in the creation of folk art. Therefore, the most common themes in folk art works are myths, animals, flowers, saints and gods, auspicious patterns, etc. These are the manifestations of

traditional Chinese ethics and moral standards.

3. Application Principles of Folk Art Symbols in Modern Design

The application of folk art symbols in modern design can make design works reflect a richer spiritual core, which affects people's lives and aesthetics. However, the application of folk art symbols in design should follow the following principles:

First of all, the principle of freehand brushwork. Relatively speaking, Western culture is more rational and rigorous, while traditional Chinese culture emphasizes both form and spirit. For example, the freehand brushwork of Chinese painting emphasizes the expression of things and expresses the author's taste. When interpreting artistic conception in modern design, artistic conception beauty transcends the form and use function of the design work, and conveys meaning through the form, so that the audience can achieve the organic integration of emotion, association, product and people when using the product. my country's folk culture often has rich connotations and profound metaphors. In product design, the color, form, structure, and function design of the product are integrated through the principle of freehand brushwork during product design, and the public art symbols are connected with the product to achieve the ultimate design. Works with the beauty of artistic conception.

Second, the principle of joy and auspiciousness. Folk cultural activities in our country are often festive and auspicious, expressing people's yearning for a better life. Therefore, the application of folk art symbols in modern design should also convey a festive and auspicious meaning, and follow this principle in designing products. Incorporate folk cultural symbols that imply beautiful. Common festive and auspicious symbols include Zhaocai Jinbao, Longevity than Nanshan, Huakai Fugui, etc. Of course, the design should be based on the function of the utensil itself, and the function is greater than the form, which not only reflects the aesthetic value of the product, but also emphasizes its Functional value, so that the design works achieve a harmonious unity of spirit and material.

Again, the principle of simplifying complexity. Folk cultural symbols mostly use contrasting colors with strong visual impact, and the shapes are full and chaotic and orderly. This relatively complicated symbol does not match the simple and elegant life philosophy pursued by modern people. It is difficult to blindly pursue complicated designs. Integrate into people's lives. Therefore, when incorporating folk cultural symbols into modern design, it is necessary to reduce complexity, deconstruct and recreate the symbols, and refine the most representative elements of complex shapes to be used in product design, so as to satisfy the aesthetic style of modern people. , And can fully retain the characteristics of the symbol, giving the product a more distinctive design style.

Finally, the context reflects the principle. There are two kinds of context, namely the linguistic context that expresses the context of speech and the relationship between the context and the sentence, also called the context of situation, which abstracts the actual situation from the factors that can affect the speech activity. These factors can be caused by language. The occasion and object also include the content of language and the medium of communication. Cultural context is a non-verbal environment, which mainly refers to the social and cultural background related to verbal communication, and its main content includes cultural customs and social norms. The application of folk art symbols in modern design should follow the principle of context mapping, that is, when designing, we should pay attention to the material, form, color and other elements of the product to be interconnected and echo each other, and to achieve the interaction of each element in a specific context, And the application of folk art symbol materials should be consistent with the use context of the product to achieve coordination and unity of various elements.

4. The Form of Folk Art Symbols Used in Modern Design

(1) Direct application

Our country's folk art symbols are a unique art form in China, so these elements can be directly applied in the design: First, directly apply the color elements of folk art. There are few types of

chemical dyes in ancient China. The commonly used ones are red, black and white. Although the color is monotonous, this most direct and authentic color can leave the deepest impression. For example, the art of paper-cutting is currently the traditional element that designers like to use, and there is no need to deconstruct or reshape the art of paper-cutting. It can be applied directly, which not only retains the original ecological charm of paper-cutting art, but also makes the design work reflect unique style. Second, apply traditional elements. Traditional elements refer to designs that have been passed down since ancient China and are still outdated. Nowadays, the traditional elements of graphic design posters on the street and subway bulletin boards can be seen everywhere. The direct application of traditional elements is not simply to integrate traditional text or graphic arts, such as traditional Chinese painting, calligraphy, and ancient costumes, but to extract the most representative symbolic features from them and apply them in the design, reflecting the unique artistic charm. It can be said that the application of traditional elements improves the style of the entire design. Again, show the application of the technique. Modern design should not only present a sense of fashion and design, but also reflect a wealth of spiritual connotations. There are rich text symbols and graphic symbols in traditional Chinese culture, which are displayed through different display methods. For example, using a brush and rice paper to cover the paint on the rice paper through a special rendering method to obtain a unique artistic effect in the world. Modern art design can also open up thinking and apply folk art symbol display techniques, and use traditional paints or brushes and other traditional production tools for design creation under special conditions to obtain unique design effects. Finally, the application of graphic symbol elements. Deification stories are a treasure in our traditional culture. These beautiful legends have created images of characters that have been passed down through the ages, such as Chang'e and Kuafu. Although these characters only exist in people's imagination, they are applied to modern times. The design can give people unlimited reverie. Book design, especially children's books, these mythological characters give designers a lot of imagination. It is the particularity of these characters and events that make the application of graphic symbol elements in design more and more common.

First of all, use modern techniques to express some traditional elements. Chinese folk art symbols have distinctive characteristics. In addition to the color elements, traditional elements, graphic symbol elements and display methods mentioned above, which can be directly applied to modern design, other direct applications may cause conflicts between modernity and tradition. Therefore, many artistic symbols are not suitable for direct application, but need to use modern techniques to express some traditional elements to make the design works more harmonious and unified. For example, Xiqu has a long history of development in my country. Designers expressing some traditional elements with modern techniques can inspire more young people's love for Xiqu, such as making the makeup of Xiqu actors on posters more in line with modern aesthetics, not only can make the audience's eyes This also makes the application of traditional folk art symbols softer and less obtrusive. Secondly, elementalize folk art symbols. Modern design is a combination of individual element symbols. As a single element, folk art symbols can be elementalized to reduce the abruptness of traditional elements in modern design and make the design more bright. Finally, incorporate localized elements into modern design. Localized elements are the representative of a national spirit and individuality. Only the national is the world. Therefore, modern design should perfectly apply localized elements to design works to realize the inheritance and development of national spirit in modern design works.

5. The Application Method of Folk Art Symbols in Modern Design

The methods of applying folk art image symbols in modern design include the following:

First, refine and create. The core content of modern design is the grasp of structural form and pattern form. In particular, the study of form is the essence of modern design. Structural form is the basis for subsequent color design and material selection. Therefore, it is necessary to use modern symbols when applying folk art symbols. The design concept refines, transforms, and innovates the core characteristic elements, and cannot be copied or copied blindly to ensure the cultural connotation and aesthetic characteristics of folk art symbols. Second, the deconstruction and

reorganization method. The so-called deconstruction and reorganization is to deconstruct and break up the original art symbols, and then merge them with other art symbols to form new art symbols. Of course, when deconstructing and reorganizing folk art symbols, it is necessary to follow the design principles of modern design, accurately grasp the modeling characteristics and forms of the symbols, and not to combine them out of order. It is necessary to retain the external and internal forms of folk art symbols. Connotation, it is necessary to deal with the reorganization of symbols from the perspective of overall design, to find a balance between traditional folk art symbols and modern aesthetic concepts, and to design products that have both folk art symbols and the charm of modern design aesthetics, making the design products It is more in line with the aesthetic characteristics and aesthetic methods of modern people. Again, the subject repetition method. The so-called repetition refers to the use of the same folk art symbol multiple times in a regular rhythm or order. The theme design in modern design is the basic direction of the entire product design, which will have a decisive effect on the tone, characteristics and connotation of the designed product. When a series of products, designers can use the theme of repeated methods to design products with the same theme series to attract more consumers. Finally, the extension and transformation of folk art symbols. Folk artists usually use symbolic symbols to express their yearning for a better life. Therefore, folk art symbols carry the good wishes of artists. When applying them to modern design, it is not only necessary to rationally deal with the external form design of folk art symbols. , And express the spiritual meaning contained in the symbol.

Non-image symbols in folk art symbols include material symbols, color symbols, etc. The rational application of these non-image symbols can convey the spiritual connotation of folk art symbols more accurately. From ancient times to the present, people have never stopped researching various materials in nature. With the continuous development of science and technology, various materials are used more and more in modern design. The progress of material processing technology makes various material symbols A complete aesthetic system has gradually formed. In the actual design, different materials reflect different texture connotations. Common materials include glass, wood, metal, ceramics, leather, plastic, etc., each of which has a corresponding texture. For example, glass, with its transparent characteristics, gives people a refreshing, fashionable, clean, elegant, and noble feeling; wood makes People feel that they are simple, heavy, natural, cordial and warm; metal has a sense of science and technology, and the rational application of metal elements in design works can give people a sense of rationality, hardness, coldness, and gorgeousness; ceramics are often stylish, delicate, bright and elegant Leather makes people feel romantic, intimacy, and gentle, and the designed works are more sensual and kind; seeing plastic will produce a feeling of lightness, rationality, tenderness, and portability.

The experience of color symbols is the result of the interaction between various senses. People often have different psychological feelings for different colors. Therefore, color symbols can be used in modern design with reference to popular color feelings. Under normal circumstances, red will make people feel excited, excited, joyful, warm, and of course, there are signs of anger and danger; orange gives people a feeling of positive sunshine, happiness and satisfaction, and makes people unconsciously want to get close; pink usually makes people feel close It feels soft, sweet, warm and cute, so pink is very common in children's designs; yellow and orange are more attractive, and they also give people a feeling of warmth, enthusiasm, tolerance, and clarity; green naturally gives people a sense of relaxation, vitality and freshness , Makes people feel positive and vigorous; blue makes people feel calm, tranquil, full of wisdom, but also has gloomy characteristics; purple reminds people of mystery and loneliness; brown gives people a heavy, steady, and solemn feeling; white represents It is pure, peaceful, and quiet; gray has a sense of plain and quiet; black usually makes people feel deep, dangerous, strong, or fearful. Different hues give people different feelings. In addition to the sense of temperature, colors also have differences in softness, hardness, or weight. Colors with high purity and low brightness will make people feel hard, while colors with low purity and high brightness will make people feel soft. . Of course, in the design process, color symbols do not appear singly, but a combination of multiple color symbols. Therefore, the choice and matching of color symbols is also very important. Designers must

accurately grasp the relationship between colors, emphasize the symbolism of colors, and choose color matching methods that can accurately express the spiritual connotation of the product.

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