

On the Relationship between Folk Art and Modern Design

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Keywords: Folk Arts, Modern Design, Relationship

Abstract: Folk art and modern design have deep roots. They are a relationship of mutual penetration, interdependence, interconnection, mutual influence and mutual transformation. Integrating folk art into modern design can not only make the design cordial and natural, but also enhance the national artistic style and charm of the design. This article discusses the relationship between folk art and modern design. To create works with both national characteristics and modern sense, modern design needs to base itself on local culture and extract essence from folk art modeling. It is hoped that modern design will endow folk art with new vitality, new functions and new significance of the times, so that folk art can be naturally integrated into the life of modern people again, and Chinese folk art and modern design will give off their unique charm on the international stage.

1. Introduction

The living environment of Chinese folk art has undergone dramatic and profound changes. Folk art is not only facing the problem of protection and inheritance of traditional culture, but also facing the problem of how to develop, utilize, continue and evolve [1]. Modern design is essentially determined by modern productivity and life style. It contains complicated modern social consciousness and aesthetic psychology. It has dependence on large-scale industrial production, resistance to the restriction of human nature by large-scale industrial production, and at the same time, it is also a perception and representation of the movement rhythm of modern society [2]. Folk art is an inexhaustible treasure of modern design. Integrating folk art into modern design can not only highlight the national character of modern design, but also meet the strong emotional demands of consumers. However, at the same time, we should clearly understand that many modern successful design works, including some excellent works that are recognized by the international design community and represent Chinese style, are successful because they are inseparable from the local-based absorption of the nutrition of traditional Chinese art and folk art [3]. Chinese modern design must be based on Chinese tradition if it is to follow its own path. Folk art modeling inherited from thousands of years is a colorful treasure house of art, and how we should understand, learn from and apply it is an important topic for current designers.

2. The Connotation of Folk Art

Folk art is an art form closely related to people's life, and is the essence of our national traditional culture [4]. Chinese folk art is widely spread in all fields of social life. It is rich in content, diverse in form, plain in expression and natural in material selection. It is not only a reflection of the connotation of Chinese national culture, but also a reflection of the accumulation of Chinese national culture. All kinds of its creations can be found in rudiments in primitive handicrafts. The original craft creation paid more attention to practical purposes and also included the spiritual needs and satisfaction of human beings. However, whether it is traditional folk art or modern folk art, whether it is ancient palace art or modern new art, it reflects the production and life of the masses of the people, which are generated on the basis of spontaneity and exist in the form of self-entertainment. In addition, the traditional folk ethics and social significance are also fully permeated in the process and results of folk creation. Human subjectivity, human ethics and emotion make things communicate with human inner psychology in the practical creation form and

show strong human touch in the works. Although generations of artists and designers have always tried to cast off the shadow of traditional culture and create their own artistic milestones. However, the traditional culture still follows and can be seen everywhere. Therefore, folk art is not only the “source” but also the “head” of modern design. They should be a relationship of mutual penetration, interdependence, interconnection, mutual influence and mutual transformation [5].

3. The Reference of Modern Design to Folk Art

The Chinese modern design that we expect is to melt and cast the folk cultural tradition and cultivate the cultural vitality of the Chinese modern design under the rational order with the help of the wind of western learning. Therefore, by exploring and refining the essence of folk art and making it one of the new sources of vitality in modern Chinese design, it is the best enlightenment of folk art to modern Chinese design.

3.1 Inheriting the Spirit of Chinese Origin Culture Contained in Folk Art

The original philosophy of the Chinese nation was formed long before the pre-Qin hundred schools of thought philosophy system. The idea that yin and yang combine to produce all things and that all things will live forever is the core of Chinese original philosophy system and the general idea of understanding all things in the universe [6]. Therefore, the rationality of the practical function of folk art creation is combined with the human culture of its own value and thoughts and feelings, which plays a role in communicating clan consanguinity and expressing group feelings and wishes. Folk arts have various forms, vivid images and rich shapes. If these graphic shapes are combined with design concepts through deformation, disruption and reorganization, they can not only inherit Chinese folk culture, but also design works with perfect combination of form and connotation. The principle of people-oriented design requires design to serve people's survival needs, deeper psychology and self-realization needs. In the future, the direction of design will be more conceptual meaning and design space for self-expression, which is similar to the conceptual and technical nature of folk arts. Folk art maintains the simplicity and innocence of artistic essence, and constructs the spiritual world of laborers with the survival of human beings. Although its charm is fascinating, its first feature is still its practicality. Its occurrence and development are accompanied by the labor and life of the masses.

3.2 Inspiration of Folk Art Modeling to Modern Design

Folk art has its own unique modeling system. This modeling system does not take the natural real image to express the author's certain idea, but uses the idea to look at and describe certain things, so as to make the author's idea hidden in it. Such as plate length, cloud pattern, fish pattern and so on, even dragon, phoenix, basalt and other figures which do not exist in nature are widely used in design by designers. Although people's aesthetic concept is solidified in human creation through creation activities, its cultural connotation involves the deep structure of culture, that is, the core layer of cultural psychological state. Its beauty originates directly from its functions and is a form of harmonious unity of material needs and spiritual needs [7]. Vividness is a higher level of sublimation, deeply understanding and comprehending the inner spirit of modeling, creating a new visual form beyond the traditional materialized representation and conveying cultural charm. The verve and artistic conception emphasized are consistent with the aesthetic objective pursued by modern design. Therefore, the auspicious implication behind the folk art modeling is also applicable to modern design and to convey the design ideas of modern people. They will combine practicality and aesthetics, combine tradition and modernity, and create excellent design works with Chinese characteristics in modern design.

3.3 The Absorption and Reference of Modern Design to the Color of Folk Art

Chinese primitive philosophy of yin and yang and the five elements derived the color system of the five elements in Chinese folk art. Blue wood in the east, white gold in the west, red fire in the south, black water in the north, yellow soil in the center, the unity of opposites and development of

yin and yang and the five elements form a splendid world of Chinese folk color art. Color contains profound national characteristics. Chinese folk arts often use warm colors such as red and yellow with strong contrast to express warmth, happiness, unity and peace, especially the five-color concept of red, yellow, blue, black and white still has an important influence on modern design. Whether it is the childish bird and frog patterns on painted pottery, the ferocious gluttony on bronze or the elegant phoenix patterns on Han dynasty lacquerware, after a long time of elutriation, it still presents an amazing vitality and touches us modern people. These forms are inherited by people for their profound connotation and beautiful implication, and become the most aesthetic part of folk art forms. Metaphor is also widely used in modern graphic design, which can not only transform abstract concepts into concrete images, but also make graphics more vivid and convincing [8]. For example, red is not only a festive color expressed by the Chinese, but also a evil color in the eyes of the Chinese. As a symbol of Emperor Yan, red is a worship of the sun, a symbol of life. The organic unification of nationality and world not only reflects the individuality of Chinese folk art in design, but also effectively distinguishes Chinese commercial design from the commonness of world commercial design.

4. Innovation of Modern Design to Folk Art

4.1 Create New Vitality for Folk Art with Modern Design

It is an important choice for folk arts to remain original or to be more product-oriented and modern. We can consider it from two aspects: the production of folk arts and the “production of folk arts”. It is the embodiment of beauty, the expression of people's feelings for beauty in different periods, and the product of the combination of practicality and beauty. Through the historical extension of folk art modeling, we can see that the plastic art itself is an open system, constantly updated and expanded under the impact of new technologies and consciousness concepts, while the subsequent connotation and spirit are the result of long-term accumulation of national history, unique to the Chinese nation and the soul of national form. The commercialization of folk arts has freed some folk arts from the old mode, created new functional values and opened up new markets. For example, the development of tourist souvenirs with local characteristics and the adaptation to the popularity of modern family decoration have provided opportunities for some folk arts to become products. It already has some basic methods of modern pattern design: highly simplified and generalized; Exaggeration and emphasis on planarization, cancellation or weakening of spatial levels; Highlight the beauty of images; Reducing overlap and ordering arrangements; Breaking the natural law of proportion; Breaking the fixed concepts and concepts in reality. The application of folk art in modern design should grasp the unity of historicity, folklorism and epochal. Only in this way can the design reach a brand-new realm and show the epochal and national characteristics of the design.

4.2 Developing New Functionality of Folk Arts with Modern Design

There are various forms of folk arts innovation. One is to improve and rebuild the traditional folk arts to create a more suitable life for the common people of modern China, more suitable for the competition of market economy, and to sublimate the traditional civilization into modern civilization. The second is the transformation function, which makes some traditional folk arts have new functions in modern society. It is precisely because folk art has such characteristics that it should not be replaced by modern design, but should be preserved.

The innovation of folk art must be based on the combination of folk art and modern life style, and transform the essence of folk art into new art forms and new products through modern design innovation. The prominent feature of Chinese folk culture is the pursuit of good luck. This artistic theme has created a stable artistic form. In addition, in order to show the integrity, the folk arts often show the characteristics of several groups of objects observed from different angles. In addition, objects and events in different time and space are combined in the same picture to show the multi-level, multi-angle and multi-instant expression of things, which is a comprehensive

modeling method using time and space. In the face of increasingly fierce domestic and international competition, enterprise products must make commercial design cross national borders in order to gain worldwide recognition, which is both a severe challenge and a rare opportunity for Chinese modern commercial design. We can decorate our modern living space and inherit this excellent cultural tradition by innovating these traditional artistic symbols with special meaning. It is located in the material and cultural layer of the nation's overall culture. It is a brand-new style with high-grade Chinese cultural connotation and in line with the development of world design. It is the product of the integration of Chinese and western design cultures.

4.3 Transformation and Innovation of Folk Arts by New Materials and Technologies

The application of new materials will create new decorative beauty and functionality in folk arts. The development of folk arts and crafts should be combined with modern science and technology. Some developed countries have already had successful experiences in this respect: traditional arts and crafts such as dyeing and weaving, ceramic art, lacquer art, etc. have shown new vitality in combination with modern design and technology. Practical characteristics and aesthetic characteristics show perfect coordination. In addition to practical functions, some choices that conform to visual laws make people interested in formal aesthetic feeling and consciously keep their aesthetic creation in the process of processing and making. Modern design will continue to draw nutrition from folk art, whether it is the creation method, expression method, or the national feelings and spirit permeated in the works, which will provide positive experience and beneficial factors for the new design. We should pay attention to the perfect combination of technology and art, and integrate practical value, cultural value and aesthetic value. We should meet the needs of both practical function and spiritual life. Therefore, in the modeling process will be limited by space, and this limitation just provides a space for folk artists to play their creativity. People's arts should be studied and improved in terms of new materials, new processes and new modes of production and operation. Regarding the transformation and innovation of new materials and technologies to folk arts, we can also turn folk auspicious symbols into new products by combining fashion design.

5. Conclusion

Under the background of the mutual influence and infiltration of eastern and western civilizations in today's information age, folk art contains the potential of creativity. How we release this energy has provided the possibility to train Chinese design masters on the world design stage. As the foundation of Chinese traditional culture, folk art modeling exerts a subtle influence on our modern design ideas in terms of modeling, implication, verve, modeling expression methods and creation concepts. Folk art is an inexhaustible treasure in modern art design. Its positive role in modern design is an undeniable reality for any modern designer. Folk art is an integral part of folk culture, the foundation of other art forms, and the best theme to show one's individuality. Integrating folk art into modern design can not only make the design friendly and natural, but also enhance the national artistic style and charm of the design.

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