

Research on the influence factors of visual training on the teaching of jewelry design

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Abstract: Through visual training, the designer can observe and analyze the elements of jewelry design one by one. Through creative innovation, the organization of precision is organized, and the wearer and viewer are provided with access to the inner wear experience and visual enjoyment. Finally, the design spirit is transmitted and jewelry culture. This paper will focus on the application and importance of observation and visual thinking, composition and visual form, visual perception and formal beauty in jewelry design teaching.

1. Introduction

In terms of design, jewelry design is a relatively special field compared to other design categories. The design and processing of jewelry is a high risk and the work is irreversible. Jewelry is usually designed with rare, colorful, durable natural gemstone materials and precious metals. In addition to the comfort of the jewelry, the designer must also ensure the commercial value of the gem material is maximized, as well as the need to upgrade the jewelry. Artistic value and cultural value. Therefore, the visual element training of jewelry design includes: observation and visual thinking, composition and visual form, visual perception and form beauty application. Through a long period of practice teaching, I found that the visual elements in visual communication have a very important impact on jewelry design teaching. This article will analyze each of the following three aspects.

2. Observation and visual thinking

2.1 Observation

Observation is a purposeful, planned, directiond, and long-lasting perceptual activity. It is a comprehensive form of perception, which is based on vision and integrates other feelings. It is an advanced form of perception. "View" refers to the perceived behavior of watching, listening, etc.; "Inspecting" means thinking, that is, observing is not just a visual process It is a comprehensive perception that is based on vision and integrates other feelings into one. Therefore, the observation process contains positive thinking activities. Observation is also known as the advanced form of perception or the perception of thinking.

Vision is not a mechanical reproduction of elements, but a grasp of meaningful overall structural styles . Every observation activity is a "visual judgment." In design, no design element exists alone or in isolation. Seeing a piece of jewellery means assigning a position to the piece in the whole, including: the position of the space structure, the shape, size, transparency, color of the gem material, and the position of the inlay bracket. The level of observation ability directly affects the designer's perception of the accuracy of the overall presentation of jewelry, affecting the imagination and thinking ability in the design. Through the observation and training of jewellery visual perception elements, lines, faces, spatial composition, and color, students can quickly and accurately see the typical but not very significant visual features and important craft details of jewelry, and cultivate students' jewelry. Jewelry has a vivid, vivid and specific visual experience and perceptual knowledge.

With this reciprocation, through a large number of careful, accurate and systematic visual observation training, it is possible to effectively cultivate and accumulate students' observational consciousness and accurate observation methods, and achieve unconscious observation behavior. Help students to improve their observation speed, cultivate keen observation ability, accumulate rich perceptual experience, and achieve the purpose of Abstracting from jewelry to rational understanding.

2.2 Visual thinking

Visual thinking is not an isolated activity, but a comprehensive practical activity of thinking rationality and art and aesthetics. In order to grasp the design object, the designer must complete two tasks: First, it must obtain relevant information such as design elements and design requirements. Second, analyze and process this information. Through a large number of visual thinking training and design practice, students can develop a good visual thinking ability for a variety of design elements in the process of jewellery design, enhance the ability to use jewelry design elements, and lay a solid foundation for the creation of jewelry design works. basis.

Arnheim believes: "All perceptions contain thinking, and all inferences contain intuition. All observations involve creation." Visual thinking is the decomposition of design works into simpler parts. Out of the essential attributes of these parts and the relationship between each other, through the characteristics of generalization and Abstraction, solve the problems of design composition, design innovation and so on. In the field of design, visual thinking is based on observation. It is the visual perceptual cognitive activity that decomposes the whole design subject into individual design elements and examines and confirms them separately.

The visual art of imagery is the core of visual thinking. Jewelry design is based on perceptual observation. Students are trained through visual thinking courses, which have the elements of distinguishing objects (ie geometric design elements, color elements, symbols, etc.) and image form elements (ie jewelry aesthetics). , jewellery culture, etc.) to deepen understanding of the inherent differences and connections between the materialized elements and imagery elements used in different types of jewellery, so as to help students to more carefully search for jewellery design solutions that can be realized. The purpose of fine processing.

3. Composition and visual form

3.1 Composition

The composition is a purposeful coordination of the artistic elements and the structure of the elements in the works. [[Russia] Vasily Kandinsky. Yu Minling translation. Point line surface [M]. Chongqing: Chongqing University Press, 2019 (02): 28.] The analysis and application of design elements is the basis of composition. Jewelry design is the process of analyzing and interweaving the elements of jewelry and is the key to jewelry design. Among the many elements of jewelry design, students must have the "basic element" to identify the jewelry design [[Russia] Vasily Kandinsky. Yu Minling translation. Point line surface [M]. Chongqing: Chongqing University Press, 2019 (02): 11.] and "subordinate elements" [ibid.] Ability. The basic elements of jewelry design, that is, the essential elements that determine the artistic attributes of jewelry design, such as: gems, metal materials, etc. The subordinate elements of jewelry design, that is, elements other than the basic elements, such as: design principle, jewelry structure, mosaic process. The two elements, in different jewellery categories, vary in weight and complement each other. Jewelry design is part of the product design discipline. Product design is a creative and integrated information processing process. It is a process of transforming a person's purpose or need into a specific physics or tool. The product is Figure 1. Sortilège de Cartier series bracelet (platinum, Ruby, emerald, sapphire, bright cut diamond) made through a combination of various elements such as lines, symbols, images, colors, etc. The shape is presented in a flat or three-dimensional form. In the process of jewellery design practice, students must think from a theoretical point of view. 1. Cartier fine jewelry Sortilège de Cartier series Test: How to use different types of elements in jewelry? Bracelet (platinum, ruby, emerald, sapphire,

brilliant cut diamond)

How many design elements must be in the jewelry to be appropriate? How many design elements do you need to design with your jewellery? ... Among them, the core composition of jewelry design is: how to choose the design elements with emphasis, what kind of composition method can reflect the artistic value and commercial value of jewelry? For example, the gemstone inlaid bracelet in Figure 1 uses a strong color to embellish the main stone (ruby carving) and the stone (emerald carving, sapphire carving) in order to increase the wearer's and the audience's aesthetic sense of the jewelry design. Compared with the composition method, the inlaid style adopts the group inlay process (ie dense composition), which can maximize the visual tension of the bracelet, through the high-color ruby and emerald, sapphire group, and the high quality of the gemstone in the display bracelet. The purpose is to reflect the durable, rare and high-end luxury attributes of jewellery.



Figure 1 the gemstone inlaid bracelet

The harmony of the overall composition of the jewelry stems from the various combinations of the constituent elements, which may be unified or perhaps conflicted, which can be completed through the training of visual elements. Through training, students can have the basic ability to use geometric design elements and color elements of points, lines and faces. In addition, in the professional training, the professional basic course teaching of gemological foundation, precious metal materials, jewelry structure and inlaying technology is strengthened, so that students can have the basic elements of composition and the subordinate elements, that is, the ability to form elements. Through the cultivation of basic competencies and elemental competencies, students' initiative can improve the visual rationality of jewelry design works, and the finished products are in line with the purpose of the aesthetic law of jewelry visual form.

3.2 Visual form

Visual form is the way in which visual art exists. Visual form is a form that is grasped through observation and visual thinking. The visual form of jewelry consists of the body of the jewelry and the language of its composition. The visual forms in jewelry include: points, lines, faces, colors, spaces, material textures, and so on. The visual form of jewelry is based on form and space as the basic unit and organizational structure. The material medium belongs to the visual form of the surface layer, and the relationship constitutes a deep visual form. [Cao Hui. The aesthetic study of visual form [M]. Beijing: People's Publishing House, 2009 (03): 64.] The point, line, surface, color, material texture of jewelry, etc. belong to the surface visual form of jewelry; jewelry The compositional relationship and composition principle of the design elements (balance, contrast, rhythm, symmetry, coordination, etc.) constitute the deep visual form of the jewelry.

The visual form of jewelry is visually achievable in the form of jewelry. The relationship between jewelry materials and composition is an important component of the visual form of jewelry. The designer first analyzes the basic elements of jewelry, such as the nature of the gem material, the characteristics of the metal, etc. Secondly, further analyzes the compositional relationship of the subordinate elements of the jewelry, such as the spatial positional relationship between the main stone and the stone, the gemstone and the metal. The structure of the room, etc., can finally present an artistic design.

Clive Bell said: "In various works, lines, colors, and the relationship between a certain form and a certain form in a special way, arouse our aesthetic feelings, the relationship between these lines and

colors. And combination, these aesthetically pleasing forms, I call it the 'meaningful form', which is the common nature of all visual art.” [[English] Clive Bell, Zhou Jinhuan, Ma Yuyuan translation. Art [M]. Beijing: China Federation of Literary and Art Circles, 1984 (02): 04.] Therefore, these “forms with odor” are the main way to convey the aesthetic sense of jewelry, and the most fundamental way to understand the art and cultural connotation of jewelry. In the teaching, the appropriate introduction of visual form analysis training, through the visual form of jewelry, helps students to better illustrate the design intent and jewelry culture in the design, enhance the value of gem materials, and resonate with the wearer and the viewer. .

4. Visual perception and form beauty

4.1 Visual perception

Visual perception is based on the visual thinking activity process of observing and analyzing visual information, thus satisfying the aesthetic psychological needs. The intuitive perception of visual information can stimulate potential psychological needs. The visual information of the jewelry comes from the design elements and is compatible with the processing experience, so it can be observed and interpreted. Visual perception activity is the process of actively observing, discovering, analyzing, and selecting visual Figure 2. From Diana to Kate: Two generations of British information. It is also in a certain picture.



Figure 2. Princesses in love with a sapphire ring

From Diana to Kate: Sapphire Ring Loves Two Generations of British Princess

These aspects are caused by long-term training. Design practice makes visual perception and other perceptions (such as tactile perception, auditory perception, etc.) interoperable. At the same time, the individual's knowledge structure and visual experience will be the basis for other perceptions. For example, a sense of identity with jewelry can enhance other perceived psychological perceptions through visual perception. For example, the visual perception of jewelry can affect the psychological perception of the wearer or viewer: Figure 2 is Prince William's engagement ring (18-carat sapphire ring), and the entire ring is designed to highlight the main stone (sapphire). The main purpose is to consciously guide students through the observation of the ring, to understand the weight, size, shape, color, transparency of the gemstone, and the rarity of the natural royal blue gem, and to understand that this ring is also sent to the British two generations. Wang Hao (Diana and Kate)

Romantic love story, which produces a sense of value and favor for this ring, to achieve the purpose of cultivating students' visual perception and accumulating jewelry design experience.

The so-called art feels good, and it is easy to use visual form language, which is derived from the accumulation of design experience, and more importantly, the cultivation of perception ability. Jewelry design wants to create “intentional jewellery forms” through design, only through the experience and perception of many design works or nature and life. Only through a lot of training, gradually accumulate visual perception experience, can help students generate design inspiration or insight, and better design and creation.

4.2 Formal beauty

In different ethnic groups and different regions, the aesthetic form of jewelry is passed down from generation to generation and accumulated. The form itself can produce an aesthetic sense of pleasure, which is highly compatible with the goal of wearing and appreciating jewelry. The beauty of the form of jewelry contains the content of the jewelry itself, with independent aesthetic characteristics. The constituent elements of formal beauty are generally divided into two parts: one is the sensibility material that constitutes the form beauty, and the other is the combination law between the sensibility materials that constitute the form beauty, or the constitutive law and the formal beauty law. [Zhou Zhizhen. Formal Foundation [M]. Beijing: Higher Education Press, 2007 (12): 19] Therefore, the form beauty of jewelry has a materialized form of basic visual effects (ie, jewelry structure form, design element form, material texture). The different forms of form and other forms of aesthetics and the form of imagery in aesthetic form (ie, expressive, decorative and symbolic) all exist objectively according to the formal beauty law. However, we cannot apply the form blindly. In the teaching process of jewelry design, although there are rules, it is necessary to emphasize that the phenomenon of the same form is still different.

The jewellery design process has both a rigorous, rational side and a sentimental side. It is a blend of rational thinking and perceptual thinking. The experience of the beauty of jewelry is the spiritual enjoyment of everyone's pursuit of wearing and watching jewelry. When the audience of the jewelry touches any piece of valuable jewelry, it will certainly carry out a logical analysis of the content and form of the form. Because of people's ethnic customs, cultural quality, economic status, values, consumer demand, personal temperament, body, occupation, age, gender, there are different aesthetic concepts for jewelry. In order to meet these different aesthetic needs, through the form of presentation and innovation, we can create jewelry of different kinds and forms of beauty to meet the growing diversified jewelry consumption requirements. However, when solving the problem of jewelry art and design, there is no absolute and strict design method, only the reproduction of the jewelry form and the aesthetic consensus. The presentation of the beauty of jewelry is a challenge for designers of every era. This also requires that in the jewelry design teaching, focus on cultivating students' mastery of the jewellery form of the US law, and enhance the free use of visual elements and methods.

5. Summary

Jewelry can be designed and experienced from both inside and outside. How to define inside and outside depends on the designer's mastery of jewelry materials, modeling, design principles, cultural connotations and process control. The designer observes and analyzes the jewelry design elements one by one. Through creative innovation and precise organization, the wearer and the viewer enjoy the inner wearing experience and visual enjoyment, and finally convey the design spirit and jewelry culture. This paper analyzes the influencing factors of visual communication in the teaching of jewelry design through three aspects, and draws relevant conclusions: the students of jewelry design need to have keen observation and visual thinking ability, and can pass the skillful composition method and rich visual perception experience. A visual form that allows jewelry to produce a strong visual appeal or visual impact, delivering to the public a fascinating jewel form beauty and fascinating cultural connotations.

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