

The current situation of color course teaching of Art Designing Specialty in Institutions of Higher Learning

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Abstract: Color is the most expressive element and the most important way of information transmission in visual art. Color course is the core part of the basic design teaching for art designing specialty in institutions of higher learning. The paper makes discussions on the current situation of color course teaching from three aspects of the importance of color teaching, current situation of sketch color and design color, teaching reform of design color teaching integrated Chinese traditional color, analyzes the problems and the corresponding reasons existing in the colors teaching, and puts forward that we does not only pay attention to basic color theory and the expression form of sketch color, but also construct the relationship of Chinese traditional decoration color and the modern color design based on the local color and traditional color culture, and strengthen the mutual penetration and integration of Chinese and western color view. This surely is an effective way for teaching reform of the current color class.

1. The importance of color teaching

Japanese designer Hideo Komura said: "Color is broken light. The light of the sun encounters the earth to form beautiful colors".[1] The study of modern physics shows that color is the reaction of light on objects in human vision. Color is a unique physical existence in nature and human society, as well as a ubiquitous visual phenomenon.[2]

Throughout the history of the development of the art of human creation, artifacts of different periods, categories and classes have different color languages. The color of grotto frescoes in six Weijin dynasties was influenced by the concept of five elements and five colors, which were usually red, blue, green, brown, black and white.[3] The glazed colors of the Tang tri-colored glaze flow naturally and permeate with each other. The colors are gorgeous, and yellow, green and white are the most prominent. The Song dynasty celadon is known for its cyan, turquoise, sky blue, plum green and pink blue, and its glaze is known for its simplicity and cleanness. Its color is blue but not bright, green but not emerald, grey but not dark. It has a silk-like luster, a slightly transparent texture and the beauty of glaze without lines. This fundamentally different color system, color psychology, color concept and color culture are all associated with the life style, ideology, aesthetic standard and spiritual belief of people in a particular era. The application and development of color also reflect the progress of human civilization. With the development of modern science and technology, people's understanding and researches on color are gradually deepening, and the range and application of color are also gradually expanding.

Color as the most searing visual form of convey emotion, it has a unique aesthetic and artistic charm of synthetic-aperture, it can cause the common aesthetic pleasure, can carry on the good communication with the audience, can directly resort to the emotions of people, it is the most important elements of visual art to attract attention and arouse resonance, is also the most expressive force in the field of art and design of basic elements and the most important way conveying information. For University art design major, color class curriculum is the core part of design basis teaching system, and it is designed to improve the students' ability of color cognitive ability, color collocation, color emotions and color innovation. It also plays very important roles in obtainment of the color knowledge, understanding of the color form rule and use of color for

students. Color course teaching has an important impact on the design of basic course system and the subsequent teaching of relevant professional courses.

2. The teaching status of sketching color and design color

In the curriculum system of college art design major, color is an indispensable and important part of basic design teaching. Throughout the professional art colleges, normal universities, engineering colleges and comprehensive universities, the color courses offer color, color foundation, color sketch, color character, color composition, design color and material performance, light and color, decorative color, dyeing and weaving and clothing color design, computer color, etc. Color teaching is also involved in a series of public foundation and professional courses including both theoretical and practical parts.

The teaching contents of color courses are summarized, which generally cover two systems of sketching colors and designing colors. Sketching color takes the realistic color of painting as the main body, pays attention to the light and shadow, light and shade, structure and environment of color, also pays attention to the real reproduction of the shape, color and quality of the object, pursues “both form and spirit”, and gives priority to the perceptual and concrete performance. Design color is based on the modern color theory of scientific demonstration. It pays attention to the contrast, harmony, psychology, image, emotion and application of colors. It lays particular stress on the generalization and induction of colors, and gives priority to the expression of decorative colors, subjective colors and creative colors.

In color teaching, the purpose of sketching color is to guide students to explore the color form language and enhance their keen color feeling and expression ability. On the basis of sketching color, design color strengthens the study of color configuration rule and form rule, and aims at cultivating modeling method and expression ability based on innovative thinking.

However, there have been the following problems in the teaching of color courses.

2.1 The incorrect understand of the relationship between sketching color and design color

Sketching color is a very attractive expression language in painting. It is based on objective and real objects, characterized by the comprehensive application of light source color, intrinsic color, environmental color and space color, and aims to pursue the sense of natural light. It changes with the change of the physical image and the environment, emphasizes on “reality”. Its goals are the reproduction and performance of nature, but no separation from nature, and to embody the artistic beauty. And it is a way to explore color expression language as much as possible. Design color is different from sketching color, and has get rid of the artistic standard and thinking mode of realistic color. Through the natural perception of color essence, it transforms the description of color into innovative color, emphasizes subjective consciousness and pursues inner feelings, which is the way and mean to shape meaningful color. [4] Although they belong to completely different color education system, they are two different stages of the same thing. Although they follow their own goals, they have historical origins. Although they are seemingly harmonious, they go hand in hand, and although they conflict with each other, they influence and complement each other. [5]

2.2 Design color teaching that cannot keep pace with the times

With the development of China's cultural and creative industry, the society has an increasingly strong demand for design talents, which puts forward higher requirements for the teaching of design color courses. However, at present, design color courses in most colleges and universities still follow the outdated teaching concept, follow the realistic painting color teaching mode and teaching content, adopt the backward teaching methods and methods, and have a weak sense of innovation. For example, theoretical knowledge is still mainly explained by teachers, which cannot really stimulate students' interest in learning, let alone guide students to actively participate in the teaching process. Although new teaching media, such as multimedia, or assisted by various teaching software, are adopted, teachers are still the subject of knowledge imparting, rather than the instructor of teaching activities, unable to provide students with space for individual innovation, and students

cannot obtain direct color experience through active experience and experimental color. The version of the textbook is relatively low, and the teaching content is out of touch with the reality, which severely restricts the students' keen sense of color and practical application ability.

2.3 Paying no attention to the cultivation of subjective color consciousness and innovative ability

Modern color principle is scientific and objective, but it is also subjective. To some extent, design color is a subjective color. It does not copy or reproduce the real color. To be worn out and new, it is necessary to re-create the known object's color form and content after the analysis and produce new color. It is a design expression based on the individual's subjective feelings towards the objective object. The cultivation of subjective color consciousness is the key to enhance students' color innovation ability and application ability. Traditional color design teaching focuses on teaching the regularity study, focuses on the color of summary and induction, ignore the color of the emotion, imagery and expressive features, and are lack of the exploration and research on the traditional color, color philosophy connotation, the essence of Chinese and western color difference, which greatly influenced the cultivation of students' color emotional expression ability and creative thinking ability.

3. Design color teaching reform integrated traditional Chinese color

Confucius in the analects of Confucius said: "Wen wins quality, and then hypocrisy, quality is wins wen, and then wild, the ornamental and the combined plain properties, and then a gentleman." [6] In this sentence, "wen" refers to decorative patterns, and also refers to the external appearance of things, that is, appearance. "Quality" refers to the intrinsic nature of things, that is, functions. Confucius emphasized that "quality wins wen" and "wen wins the quality" are two one-sided tendencies, need that "with both wen and quality ". Corresponding to the color aesthetic, this theory reveals the doctrine of the mean and harmony of the Confucian view of color. Lao tzu said, "man law earth, earth law heaven, heaven law way, tao law nature." [7] "tao te ching" also said, "the respect of the tao, the noble virtue, the life of the man is often natural." It can be seen that Taoism advocates nature and pursues simple beauty, elegant beauty and natural beauty. In addition, Taoism's nihilistic view of black and white color and Buddhism's multi-color view are important components of China's traditional color. Traditional Chinese color system is influenced by "Yin and Yang five elements" and Confucianism, Buddhism thought, gradually forms a solid five-color system, which exhibits the opposites and unity of color rendering contradiction between different colors. The color thoughts of "From here to there" and "comprehend by analogy" have rich and changeful color semantics, highlight the strong symbolic, decorative, symbolic and Imaginability. [8] Compared with western modern color science, it is more tolerant, loose and generous.

Although Chinese traditional color and western contemporary color belong to different color system, but they have a lot of consistency in the aspects of the contrast and harmonic of color, the subjective refine and configuration of color and the affection and spirit of color. In the color teaching, when the Chinese traditional decoration color system is introduced into the color composition of the modern design, students can usually have all-round contact with the comparison between Chinese and western color views, they can not only expand the color knowledge, understand the subjectivity and objectivity, embodiment and Abstractness, rationality and emotion of the color, but also are more conducive to the obtainment of the comprehensive thinking and innovation ability.

4. Conclusion

Design color teaching, as the core content of color courses for art design majors, should attach importance to the basic theory of color and the expression form of sketching color, construct the connection between Chinese traditional decorative color and modern design color based on the local color tradition and color culture, and emphasize the mutual penetration and integration of Chinese

and western color concepts. At the same time, according to the characteristics of the professional and the practical ability of students, absorb all kinds of forms step by step to create a broad and free color language, to provide personalized and creative color space, guide and help students to gradually build a comprehensive and practical color system, to improve the color literacy and color aesthetic ability of students.

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