

Explore the Cultural Commonality of Thinking between Coloured-Lantern-Group Design with the Target Audience in Folk Custom Culture

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Abstract

In Chinese traditional folk custom culture, Coloured-Lantern Festival as a traditional festival culture is unique. As a mass media, Coloured-Lantern mainly convey beautiful information to the target audience. The visual form of the Coloured-Lantern-Group design needs to express the connotation of festival culture, and at the same time achieve culture common thinking with the target audience. In this paper, the design theme content and the target audience's psychology reach emotional resonance, so as to express the visual modeling of the design of Coloured-Lantern-Group.

Keywords

Folk Custom Culture; Coloured-Lantern-Group Design; Target Audience; Common Thinking.

1. Introduction

The birth of fire is the beginning of human civilization. The lantern is derived from fire, and it ends the long night. Colored lanterns recorded the historical track of the Chinese nation's civilization of using fire. From the initial use of fire to the experience of colored lanterns in civilization, people's cultural concepts, custom beliefs, interest and charm in appreciating beauty have changed, reflecting the lantern from the initial practical form to the aesthetic symbol of the cultural value. Since then, it has been closely linked with social life and even traditional culture.

2. Overview of Coloured-Lantern-Group Design

2.1. Coloured-Lantern

Coloured-Lantern, also known as "Festive Lantern". Which originated from the ancient Chinese traditional 'Lantern Festival', is the cultural treasure with a long history of the Chinese nation, and is also an art with the regional characteristics of the Chinese land especially obvious. As the traditional festivals to folk custom characterization of objects, Coloured-Lantern can add festive and auspicious colors to festivals and create a peaceful and happy atmosphere. Coloured-Lantern is a folk art form with a long history, which is gradually full and mature, and is loved by people. It has developed into a modern folk custom Coloured-Lantern art that enjoys suits both refined and popular tastes, and lasts for a long time. Coloured-Lantern occupies an important position in Chinese folk custom culture.

2.2. Coloured-Lantern-Group

With the progress of science and technology and the continuous development of commodity economy, the design of artistic Coloured-Lantern has also changed. After the founding of the People's Republic of China, the Lantern-Groups have gradually become the most important category of lights in modern Lantern Festivals. That the Coloured-Lantern-Group, one is a big concept, two is the meaning of the combination. It is large in size, the presentation is rich in

content, lively atmosphere, awe-inspiring manner, vivid image and spectacular in scenes. Generally in the Coloured-Lantern-Group to create a specific artistic conception and atmosphere and display a certain plot of the story, Which sets "shape, color, light, sound, movement" in one, and it is the perfect combination of modern science and technology and national culture products.

2.3. Coloured-Lantern-Group Design

The combination of artistic designing with the traditional culture of the Coloured-Lantern, a set of Coloured - Lantern - Group Form a class by oneself in design. It provides people with multi-level and three-dimensional spiritual needs such as appreciation, listening and playing, realizes the integration of people- entertainment-lights- scenery. It gives people a novel aesthetic experience, and provides a powerful place to carry forward national folk custom culture, which is international and national characteristics.

3. In Traditional Chinese Festivals, The Cultural Common Thinking between the Coloured-Lantern-Group Design with the Target Audience in Psychology

The so-called cultural common thinking between the design of Coloured-Lantern-Group with and target audience is to follow the cultural mode of information dissemination accumulated during people's long-term understanding and transformation of nature. In Chinese traditional folk custom culture, Coloured-Lantern Festival as a traditional festival culture is unique. As a mass media, Coloured-Lantern mainly convey beautiful information to the target audience. In the Coloured-Lantern-Group design, in order to activate the festive atmosphere, the highlight is to enjoy it among them. Therefore, the visual modality of the Coloured-Lantern-Group design needs to express the connotation of festival culture, and achieve culture common thinking with the target audience at the same time. What kind of visual modality expresses what kind of cultural connotation, and how many people have a common understanding, which embodies the laws of human processing information. Only by following this consensus can the design of Coloured-Lantern-Group communicate with the audience and realize the smooth transmission of information. The designer of the Coloured-Lantern-Groups, Only by carefully observing the life and discovering the internal connection between things and grasping the commonness of visual language can the creative design be recognized by the audience.

In the process of culture and art openness and innovation, in the collision of different regions, times and cultural contexts, the outstanding cultural connotations of the nation, the essence of truth, goodness and beauty of the Chinese people have been accumulated, preserved and passed down from generation to generation in different regions, times and cultures. The Chinese culture of auspiciousness itself is an open system, which is constantly impacted by new technology and consciousness concept, and is being updated and expanded. Its connotation and spirit are the result of long-term accumulation of national history, which is unique to the Chinese nation and the soul of national form. In traditional Chinese festivals, Coloured-Lantern has become an indispensable "appreciate" event for people who like to place ideals, convey their blessings, and pray for a good year, instead of simply using ordinary materials to make Coloured-Lantern. The Chinese culture of auspiciousness is the unique treasure of the Chinese people, involving a wide range of themes, rich connotations, diverse forms and long-standing traditions, and is irreplaceable by other art forms. By incorporating Chinese auspicious culture into the Coloured-Lantern-Group design, we can satisfy the spiritual and cultural needs of people who want to "enjoy" Coloured-Lantern. The design of Coloured-Lantern-Group for traditional Chinese festivals is based on the auspicious Chinese culture that is familiar to the target audience is to select the theme for the design, such as Myths-legends,

fables, folk customs and other modelling techniques symbolizing auspicious meaning. This kind of auspicious modeling design technique has the cultural commonality with the target audience to meet the aesthetic needs, and forms a unique artistic landscape to promote traditional folk custom culture.

4. Design Method of Integrating Chinese Auspicious Culture into Coloured-Lantern-Group Design under the Background of Cultural Common Thinking

As the saying goes: "Farmers come to see the lanterns, the wind and rain will be favorable to the five crops; merchants come to see the lanterns, the family business will prosper as they wish". The Coloured-Lantern-Group of dazzling beauty represents the ideal of a better life for the Chinese people, and the light they transmit is auspicious, which can drive away evil spirits and bring infinite benefits of well-being to people's lives. It is precisely because they carry the folklore meaning of praying for good fortune, happiness, auspicious and blessing that the art of Coloured-Lantern-Group inspires more and more aesthetic enthusiasm among Chinese people. Under the background of cultural common thinking, the design of Coloured-Lantern-Group not only pays attention to the auspicious meaning of decoration, but also pays great attention to the auspicious symbol of shape, so as to echo Chinese auspicious cultural themes such as New Year message and auspicious blessing.

In the traditional Chinese festival culture, the design of Coloured-Lantern-Group gradually becomes a pursuit of ideal life, focusing on the purpose of displaying the festive celebration, and expressing the auspicious context as the core design theme. In the context of cultural common thinking, the integration of Chinese auspicious culture into Coloured-Lantern-Group can provide an representation of the target audience's conceptual awareness, psychological state, language behavior and cultural phenomena of auspicious culture. His design methods mainly include pattern metonymy, word homophonic method, symbolic method, Fonts deformation method, story generalization method and so on.

4.1. Pattern Metonymy Method

A metonymy is a kind of rhetorical device, which replace the body with a metaphor, and directly say A (the body) into B (the metaphor). The pattern metonymy method is to use common two-dimensional auspicious patterns to transform the model of three-dimensional Coloured-Lantern-Group, and convey that the Coloured-Lantern-Group have similar auspicious image characteristics by the special connotation of auspicious patterns. There are many patterns with auspicious meaning circulating in Chinese auspicious culture, borrowing auspicious patterns to convey the design intention of the Coloured-Lantern-Group, such as the three-dimensional modeling design of sailing boat with the help of plane patterns of sailing boat, visualizing the sailboat pattern to express the meaning of smooth sailing; Metonymy the ruyi pattern as a Coloured-Lantern means everything goes well; Metonymy the butterfly pattern is used as a Coloured-Lantern for the meaning of a perfectly happy. This simple design method increases the distinctiveness of the Coloured-Lantern-Group and can produce deeper expression effects. Flexible use of pattern metonymy method to complete the design of Coloured-Lantern-Group, it is self-evident to convey the meaning of auspicious patterns in the expression of emotion and image, and the target audience can perceive the auspicious cultural connotation of the Coloured-Lantern-Group directly when viewing the lanterns, which can adapt to the needs of the times in terms of ideology.

4.2. Word Homophonic Method

Homophonic is a rhetorical style of Chinese characters that uses words with the same or similar pronunciation to replace the original characters, thus producing interesting words. The word

homophonic method is to use auspicious words with the same and similar pronunciation, and with an anthropomorphic or anthropomorphic approach to shape the Coloured-Lantern-Group. Because of the characteristics of Chinese characters, the words homophonic method provides a wide world for the design of Coloured-Lantern-Group. The design of Coloured-Lantern-Group draws on the homophonic characteristics of auspicious words and characters to reproduce the image of people and things, which not only expresses the special meaning of the words themselves, but also shows the sustenance of Coloured-Lantern the special blessings and expression of good wishes. For example, to express "Ping-An(Peace,safely)", we use "bottle" shape is used to make the Coloured-Lantern replace homophonic "ping"; It means "Fu(blessing)" and uses bats or gourds as make the Coloured-Lantern shape. It means "Bai-Shi-Da-Ji(good fortune)", with lilies and dried persimmons as make the Coloured-Lantern shape. From abstract auspicious words to figurative life items, and then transformed into vividly Coloured-Lantern-Group, everything can be auspicious. Fig.1 is designed by the author to show that the design of "Jin-Yu-Man-Tang (fish full house)" Coloured-Lantern-Group and to use the word homophonic method to design, express the auspicious language "Jin-Yu-Man-Tang (gold and jade in a hall)" with "fish" shape is used to make the Coloured-Lantern replace homophonic "yu(jade)". And this kind of auspicious consciousness is related to people's daily life, food, clothing, housing and transportation, language and writing, and has been deeply implanted into Chinese people's lives. To Chinese people, expressing auspicious wishes with homonyms is like water to fish, sky to birds and air to people. In the festive and blessing atmosphere of the festival, the Coloured-Lantern-Group is designed with the word homophonic method, the auspicious blessing and connotation are directly transmitted to the lantern watchers during the Coloured-Lantern-Group process. The lantern watchers can quickly absorb and digest when watching the bright auspicious Coloured-Lantern-Group. This design technique can often attract more attention and enhance the memory of the lantern watchers.



Fig.1 "Jin-Yu-Man-Tang (fish full house)" Coloured-Lantern-Group design (author design)

4.3. Symbolic Method

Symbolic method means that people joint agreement on a specific symbol and express their feelings in any form to show the symbolic meaning. That is, Express meaning with things or Express abstract concepts with concrete things. Auspicious consciousness agreed by people's determines the symbol of auspicious symbolic meaning. Symbols endowed with auspicious meaning pass through the most well-known symbols created by Coloured-Lantern artists according to Chinese associative thinking mode, implying specific auspicious things to express profound auspicious meanings. This artistic expression technique of Sign things with symbolic things is called symbolic method. As the saying goes: "Nine times out of ten things are unsatisfactory in life." Faced with unpredictable things, the ancients created many auspicious symbols to the desire and pursuit of happiness, just like the folk Four-Symbols of the Chinese people "lin(Unicorn), feng(phoenix), gui(Tortoise) and long(Dragon)", with the dragon and the phoenix have the supreme status, it is a symbol of power and nobility; The unicorn refers to a benevolent beast and symbolizes auspiciousness sign; The tortoise is a supernatural object and symbolizes longevity. There are also plants that have been given auspicious meanings, such as

red beans, which symbolize nostalgia, and pomegranates, which symbolize many children and many happiness. In the design of Coloured-Lantern-Group, the original auspicious symbols can be selected, and combined and decorated in the form of colored lanterns, which through the artistic processing can be derived from symbolic Coloured-Lantern-Group to convey the meaning of the heartfelt, enrich people's association, be intriguing, have profound meanings and give them feel infinite artistic conception.

4.4. Fonts Deformation Method

Deformation refers to changing the original form. The way to express people's good wishes by directly deforming auspicious patterns with auspicious words is the Fonts deformation method, which is widely used in Han brocade. The Chinese character comes from the deformation of the image of various things, from the character itself can be seen in the Fonts abstract image of the connotation, and the image of the character is patterned, that is, rich in beauty and has a sense of meaning. For example, the Chinese character for "Fu" in the Spring Festival door painting has a variety of calligraphic patterns to represent good fortune. And the "Bai-shou-tu (hundred kinds of Longevity wordspictures)" also shows its forms with an image composed of a hundred different various patterns of the Chinese character "shou". The patterned auspicious characters are through the processed and evolved of colored lanterns, realizing the three-dimensional artistic Coloured-Lantern-Group, and giving Coloured-Lantern with special emotional value. Fig. 2 showed that about the Chinese character "chun (new spring Festival)" Coloured-Lantern-Group, a big Chinese character "chun" a big Chinese character "chun" be abstracted into a highly aesthetic pattern, and the words with rich connotation and blessings are made into Coloured-Lantern-Group, which echoes the theme of the whole work, showing the peaceful scene of the spring festival at a glance, making the viewers have an intimate and warm feeling, and place their best wishes for the Spring Festival. The clever use of the fonts deformation method, and the flexible design of the Coloured-Lantern-Group with concise auspicious words can give people a realistic feeling of the fonts image and express sincere emotions directly.



Fig. 2 the Chinese character "chun(new spring Festival)" Coloured-Lantern-Group design(Source network)

4.5. Story Generalization Method

Story generalization method focuses on the summarizing description of the story process, brief things in a concise narrative to explain the truth reasons or values. Using auspicious and beautiful stories as the material for creation, these stories are summed up as vivid painting images, and constructed into a imagery figurative and reification Coloured-Lantern story scene, so that the Coloured-Lantern-Group can more accurately explain the meaning of the story. Among the auspicious cultures, there are stories that the condensation Chinese consider eternal and beautiful, including ethical emotions, seeking auspiciousness to drive away evil, mutual blessing and praise, blessing good things and the Jiaqing expedition and other mythological and folk tales, which have a long history and are profound.

Folk stories are based on life itself and tell about various relationships between people, which are generally within a reasonable range. Fig. 3 is designed by the author to show that the design of "wen-ji-qi-wu (rise up upon hearing the crow of a rooster and practise with the sword)" Coloured-Lantern-Group by using folk stories. Which is based on During the Dongjin Dynasty folk tales, general ZuTi and friend LiuKun were both strong-willed people who served the country. As soon as they all got up in the middle of the night once they heard the rooster crowing, they drew their swords and practiced martial arts, exercising diligently, meaning that future generations will learn their spirit of being diligent and self-disciplined, and rising in time with ambition, and perseverance and patience. Summarizing the theme of the story, the scenes with specific images reproduce the Coloured-Lantern-Group, which the characters and the rockery in the Coloured-Lantern-Group is very vivid and realistic, showing a fictional and real wonderful picture for spreading the auspicious culture.



Fig. 3 "wen-ji-qi-wu (rise up upon hearing the crow of a rooster and practise with the sword)" Coloured-Lantern-Group design (author design)

Mythological stories all visualize human, nature and social forms subtle highly imaginative stories of imagination that have been unconsciously processed in an artistic way, which are implicit. With the auspicious story of mythological as the creative theme, after the artistic composition and design of the colored lanterns, the Coloured-Lantern-Group show these mythical stories to express the desire for a happy life. The five blessings recorded in the "Shangshu - Hongfan" are : "one talk about staying alive and living a long life, two talk about wealthy and prestigious, three talk about good health and peace of mind, four talk about kind and serene by nature, five talk about the ability to know in advance when you are going to die, and to leave the earth in peace and comfort. Later, the Chinese character "wufu (Five kinds of blessings) "became mythological stories of "Fu, Lu, Shou, Xi and Cai" Five Immortals, "Fu" God holds the word "Fu" in his hand, representing blessings ; "Lu" God wears a tall official hat and a gorgeous broad-clothed belt, representing Successful career ; "Shou" holds a birthday peach and leaning on a cane, representing longevity ; "Xi" God holds the baby in your arms, representing happy family ; "Cai" God holds gold ingot, representing wealth. Fig.4. show that about the Chinese character "Wu-fu-gao-zhao (Five lucky gods came)" Coloured-Lantern-Group designed by the author, which is not only people's fantasy of the divine world, but also the embodiment of the profound folk custom culture, as well as the light of good fortune, and brings infinite life well-being to the lantern watchers.



Fig. 4 "Wu-fu-gao-zhao(Five lucky gods came)" Coloured-Lantern-Groupdesigned design(author design)

5. Conclusion

With the improvement of living standard, people's cultural taste has been constantly improved, the level of artistic appreciation has also increased, and the cultural accomplishment of art has also been improved. The folk custom culture of Coloured-Lantern-Group design should meet people's aesthetic needs from multiple perspectives. In order to better reflect the aesthetic characteristics of the Coloured-Lantern-Group and reflect its aesthetic value, the design of Coloured-Lantern-Group should only follow the cultural consensus and emotional resonance with the target audience, in order to communicate with the target audience and realize the smooth transmission of information.

The design of Coloured-Lantern-Group needs to listen to the voice of the target audience and reasonably develop the appropriate use of elements. From the perspective of modernity in the design of creative transformation, creating new suitable for China's regional characteristics with coloured lanterns. In subsequent design and practice, designers need to pay more attention to the cutting edge of fashion, find the focus of people's attention, and integrate pop culture, traditional culture, current technology and preferences of target audience into the Coloured-Lantern-Group design to achieve better visual effects.

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