

The Application of Design Thinking in the Creation of Chinese Flower-and-Bird Painting

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Abstract

Contemporary paintings now use design elements more often, including in oil, watercolor, and print mediums. These design techniques greatly influence the look and meaning of artworks. This paper aims to show how design impacts both general painting and specific styles like contemporary flower-and-bird painting.

By studying how contemporary bird-and-flower painting relates to design, this research will compare and contrast the two fields. It will explore how design principles are used in bird-and-flower painting, enhancing artistic expression with design concepts.

Keywords: design thinking, flower-and-bird painting, contemporary paintings, print mediums, general paintings

Introduction

1.1 Rationale and Background

There are some similarities between Chinese painting and design. "Homology of calligraphy and painting" promotes the linear development of Chinese painting. Due to the abstract aesthetic form of lines in Chinese painting, similar design elements appear in the formal rules, which coincides with contemporary design. Look at the best example "Rest" (picture 1), whose painter, Lin Ruoxi, is good at contemporary flower and bird paintings. In the

painting, the trunk of the thick straight line extends from the top down, the twigs of bamboo develop horizontally, and there are small birds with different expressions gathered together in a point-like shape. With those compositions, the whole picture is balanced, showing various forms of changing relationships.



Figure 1. Lin Ruoxi's "Rest" ink and color on paper 490x484cm

Several factors have contributed to the emergence of design thinking in Chinese painting. For example, the modern society witnesses informatization, and the frequent alternation of art styles drives the desire of aestheticians to seek innovation and change in demand; the development of modern science and technology brings about the renewal of materials, and the research and development of strong-color pigments enable the picture abundant and diverse. Influenced by foreign art, Japanese painting emphasizes the decorative beauty of the pattern and pays attention to contrast and coordination in colors. These affect contemporary bird and flower paintings, bringing new visual impact to the aestheticians' insights.

Objectives

The first objective is This investigation focuses on how design ideas are

applied to painting, especially when depicting flower-and-bird painting in modern art. It concludes the influence of design on contemporary flower-and-bird painting creation.

The second one is By studying the application of design thinking in the creation of flower-and-bird painting.

Literature Review

Related theories

In the long river of art, flower-and-bird painting has always had an important position that cannot be ignored. Traditional meticulous flower and bird painting gradually matured in the Sui and Tang dynasties, and once reached the peak of development in the Song Dynasty. The form of composition is the painting technique that the artist, in order to better reflect the cultural connotation and aesthetic effect of his works, handles the position and connection of characters and things in a specific way within a specific space, and chooses local images to construct the whole art when necessary. The composition method of landscape painting, figure painting, and its common development

Although the flower-and-bird painting became a school later than other painting subjects, the painters of all dynasties attached great importance to it, and the relevant creative practices and written records were also increased. It contains the traditional cultural thought, aesthetic consciousness and philosophical concept of the Chinese nation, and has always followed a set of inherent procedures on the comprehensive research results of flower and bird painting can be called quite abundant.

At the overall level, the traditional flower-and-bird painting involves the management of the picture composition position, the color collocation of

"following the class", and the line modeling from the point and the surface, etc. The composition elements are independent and interdependent with each other, play their respective roles, and finally lead to the same destination.

Previous studies

Contemporary theory analysis of flower and bird painting is relatively casual, most of the works are contemporary flower and bird painter creation of feeling, mostly just introduce the background of the creation, inspired by and describe the technique related innovation, explore the innovation is not enough comprehensive system, academic is not strong, summarizes the theory of relatively scattered, failed to be integrated.

Methodology

The analysis of representative artists from the perspective of schema can provide more theoretical basis for the creation of flower and bird painting. In order to achieve the research objectives, the researchers adopted qualitative research methods in the study, mainly using literature method, semi-structured interview method and image analysis method.

This study explores the pattern and diversity of flower-and-bird paintings. This process requires a multifaceted approach involving written studies and interviews, and using image analysis to validate the explanatory patterns. This gives us a deeper understanding of the contemporary cultural context.

Direct interviews with n flower and bird painters can directly understand the symbols and procedures used in flower and bird paintings, as well as the meaning given to them. The methods of in-site interviews included statistical analysis of high-frequency words in the interview responses and analysis and interpretation based on the interview content.

In conclusion, this study used qualitative research to conduct a

comprehensive survey of flower and bird paintings. The combination of literature research, field interviews, and image case study methods enables a multi-faceted approach to understanding the cultural significance of these works.

Findings

the modeling language of line drawing to paint from life

In terms of lines, the ancient "eighteen drawings" method with lines is a summary of the lines that change in different objects. Among these eighteen methods, because different lines can express different linear changes, the picture arouses feelings of different aesthetics. Most lines

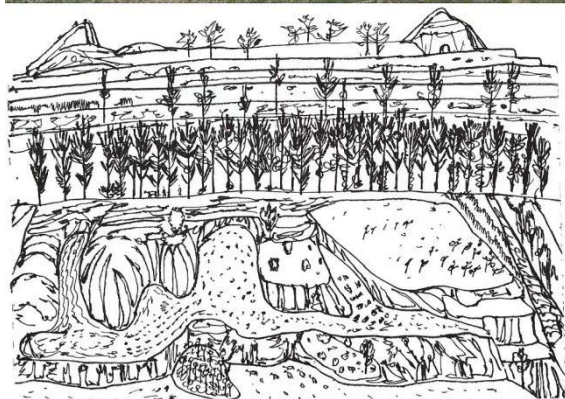


Figure 2. Chen Xinhua's sketch

are curves. While contemporary bird and flower painters are influenced by design thinking, and it is not taboo to use straight lines in their pictures, as shown

in Picture2, Chen Xinhua's sketch. It summarizes and discards some of the contents that affect the picture effect, and makes a systematic generalization and displacement of the objects. Fields and distant terraces are drawn with horizontal lines to give people a feeling of calm and stability; trees are composed of vertical lines to create a tall, straight and solemn feeling, and earth slopes are often made up of divided blocks of different sizes with curves, making the picture more intimate, elegant, the same as the clouds in the sky. Through the organizational changes of different curved and straight lines, it breaks through the traditional format so as to be visually expressive.

Language in Composition

The techniques are rich and meticulous or novel, allowing people to observe closely for a long time. In this era, pictures become larger and larger, so to draw people's attention from a distance, the rules of plane formation are needed to enrich their composition patterns. The traditional composition of flowers and birds has the part of left and right, top and down, S-shaped, etc. Based on promoting traditional Chinese composition, we can integrate the elements of plane formation into the creation of contemporary bird and flower paintings, and learn from the horizontal line composition and vertical line composition in the design composition.



Figure 3. Mo Xiaosong "Spring on the Red Wall"

Take Mo Xiaosong's "Spring on the Red Wall" in Picture 3 as an example to analyze the composition factors in the picture. The plane is the background, making the visual image neat and presenting a harmonious and holistic visual effect. This work not only retains the traditional lush petals of Chinese bird and flower painting, highlights the theme and a clear center, but also uses one-third of the picture to form a sharp contrast between red and white flowers, creating a huge sense of space on the plane and enhancing the viewer's visual memory.

Coloring according to the type - the painting language of color and texture

From the aspect of color, "color according to the type" is one of the theories in Chinese painting. In the modern bird and flower painting, the influence of design thinking has enriched its color. That means more exaggerated and brighter colors are employed to express the image of the picture, thereby causing a strong visual impact.



Figure 4. Tang Xiuling's "Autumn Scenery"

Painter Tang Xiuling used strong yellow and red to represent the autumn in her painting work "Autumn Scenery" (Picture 4) and used the change of color blocks to distinguish the layers of the picture. The shapes of vase, leaf and persimmon are reconstructed and reorganized as it seeks to make changes in unity and richness in order in the picture. It shows the natural and vivid vitality of plants while expressing the spatial composition of the whole picture.

There are differences that design works rely on computer production, and bird and flower paintings must be hand-made, made from real texture materials instead. Generally speaking, traditional texture production tools and materials, such as pen, ink, paint, etc., finally present the effect of picture texture. For the purpose of pursuing stronger visual impact, many contemporary painters use some tools such as

wire mesh, abrasive paper, toothbrush for sprinkling or spraying, or prepare different pigments such as vinegar, salt, sodium glutamate, washing powder for painting, or directly grind, rub, and wash rice paper to create some texture.

Different materials will show different texture effects. Special material techniques such as metal plastering are also commonly used by modern bird and flower painters. The use of these texture techniques can achieve the alternation of vagueness and clearness between space, background and objects, and the situation changes, making the picture flat and decorative.

Discussion

Application of design thinking in my flower-and-bird painting "Stump"

Art is derived from life. The theme of the painting in the current study comes from my working environment-the campus, where scenery of flowers and trees being trimmed by logistics workers, are frequently been observed. In the evening after summer rain, during the walk on campus, along beautiful neat plants, a strong and well-shaped stump can be observed, leading to the wonderful interaction between nature and people and a decision on a painting in order to express the escape from the hustle and bustle of the city and to arouse people's resonance for "returning to nature".

The idea of line draft

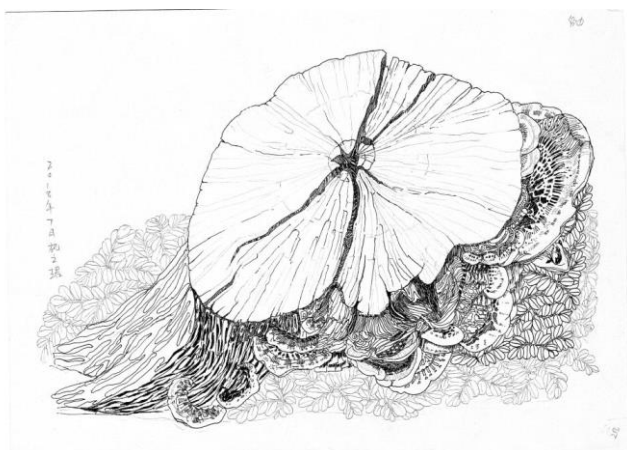


Figure 5. The sketch of Zhu Zhijun's "Stump" 120x80cm.

After determining the theme, I took a lot of pictures of stumps as

reference, thinking about how to draw, how to extract beautiful shapes from the stumps with rough surfaces, and how to organize the picture. Therefore, it took a long time to draft the composition. I carefully scrutinized the structure, simplified it and refined it repeatedly, and I have to slow down the process to make sure the shape of all the barks are reasonable. When the draft is done, I need to paint it on Chinese art paper. Because the size of the painting is relatively large, the long lines are used extensively when sketching with a brush. In order to pursue the better texture of the lines with the brush pen, before drawing lines, I will practice a few drafts, and then draw a formal ink lines.

Color design in work



Figure 6. Zhu Zhijun's "Stump" 120x80cm

When finishing the line draft, I turned to draw a small colored draft. For the main part of the stump, after considering the chromatic color and yellow, I finally chose red. It is because I have a preference for red during my growing up. Moreover, I also want to show my passionate and independent spirit and subjective consciousness through this infectious color. To avoid the vulgarity of a large area of bright red, I used the division of color block in the design, which

divided bright red into categories with different brightness and purity, shapes of different sizes, and distributed in the works. The bark around the stump was represented by dark red, and when painting bark, black ink is added to mix properly, which not only formed a rhythmic picture, but also made the work look more calm and stable.

As painting the leaves in small colored draft, my initial idea was to draw green leaves, but I found that the contrast between red and green were too dazzling. Later, I also thought that it would be better to use ink to represent the leaves to show their elegance and calmness. But I finally decided to represent the leaves in blue with the same color as green, which will make the leaves more modern. Next, the formal work was dyed. Starting from the whole picture, the leaves were first dyed with light ink, and the large volume of relationship was dyed with the base color. The bark part of the stump is dyed separately with rouge and light ink, paying attention to the relationship between reality and fiction. Then uniformly dye with red, and mix with ink at the same time, so as to reduce the bright red and distinguish the front and back of the bark. The bright section of the stump is dyed with mixed color of red, yellow, white and gold, which are mutually contrasting and water impact. Make the picture more lively. The whole process of repeatedly dyeing should pay attention to the relationship between the whole and the part and the level of the picture, so on the right side of the picture, I deliberately drew the cut surface of the tree stump close to the color of the bark, then they blend together to create a sense of space.

The above is the process that I apply the design thinking in my creation. This creation made me gain some innovative painting experience, which became a valuable asset in my painting career, and also made me have more confidence and courage to do future creations.

Conclusion

Since both Chinese painting and design reconstruct and reorganize objects in plane space, the rational use of design thinking in the creation of contemporary bird and flower paintings can make the picture effect and emotional expression better. When painting from life, pay attention to the use of lines, and when composing, be good at using constituent elements and contrasting and harmonious colors and textures in the painting process. That helps us make our work more complete and better. This kind of expression inherits the tradition and has distinct characteristics of the times, allowing contemporary bird and flower paintings to carry more diverse cultural connotations. It also brings people different visual and psychological effects, allowing people of different levels and cultural backgrounds to take what they need and showing Chinese culture to the world.

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