

Research on Innovative Teaching Mode of Design Colour Course based on the Colour of Chinese Cave Murals

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Abstract: Colour course is the basic course of art design majors, and learning colour course has a positive effect on improving students' professional ability. However, at present, many colleges and universities still adopt the traditional teaching mode, which only pays attention to the theory and ignores the students' participation, resulting in their lack of enthusiasm for learning. If this situation continues, it will be difficult to achieve the training objectives of art majors. This paper is based on the design of the colour of Chinese cave murals, combined with the existing teaching mode of innovation, hoping to cultivate more professional talents for the modern society.

Keywords: cave mural painting, innovation, teaching mode

Introduction

The art and design profession has become increasingly popular as society continues to progress. This profession focuses on both traditional art and design and modern design thinking. Through the in-depth study and use of art and design, the profession is becoming increasingly globalized. Colour is very important in the visual world, reflecting emotions as well as displaying unique personalities. Therefore, in this course, It's hoped to provide students with a better understanding of the importance of colour by equipping them with the characteristics of colour, the principles of change, and so on, so that they can better master the techniques of plastic arts. Through this course, It's hoped to cultivate more innovative talents, so that they can give full play to their talents in practice and develop their unique visual styles. By taking the Colour course, we can better understand and apply what we have learned to improve students' artistic qualities and develop their creative thinking. This will help students grow as good designers and continue to hone their artistic skills in their daily work.

1.The current situation of colour curriculum system in colleges and universities and the significance of innovation

1.1 Adapting to the needs of the contemporary development of the colour discipline

Over the past 400 years, the influence of Western pigments on China has gradually strengthened, and by the end of the 19th century and the beginning of the 20th century, Chinese artists began to focus on the pigments of the North Atlantic, and constructed their own painting theories based on them. Since ancient times, pigments have been the symbol of Chinese tradition, they have unique colors, sharp contrast and strong visual shock, therefore, the combination of pigments and Chinese painting makes them an important part of contemporary Chinese culture and a new discipline with the most

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potential for development.

1.2 The need to build a teaching material system for colour courses in colleges and universities

Although a special pigment textbook for college students has not yet been published, some regions have begun to adopt the pigment instruction method to ensure the correct dissemination of pigment knowledge. In order to better improve the pigment literacy of college students, we should make efforts to enhance the pigment instruction method and provide more reference directions for the formulation of the pigment instruction method.

1.3 The need to improve the colour teaching curriculum system in colleges and universities

At present, many art colleges and universities have chaotic curriculum arrangements, backward teaching content and lack of clear goals. The curricula of these institutions lack basic colour theory, resulting in the development of the curriculum system and teaching materials that cannot keep up with the needs of society and the speed of development. In order to achieve the teaching objectives, we must take measures to improve and perfect them by optimizing teaching, enriching the teaching content and establishing course objectives^[1].

2.The influence of Dunhuang mural colour in the Shengtang period on modern times

Dunhuang murals have a long history of thousands of years in the traditional art treasury of the Chinese nation, from the Qin and Han Dynasties to the Sheng Tang Dynasty, they depict a variety of content, the charm of the gods still exists, breathtaking. They not only represent the essence of ancient art, but also symbolize the spiritual pursuit of a nation. Dunhuang frescoes are a unique art form with a deep historical background, which blends the essence of many dynasties and provides us with a treasure trove for exploring ancient cultures in depth. Every corner of a Dunhuang mural demonstrates the skill of the artist, whether it is a walking scene or the movement of a mount. Dunhuang frescoes display folklore through the use of haloing, and the mysterious themes of the Western lands are painted using the Western technique of concave-convex haloing, which gives the whole painting a fuller texture and more vibrant colors. The art of Dunhuang frescoes is outstanding, and they not only give us unlimited inspiration, but also crucially influence our artistic creations.

3.Ways to reform the teaching of design colour courses in colleges and universities based on frescoes

3.1 Combining murals to enhance students' cognitive ability in colour courses

Through systematic education, students will acquire the skills of independent thinking and judgement. On this basis, they will gain a deeper understanding of the nature of colors, so as to better master the skills of colour expression. In addition, they will be encouraged to experiment with various colour materials and innovative forms of expression as a means of enhancing their creativity. By combining natural tones, colour theory and colourful practice, as well as targeted and focused subject training, students can be helped to better master the skills of painting colors and enhance their artistic level. We are committed to motivating and encouraging our students to explore the fascination of colour, to develop their imagination and to free them from established frameworks, so that they can continuously improve their colour design skills. In this view of education, we focus on developing their independence so that they can better engage in classroom teaching. This paper takes Dunhuang mural paintings as an example, and recognizes the development of traditional painting in the formal structural design of Dunhuang mural paintings as well as the concept of painting. However, Dunhuang mural paintings have not inherited the achievements in the field of colour, and have gradually shown a downward trend from the Late Tang Dynasty onwards, while highlighting more and more the homogenized and programmed images. In terms of colour, many works also gradually pursued gorgeous and bright, while ignoring the role of black and white and grey tonal colors, the sense of colour harmony gradually faded, and the painting tradition gradually died out. The frescoes of the Five

Dynasties period were single and gaudy in colour, which might be related to the official aesthetic preference at that time. In terms of colors, the official regulations stipulated that pastel colors must be used, but in reality, stone green was used extensively in the Xixia murals, which made them look too light and without any depth. The Song dynasty began to emphasize variations in ink colour and saw some stark use of colour. This trend was influenced by the Song literati, who resisted the over-emphasis on colour in the Five Dynasties and Ten Kingdoms, and began to emphasize the idea of harmonious colour. Overall, however, the use of colour has been replaced by brushwork and rendering. During the Qing Dynasty, some people used gaudy colors to restore the Mogao Grottoes, but the lack of a proper understanding of colour led to the destruction of the original appearance of the Mogao Grottoes and their decline.

3.2 Enriching the classroom based on murals

Currently, the art programme in many institutions of higher education focus on improving students' skills, but lack the cultivation of humanistic qualities. Some teachers put a lot of energy into teaching painting skills, but fail to explore the essence of art and lack sufficient creativity, resulting in the inability to truly enable students to get the culture of traditional Chinese painting as well as the inculcation of oriental aesthetic concepts. Dunhuang caves, Guzi murals, Buddhist art, etc., are all important sources of the painting language of Chinese painting, and they return to the essence with their simple style. On the basis of these art forms, green landscape painting gradually took shape and benefited from the influence of Buddhist culture. Educators need to help students better understand and master these art forms by exploring them in depth.

The technique of painting Dunhuang murals stems from an in-depth exploration and utilization of a variety of primary resources, including gathering, collecting and processing^[2]. This discipline aims to explore how multiple primary resources can be used to enhance the beauty and visual impact of Dunhuang murals. Scholars at Dunhuang have profoundly analyzed the production principles, themes and artistic styles of Dunhuang murals from different perspectives. Among them, rock-colour paintings have very distinctive colors, so we need to study this painting method in depth. However, it has not yet been included in the university's painting curriculum. The uniqueness of green landscape painting lies in its use of different colors to express a mild and bright atmosphere, and the rich and varied aesthetics presented through repetitive staining. In order for students to master this art, we hope that they will visit the caves of Dunhuang more often and enhance their artistic skills through field trips. In this way, we can give our students a better understanding and appreciation of these art forms, and better explore their potential.

3.3 In conjunction with murals, universities strengthen the relevance of practice and theory

If the soul of design is creation, then the source of the soul of design is practice. Colleges and universities art design professional with the continuous development of society and the times in the teaching requirements continue to improve, in the teaching of agar not only to teach students theoretical knowledge, but also to cultivate and improve students' practical ability, so as to achieve the cultivation of applied talents and innovative talents, so that it can be in line with the society and the industry on the demand for talents.

Colour courses of art design in colleges and universities in the development of the new era to strengthen the correlation between practice and theory, so teachers should vigorously carry out practical teaching during the teaching period, and try to provide students with more opportunities for sketching and practice^[3]. And in strengthening the professional skills of practical training, the basic theoretical knowledge should be integrated, so that students in practice to achieve the consolidation of theoretical knowledge, and then enhance the students' ability to apply colour and innovation. For example, colleges and universities, colour teachers in the curriculum is sufficient and enough on the basis of the students can lead the students to go to the grotto murals in the place of practice sketching, so that students can be placed in a real natural environment to feel a variety of murals through the ages is still clearly visible in the colour, so as to stimulate the students on the colour of the keen. At the same time, students deep in the cave murals can enhance the imagination and observation, promote students to better master the application of colour and practical ability to promote art design students to the practical, innovative talents continue to develop. In addition, as an effective way of practice, sketching can be a good way to enhance students' interest in learning, and then improve the efficiency of student learning.

4.Concluding remarks

We recognize that the theme of the current colour curriculum is to help students enhance their colour perception, creative skills and to enable them to learn how to use colour. In order to meet the needs of a modern art curriculum, we must design and structure an effective colour lesson plan to create a comprehensive and unique colour curriculum. Through in-depth exploration and analysis, we can reform and optimize the curriculum structure of university colour courses, promote their continuous innovation, and achieve organic unity in teaching and learning, thus promoting the development of the field.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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