



Research on Emotional Design Teaching of Digital Illustration in Universities Under New Media Environment

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Abstract

As a technology platform, new media provides a stage and position for training visual communication design professionals. Visual communication design and the development of new media are inseparable. The two are interdependent and mutually reinforcing, especially in some fundamental compulsory courses in visual communication design. Taking an illustration design course as an example, in the current era of rapid development of new media, this course needs to closely grasp the pulse of new technology development, keep pace, and make full use of the advantages of various media to showcase its artistic charm. The Emotional Design Practice course in digital illustration aims to ignite students' enthusiasm for learning, inspire their perception, and stimulate personalized thinking. Based on the characteristics of the art design major and the actual situation of students, this paper discusses and experiments with the teaching of emotional design. It includes teaching design, practice methods, and reflecting on the practical courses to enhance students' learning enthusiasm and perception of things with practical significance.

Keywords

New media, digital illustration, emotional design

Introduction

Digital illustration course is an essential course for art and design majors to cultivate artistic quality. In the context of higher vocational education, on the one hand, because the students in the higher vocational education college where the author works are recruited by a single enrollment method, the students' fine arts foundation is uneven, and most of the students did not receive any training in fine arts courses before entering higher vocational education. In particular, many students are cross-disciplinary learning after upgrading to higher education. Before teaching design, on the one hand, we should pay attention to these two factors, and effectively use "playability" and "randomness" teaching methods to mobilize students' learning interest; On the other hand, it is necessary to comprehensively consider the professional nature of students and take emotional design as a small point of art design, so as to infiltrate the learning of the entire digital illustration and even art design professional courses. This course is set in the first semester of the sophomore year of the art design major. It is an important bridging course between freshmen and juniors, which can guide students to flexibly learn and integrate professional knowledge.

1. An overview of the digital illustration course

The digital illustration course is a required course for students majoring in digital media art and design. The course is guided by the teaching objectives of knowledge, skills, and literacy, and requires students to master the overview and basic concepts of illustration design, commonly used tools, and techniques, changes in illustration style, basic methods and creative methods of illustration design, the creative process of illustration design and other contents through the course teaching, and be able to independently complete illustration design. The teaching goal of the course is to cultivate students' practical ability and meet the practical application requirements of a series of processes such as copying, writing, classroom guidance, innovation, and creative design. It focuses on cultivating students' practical ability and awareness of innovation, improving students' cultural identity, and encouraging students to choose excellent Chinese traditional culture and ethnic folk art elements to design and innovate illustration works.

2. An overview of emotional design

The concept of emotional design originates from the field of industrial design, which refers to "through various shapes, colors, mechanisms and other modeling elements, the emotion into the design works, in the process of consumer appreciation and use of products to stimulate people's association, resonance, and obtain spiritual pleasure and emotional satisfaction", is a "human-centered" design method. Donald A. N., in his book *Emotion Design*, believes that when designing products, designers should fully consider the emotional factors of consumers, which can help stimulate consumers' positive emotional experience, and thus stimulate consumers' purchasing power, which plays a key role in the success of products (Donald A. Norman, 2015). According to Trevor, V. G., emotional design is "a design designed to seize the user's attention and induce conscious or unconscious emotional responses to improve the possibility of performing a specific behavior", which is represented by three dimensions of user attention, emotion, and behavior. The concept of "Kansei Engineering", first proposed by Kenichi Yamamoto, former chairman of Mazda Motor Group in 1986, is generally adopted in China's engineering academic research field to explore the relationship between "human" sensibility and "object" design characteristics by means of engineering technology. Specifically, "Kansei engineering" refers to the quantitative or semi-quantitative expression of people's perceptual images of "things" and the association with product design characteristics, so as to reflect the perceptual feelings of "people" in product design and design products that meet the sensory expectations of "people".

In the field of education, different researchers have also made relevant explorations of emotional design based on different perspectives. As early as the 1990s, Lu Ka-mei put forward the concept of "emotion teaching", pointing out that "appropriate emotion has a positive organizational effect on people's cognitive process, while inappropriate emotion will have a negative disintegrating effect". Based on this knowledge, Lu Jiamei further integrated the relevant research results of teaching psychology and emotion psychology and established the new discipline of emotion-teaching psychology. He emphasized the unique role of emotion itself in the whole learning process and held that teaching design should pay full attention to students' learning experience and the cultivation of emotion. R. Keith Sawyer (Keith, S.) believes that the emotional design in teaching ultimately points to the learning of students, which is to "take emotional elements into consideration in the teaching design, and realize the intervention of learning through the design of emotion, so as to promote the deep learning and knowledge acquisition of students." In contrast, some scholars regard the stimulation of students' emotions as the purpose and result of emotional design. From the perspective of multimedia learning, emotional design is defined as "a term used to describe the visual design elements that affect students' emotions and promote learning in multimedia learning environments". Zheng Weidong stressed that emotional design is "the design of a program that can stimulate students' positive emotions."

Through sorting out the existing conceptual definition of emotional design, it is found that researchers emphasize the integration of emotional elements into design, so as to stimulate students' senses and trigger students' emotions, and finally achieve good teaching results. Based on this, based on the views of Sawyer and Zheng Weidong, this paper defines the emotional design of teaching content as follows: Teachers integrate emotion into the whole process of digital illustration teaching content design. By designing elements that trigger emotion in content selection, content organization and presentation, teachers can intervene in students' learning and improve their positive learning emotion level, so as to promote the harmonious development of students' cognition and emotion.

3. The role of emotional design in digital illustration teaching in colleges and universities under the new media environment

3.1 It can break the homogeneity and mechanical sense of illustration

Nowadays, AI painting has achieved unprecedented development, but it contains a lot of algorithmic rationality, and its

painting effect is far lower than that of traditional painting. In addition, AI painting materials are derived from databases rather than real life, and in the era of high-speed information dissemination and quantification, the development of computers and the popularization and promotion of digital painting equipment have made the creation of traditional hand-painted illustrations less and less acceptable. The ease of operation of digital illustration makes many creators who have no foundation, are unprofessional, and lack artistic aesthetics engage in illustration work, and it is this factor that leads to problems such as homogeneity and lack of innovation in illustration on the market. The technicalism of digital board painting deepens the mechanical and virtual artificiality of computer technology creation. The convergence of illustrators' styles and the lack of unique aesthetic styles, to a large extent, narrow the path of cultural output and dissemination, and at the same time lead to aesthetic fatigue in the audience. The development of multiple materials makes the formal language of illustration change endlessly, and the language presented by the materials reflects the illustrator's subjective emotions and the aesthetic consciousness of The Times to a certain extent.

3.2 It can inspire students' perception and creativity

Illustrator Chen Zhiyong once said in an interview: "One day, we stopped drawing because we felt that we were not good enough. It's a sign of becoming an adult, starting to focus on the outcome rather than the action itself, but becoming an adult also means losing your imagination, your ability to dream, and your courage." In the fast-paced development of digital technology, it is difficult for creators to balance the relationship between commercialization and artistic emotion, and the standards of social cognition to a large extent hinder students' unique thoughts and personality expression, and weaken students' perception (Zhou & Huang, 2023).

American educator Ken Robinson said: "I firmly believe that human beings are born with extraordinary potential, but as we experience the real world, we gradually lose a lot of potential, and ironically, one of the main reasons for this is education." Creativity is a kind of innate human potential, and perception is the key to unlock this potential. Through practice, students can feel the combination of traditional and modern creative methods, and comprehensively consider the expression and communication between illustration design and art (Zheng, 2022). Observation and thinking about daily life are the primary conditions of emotional design. The teaching mode combining tradition and modernity is adopted in class, and cases are used to guide students, enlighten them, and broaden their ideas. After group discussion, students collect available materials, including but not limited to physical materials. For example, natural patterns of plants are extracted from different seasons in spring, summer, autumn, and winter for composition processing. Together with the grasp of rhythm, students are inspired to design and process details of points, lines, and surfaces, and improve students' artistic quality and creativity.

3.3 It can convey the emotion and temperature of the work

No matter art or design, the target object is human, which means that art and design should be integrated into production and life, and it also means that the product of illustration needs to be humanized and emotional (Yao, 2021). The art design course requires students to have the creative thinking of combining sensibility and rationality and to combine the rich sensibility in art with the rational quality in design. On the basis of design, students need to understand and explore the relationship between different disciplines, break the limitation of digital board drawing creation, and let the contingency and playability of materials stimulate students' perception and creation of life things (Li & Shi, 2020). Emotion will affect the viewer's psychological feelings, thus opening the inner tension of the work, and emotion is also one of the main reasons for the presentation of visual effects (Feng, Xu, & Li, 2020).

The combination of emotional design and modern digital technology gives the work a unique texture, and the particularity of the production tool also makes the work more artistic and creative. The unique aesthetic feeling can reveal the inner tension of the work, dilute the virtual artificiality in digital technology to a certain extent, enliven the atmosphere of the picture, and endow the picture with fuller mood and temperature (Ding & Ju, 2019).

4. Emotional design strategy of digital illustration teaching in colleges and universities under a new media environment

As a kind of teaching design, digital illustration emotional design is based on teaching system design, teaching process design, and teaching product design. Norman not only divides the concept of emotional design into three levels but also believes that each level has a different design approach.

Before discussing the strategies and methods of emotional design of digital illustration, we must first understand the objective of the emotional design of digital illustration, which is analyzed from three aspects: main learners, digital illustration courses, and teachers. For learners, it is necessary to arouse their positive emotional interest; Secondly, the digital

illustration course itself can improve teaching efficiency; Finally, from the perspective of teachers, it can help teachers to reposition the curriculum. For example, it can help teachers reorient themselves on an emotional level: Do they need to be emotional in the course of class? If so, what level of emotional appeal does it belong to? Which level of emotional design method is more suitable for it? Therefore, the premise of the emotional design of digital illustration is to analyze the core design ideas of learners, digital illustration courses, and teachers.

When facing sensory stimuli, people tend to make instinctive reactions. If sensory stimuli are arranged instinctively in the form of expression, the higher the learner can accept and become interested in them. In visual-level emotional design, it is necessary to follow the law of instinctive response when the senses are stimulated, which requires the designer to have a comprehensive understanding of the senses of the learners. In order to improve learners' concentration on the learning materials, the study space can be created to make learners feel comfortable and good. Students can be interested in the picture color, animation, and music effects of the content of the course resources. The color of the content of the course video resources should not exceed five colors, because more than five colors will cause visual fatigue and make it difficult for learners to pay attention to the key points of learning. It is also possible to enhance the operability and simplicity of the course through the design of simple, clear, and contrasting methods, and attract the attention of learners through various special effects and exaggerated video resources. At the instinctive level, people's reactions are determined by the biological factors in people, and they are generated immediately when they are stimulated by the outside world. Therefore, by using various tools to make complex learning content easy to understand, learners can immediately become interested in digital illustration learning.

At present, researchers pay most attention to the design at the behavioral level. Taking digital illustration as an example, they pay most attention to the effect and function. At the behavioral level, there is a problem that needs to be solved: whether the assigned task can be completed effectively and whether the learner will have an interesting operating experience. Therefore, at this level, attention is paid to the transformation of short-term memory into long-term memory. Through the process of memory encoding, storage, and extraction, knowledge points can be further used to solve problems in exercises and improve the enthusiasm for learning.

The design of the reflection layer needs to be explored from a deeper level to carry out emotional design. Influenced by culture and identity, it is more complex than the instinct layer and the behavior layer, reflecting the value of establishing emotions between digital illustration and learners and users. When learners establish an emotional connection in digital illustration and change their self-image, satisfaction, and memory in the process, they can form cognition of digital illustration and cultivate trust in digital illustration. The redemptive layer is more dependent on the feelings that the product brings to people and the emotional touches caused by deeper conscious activities. In addition, the emotional design at the reflection level pays attention to linking the relevant knowledge and skills mastered by learners with real life, proficiently mastering knowledge and skills and effectively applying them in various situations, establishing correct emotional attitudes and bonding values, and improving learners' independent thinking ability and problem-solving ability.

5. Conclusion

Emotional design teaching aims at cultivating students' perceptual thinking and rational accomplishment, which is not only conducive to enriching students' creative enthusiasm but also conducive to training students' observation of life and cultivating students' artistic practice ability. This way of creation will constantly update students' thinking about things, make them learn to integrate new things and new elements into illustrations, bring more visual language to illustration creation, open up broader creative space, and present more possibilities.

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