

The Application of Aesthetic Reconstruction of Regional Cultural Symbols in Visual Design Courses

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Abstract: This work examines a method for using symbols that relate to culture from particular areas in the teaching of design with a focus on appearance. The study presents a structure that includes foundations using theory and also includes approaches to teaching, and it suggests a model using three levels that involve the movement from symbol to features relating to appearance to design as the main approach for the method. The work describes a system for teaching that follows a structure with steps that include learning about concepts, then conducting work that uses trial approaches, then bringing together different elements. The study also establishes a setting that uses work on specific tasks in a studio and includes discussion that examines ideas in depth as support for teaching. The research attempts to connect work that maintains aspects of culture with design approaches that represent current practice. It provides a model for teaching that can be used in practice for developing individuals working in design who show ability to understand culture and to change forms in ways that involve creating new approaches.

Keywords: Regional Cultural Symbols; Aesthetic Reconstruction; Visual Design Curriculum

1. Introduction

In visual design teaching that occurs at present, instructors working with regional cultural resources face a problem that shows two related aspects. The approach that reduces cultural symbols to formal material collections appears in traditional models of the curriculum. This approach separates these symbols from the aesthetic systems that provide their basis and from the contexts that reflect current conditions. The separation produces design outcomes that remain at a level showing superficial combination. These outcomes lack cultural depth and also lack vitality relating to modern practice. This practical issue

provides the basis for the current work. The work aims to present a framework for teaching that reconstructs the aesthetics of regional culture in a manner that follows a systematic approach and that allows integration within visual design courses. The framework does not simply add content to the existing structure. It attempts to reshape the teaching logic that extends from cognitive foundations to methods for creative work. The core establishes a chain that connects cultural interpretation, refinement of aesthetic features, and innovation in design. This chain maintains continuity across these different aspects.

2. Theoretical Core and Transformation Framework

2.1 Deep Deconstruction of Cultural Symbols

The initial approach for work on regional symbols in cultural forms does not involve using visual elements in a direct manner but requires examining the structures that these symbols contain at a deeper level. This examination requires moving from the surface features that appear in patterns and colors and shapes to the network of meanings that provides the basis for these symbols. This network includes contexts from history and concepts relating to philosophy and practices that occur in ritual forms and structures that reflect emotions in groups. The approach allows a change from collecting forms to examining meanings in a more systematic manner. The main purpose of this examination is to remove the features that attach to particular objects or situations and to identify the central elements that show features relating to aesthetics that contain the capacity for use across different contexts and the capacity for producing new forms. These elements include the relationships that appear in structures and show features relating to dialectics. They also include the particular approach to understanding materials through perception and the patterns that appear in narratives relating to space and show internal organization. These elements provide the forms

that express cultural vitality in the manner that is most abstract and that shows the most enduring features^[1].

This work uses analysis from the study of meaning systems and the study of cultural practices, treating regional cultural forms as changing systems of meaning and not as fixed collections of visual elements. It requires the individual conducting research to use an approach that describes context in detail to follow the origins of these forms, the ways that these forms develop over time, and the roles that these forms provide within social practices, and this approach allows the individual to separate the stable central features from the features that change in appearance. This detailed examination of meaning in these forms establishes a basis for the design work that follows, and this basis ensures that the design work does not remain at the surface level but instead connects to the cultural principles that provide structure to these forms, and this connection ensures that the work of reconstructing visual features does not develop into a visual activity that lacks roots but instead develops into a creative process of interpretation that contains cultural memory and the codes that reflect the values of the culture.

2.2 Core Principles of Aesthetic Reconstruction

The main approach to aesthetic reconstruction involves translating cultural elements within current contexts. Cultural features that are extracted require release from their original historical conditions and require development through interaction with current design forms and current aesthetic requirements. This process differs from replication that reflects nostalgia or from simple combination of symbols. The approach emphasizes a relationship that involves dialogue and critical examination. Designers must use current visual communication methods to transform the original symbols or to exaggerate these symbols or to change these symbols or to reconstruct these symbols. These main principles appear in the development of formal languages. The approach includes translating the tactile features that traditional methods of making provide into visual textures in digital media. The approach also includes changing the linear structure that folk narratives follow into experience that is nonlinear and interactive and spatial.

The principles indicate that reconstruction requires clear design intentions and specific functions. The transformation of aesthetic features must serve particular communication goals and experiences for users^[2]. This suggests that reconstruction occurs not to demonstrate that culture exists but to allow culture to enter modern life in forms that differ from previous forms. These forms show deeper resonance in their spiritual aspects and stronger expressiveness in their formal properties. The main principles of aesthetic reconstruction establish both the limits and the direction of this practice. The approach appears both free and experimental. However, it also appears constrained by the internal logic that relates to cultural patterns and by the external effectiveness that relates to design application. This establishes a balance between heritage and innovation. The balance shows both dynamic features and tension-filled features.

2.3 Construction of the Three-Layer Transformation Model

To establish that the path from examining culture to developing design work is workable and follows clear reasoning, this analysis requires developing a specific model with three distinct levels that show movement from symbol to appearance features to design results. The model that this work presents describes a process that develops in stages and returns to earlier stages: the initial level, which focuses on collecting objects, examines the process of gathering and breaking down symbols that appear in particular regions; the level that follows, which addresses concepts, works to derive general principles relating to appearance and underlying features from the breakdown that the first level provides; the level that comes last, which addresses application, takes these principles relating to appearance and converts them to specific visual design results that function in current settings. The model provides value in showing that design development that introduces new approaches does not occur without planning but instead develops from understanding based on reasoning that examines the deep structure that culture contains and from the process that refines this understanding in stages that build on each other.

The model shows relationships that provide feedback between different levels in the structure. Forms that develop in application and

issues that appear in this process can challenge findings at the level examining concepts and can suggest that elements in the initial level require examination again or understanding in different ways. This approach that operates in cycles breaks patterns that follow in one direction and changes the work of building again into a process that continues and develops through investigation and design activities. The model provides structure that supports teaching in courses but also establishes an approach for bringing features of culture from particular areas into design work that occurs in the present time. This approach shows focus on examining process and on methods that produce outcomes and connects understanding of culture in depth with development of form in ways that are significant.

3. Curriculum Content and Competency Framework

3.1 Cognitive Awakening and Field Perception

The initial stage of the curriculum provides a foundation in particular contexts. The main focus of this stage involves developing a specific approach to understanding. This approach requires that students move from understanding cultural symbols in texts to a different form of understanding. The different form combines direct experience with analysis that considers multiple aspects. This form of understanding requires direct engagement with material objects that remain from the past, with relationships between spaces, and with practices that occur in everyday settings. The approach involves obtaining information about culture from multiple dimensions. It obtains this information from the textures that artifacts show, from the patterns that rituals follow, and from the features that dialects contain. The work in the field represents an active form of investigation. This investigation examines symbols similar to how examination of material remains from the past occurs. The investigation attempts to develop understanding of the complete system that supports cultural forms. It also attempts to reveal the natural understanding, the structures that organize communities, and the systems of values that provide a basis for these forms.

This stage develops work in organization and in examining features using structure. Individuals

in study must use and group the various findings that occur from the field using means such as visual representations showing relationships and structures that indicate connections. This work examines the system to reveal the patterns of order and the relationships that exist in the structure, showing the main features that remain consistent and the features that differ and change. This process develops the initial observations into a structure that allows understanding using analysis, and it provides the basis that is clear and that examines the system in depth for the work that follows in development and in change.

3.2 Thinking Transformation and Visual Experimentation

In the stage that follows, the main work involves breaking patterns that appear in typical forms and establishing a channel between the features of design that were identified and the conditions that design in the current period requires. This channel operates in ways that differ from typical patterns. The important aspect of this work relates to showing students that the concepts from the cultural analysis provide a problem for design work and not a form that is already complete. The work with visual forms that follows allows high levels of change, quick development of different forms, and testing of various approaches to the form^[3]. Teaching approaches in this stage show the open nature of media forms. Students in the study use methods that allow changes to design features or use methods that allow changes to traditional forms in visual work. The focus provides a means to separate features from initial media forms and to examine how these features function in different forms. The value that this approach to form provides appears in developing skill in creating forms and also in developing a particular mindset. This mindset allows identification of possible formal features in cultural elements and allows response to these features using current methods and tools.

3.3 Integrated Application and Narrative Construction

The final stage in the approach aims at a form of work that requires students to combine understanding of features relating to culture with methods that involve trying different forms within a design structure showing high degrees of difficulty. The main focus of this stage

differs from work that develops separate elements in a particular way. It focuses on developing meaning that relates to culture in a manner showing system features within design work that includes multiple aspects such as systems for organizations, design for movement through space, or work with forms that allow interaction. The starting point involves using the visual elements that provide reconstruction to develop a system showing features that function as representation. This system provides clear concepts and maintains features relating to meaning across different contexts that differ in their particular conditions.

The main issue in using these approaches together is providing depth in features, development in form, and function that produces effects. The focus must change from features in one part to how the overall design presents information, how individuals understand the information, and how the design produces responses. This change shows development in ability from providing solutions to specific issues to control of the design work. It requires control across the design and assessment of multiple factors, and this allows the result to provide a design statement that is complete and presents a current approach.

4. Teaching Context and Dialogue Mechanisms

4.1 Studio Context and Project Cycles

The studio approach provides context that reproduces the conditions of design work in professional settings, bringing together different forms of knowledge in a process that follows projects across time. This process includes the steps that occur in actual work, from examining what is required and developing initial forms to applying methods and considering outcomes in repeated cycles. Students respond to design problems that involve multiple factors, and this approach allows them to develop understanding of how different elements relate and to direct their own development. The physical setting and available resources support attempts at different approaches and exchange between individuals working on similar problems. The display of work as it develops provides motivation for continued investigation. The teaching setting itself operates as a form that responds to what occurs within it and supports the appearance of new ideas.

The structure of the project cycle follows a spiraling logic of cognition, experiment, and integration. This approach provides explicit tasks and challenges that relate to research. What individuals in the study experience in the cycle differs from the completion of a linear task list. It presents a process of oscillation among ideation, production, critique, and revision. This process confronts the uncertainty and constraints that occur in design practice. The confrontation occurs through sustained stress testing. The teaching model that the study examines liberates the approach from one-way instruction. It develops a learning community that focuses on practice and centers on learner output. The mechanism that allows operation in this model provides a reflection of design work. This reflection relates to the nature of design work. The mechanism also provides embodied experience of design work.

4.2 Process-Oriented Critical Dialogue

The main focus of the mechanism that provides dialogue in the approach is to shift from examining final outcomes to examining the process of thinking that develops across the work. Different forms that include individual work with individuals, discussion in groups, and review by multiple individuals occur across the entire work and provide a context for debate that focuses on the effectiveness of the approach that provides reconstruction. The dialogue uses concrete materials that occur in the middle of the work such as drawings, physical models, or diagrams that show analysis. These materials that individuals can observe require designers to show the internal thinking and respond to questions that examine the degree of interpretation of culture, the basis for changes in form, and the consistency of the narrative that provides connection.

This approach that examines process provides important practice in thinking about work. Students must show reasons for decisions and describe these reasons and change these reasons in repeated ways, and this requires that students separate and develop the ideas in theory and the reasons for creating work that form the basis of what they produce. The result shows that unclear sense of direction becomes clear argument for design that can be defended^[4]. The approach allows different possibilities to exist and to compete because the exchange remains open and focused on building. The role

of the instructor changes and becomes the role of one who encourages thinking and who provides direction for discussion. The actual production of what students find and understand depends on the challenge between ideas and the development of new understanding that all individuals in the exchange produce when the exchange shows seriousness and develops from a basis of confidence between participants.

4.3 Dimensional Standards for Outcome Evaluation

The system for evaluating the course requires alignment with objectives in theory and processes in teaching, and this means that standards must include multiple dimensions. These dimensions provide assessment of process and outcome to examine progress that students show in understanding culture, developing innovation in form, and integrating design. The first dimension that the system includes focuses on depth in culture and logic in transformation. This dimension examines insight that students demonstrate into the core of culture in regions and the ability that they show to use this insight for developing concepts in design and strategies for reinterpretation. Evidence that supports this dimension appears in notes from research, diagrams for analysis, and texts presenting concepts.

The second dimension examines the quality and innovation that relate to formal language in the work, and it measures the range of visual exploration that occurs, the degree of breakthroughs in grammar, and the appropriateness of media use that appears during the process of developing aesthetic features. This dimension places important focus on the spirit that involves risk-taking and the variety of pathways for solutions that the process reveals. The third dimension concerns the application of design in a systematic form and the integrity of narrative structure. It measures the ability of students to combine cultural ideas and formal work in experiments to produce a complete project. The project shows effectiveness in function, coherence in the experience it provides, and power in communicating the concept. These three

dimensions form a mechanism for evaluation that includes multiple levels. The mechanism provides direction for learning. It also allows assessment of progress that students show in learning. The mechanism drives the development of competencies that relate to design.

5. Conclusion

The study shows the approach for including cultural forms in design teaching. The model that develops across levels provides the process from examining forms to finding aesthetic features and then to current use. The structure of teaching and the system of discussion together provide a method that allows ongoing development of creative work. This framework moves past the approach of simply using cultural features and instead makes regional culture the basis for design work rather than surface detail.

Project Information

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