

## **Philosophical Reflections on the Reconfiguration of Folk Art Cultural Genes in Contemporary Avant-Garde Design**

Chen Chao

School of Fine Arts and Design, Xinyang Normal University, Xinyang, 464000,  
China

CC228123928@126.com

**Abstract:** In the context of globalization, cross - cultural communication has a profound impact on art design. This paper focuses on the integration and reinvention of the cultural genes of folk art in contemporary avant - garde art design. It first expounds on the research background, purpose, methods and the current research status at home and abroad. Then it elaborates on the connotations and characteristics of the cross - cultural perspective and the cultural genes of folk art, as well as the development, characteristics, challenges and opportunities of contemporary avant-garde art design. Through case analysis, it shows the forms and successful cases of the integration of folk art cultural genes and contemporary avant - garde art design, and explores the necessity, significance, strategies and methods of the reinvention of folk art cultural genes in contemporary avant-garde art design. The research concludes that the integration and reinvention of folk art cultural genes not only contribute to the inheritance of national culture but also promote the innovation and development of contemporary avant-garde art design.

**Keywords:** Cross - cultural Perspective; Folk Art Cultural Genes; Contemporary Avant - Garde Art Design; Integration; Reinvention

### **1. INTRODUCTION**

In the face of accelerating globalization, cross-cultural communication has become an important driving force for the development of various fields, including art and design. The artistic styles and design concepts of different countries and regions are integrated with each other in frequent exchanges and collisions, giving birth to new art forms and design trends. From the simplicity and brightness of Western modernist design to the subtle and restrained design of traditional Eastern art, various cultural elements compete on the stage of art design. For example, while absorbing Western modern design concepts, Japanese design cleverly integrates local Zen culture and natural aesthetics, forming a unique simple and Zen design style, like Muji's product design, with simple shapes and simple materials, conveying a deep understanding of nature and life, which is widely loved around the world. As a treasure of national culture, folk art carries the historical memory, values, aesthetic taste and lifestyle of a nation or region.

It is an art form created by working people in the long-term practice of production and life, with strong regional characteristics and profound cultural heritage. Chinese folk art forms are rich and diverse, paper-cutting art through a pair of scissors, a piece of red paper, can cut out different forms, auspicious patterns, whether it is the Spring Festival posted window flowers, or the wedding on the happy word, all contain people's yearning for a better life; The art of embroidery takes the needle as the pen and the thread as the ink, embroiders the exquisite pattern on the fabric, the delicacy of Suzhou embroidery, the boldness of Hunan embroidery, the brightness of Shu embroidery, and the gorgeousness of Guangdong embroidery, each with its own characteristics, showing the cultural charm of different regions. It is of great value to integrate the folk art and cultural genes into the contemporary avant-garde art design. From the perspective of cultural inheritance, with the advancement of modernization, many folk arts are facing the crisis of being lost. The integration of its cultural genes into contemporary avant-garde art design has opened up a new way for the inheritance of folk art. Through the techniques of modern design, the elements, symbols, and crafts of folk art are reinterpreted and innovatively applied, so that they can radiate new vitality and vitality in contemporary society, so that more people can understand and understand folk art, so as to promote the inheritance and development of folk art. From the perspective of artistic innovation, the unique shape, color, expression and cultural connotation of folk art provide a rich source of inspiration for contemporary avant-garde art design. Contemporary avant-garde art design pursues innovation and breakthroughs, and the addition of folk art has broken the mindset of traditional design and injected new vitality into it. The integration of the two can create works of art that not only have traditional cultural heritage but also meet contemporary aesthetic needs, and promote the innovative development of the field of art and design. In terms of economic value, contemporary avant-garde art design works that integrate folk art and cultural genes often have unique cultural charm and artistic value, which can attract the attention of consumers and meet the market demand for personalized and culturally rich products, so as to create greater economic value. Some cultural and creative products with folk art characteristics, such as various stationery and accessories inspired by the elements of the Palace Museum, combine traditional culture with modern design, which are deeply loved by consumers and have achieved good economic benefits (Glăveanu, 2012).

### 1.1 Research Status

In foreign countries, the research on the integration of folk art and contemporary art design started early and achieved fruitful results. From the multidisciplinary perspectives of cultural anthropology and art history, Western scholars have deeply explored the cultural connotation behind folk art and its value in the context of contemporary art. For example, the American scholar John Nesbitt pointed out in "The Great Trend" that with the advancement of globalization, people's sense of identity with local culture has become stronger, and folk art, as an important carrier of local culture, will play an important role in contemporary art design. Western artists actively draw inspiration from folk art and integrate the elements, forms and techniques of folk art into contemporary art creation. Picasso's works often appear in the shape and color elements of African folk art, and the use of these elements makes his works full of original vitality and unique artistic charm; Japanese designer Kenya Hara is deeply influenced by Japanese folk art, his design works are simple and full of Zen, the traditional Japanese aesthetic concept and modern design concept of perfect integration, such as Muji's brand image design, with a simple style, natural materials and simple colors, embodies the pursuit of Japanese folk art for nature, simple life. The West has also conducted in-depth theoretical research on cultural gene extraction and application, and has constructed a more systematic cultural gene extraction method and application model through the analysis of the form, symbol, color and other elements of folk art. For example, the Ulm School of Design in Germany pays attention to cultivating students' understanding and application ability of folk art and cultural genes in design education, and guides students to integrate elements of folk art into modern design through the research and analysis of folk art, and cultivates a group of designers with innovative spirit and cultural heritage (Fang & Yelin, 2016). With the increasing emphasis on traditional culture, the research on the integration of folk art and contemporary art design has gradually become a hot topic. Many scholars have studied this field from different perspectives. In terms of theoretical research, Mr. Zhang Daoyi systematically expounded the concept, classification and characteristics of folk art in *Introduction to Folk Art*, which laid a theoretical foundation for the integration of folk art and contemporary art design. In the *History of Modern Design in the World*, Mr. Wang Shouzhi analyzed the development process and trend of modern design, pointed out that folk art is an important source of inspiration for modern design, and provided theoretical guidance for the application of

folk art in contemporary art design. In terms of practical research, many excellent cases have emerged in China. For example, the "Coca-Cola Chinese Logo" designed by Chen Youjian skillfully combines the art of Chinese calligraphy with the brand image of Coca-Cola, which not only reflects the international positioning of the brand, but also shows the charm of traditional Chinese culture; Han Meilin's artworks use a large number of elements of Chinese folk art, such as paper-cutting, embroidery, ceramics, etc., and he innovatively combines these elements to create works with a strong national style and sense of the times. A series of research projects and activities on the inheritance and innovation of folk art have also been launched in China, such as the China Intangible Cultural Heritage Protection Project, which provides rich resources and practical experience for the integration of folk art and contemporary art design through the protection and inheritance of folk art (Li, 2024). However, there are still some shortcomings in the current research. In terms of theoretical research, the research on the connotation, constituent elements and inheritance mechanism of folk art and cultural genes is not deep enough, and lacks systematization and comprehensiveness. The research on the internal mechanism and law of the integration of folk art and contemporary avant-garde art design is not thorough enough, and a complete theoretical system has not yet been formed. In terms of practical research, although there are some excellent cases, there are still some problems in the extraction and application of folk art cultural genes, such as the simple appropriation and patchwork of folk art elements, and the lack of in-depth understanding and innovative transformation of its cultural connotation; In the process of integration, the concept and method of contemporary avant-garde art design are not accurately grasped, resulting in poor integration effect. In addition, there are relatively few studies from a cross-cultural perspective, and the comparative research on the integration of folk art and contemporary avant-garde art and design in different countries and regions is not deep enough, and there is a lack of reference and absorption of international advanced experience (Sun & Zhao, 2025).

## 2. OVERVIEW OF CROSS-CULTURAL PERSPECTIVES AND FOLK-ART CULTURAL GENES

### 2.1 The Connotation and Characteristics of Cross-Cultural Perspectives

The cross-cultural perspective has emerged under the wave of globalization, and it is the fruit of multicultural exchanges and collisions.

In the context of globalization, it breaks the shackles of a single culture and focuses on the differences and commonalities between different cultures. From the ancient Silk Road to open the door to cultural trade exchanges between the East and the West, so that Chinese silk, porcelain and other goods and Western spices, jewelry, etc. circulated with each other, and cultures were also blended, to today's Internet era, global cultural information is pouring in like a tide, and you can easily obtain cultural information from all over the world with just a click of the mouse, and the cross-cultural vision continues to grow and develop in such a historical process (Marks, 2013).

The cross-cultural perspective is distinctly open and diverse. Openness is reflected in its tolerance to different cultures, and actively encourages different cultures to learn from each other's strengths. Taking Western Abstract Expressionism as an example, it was deeply influenced by Oriental Zen Buddhism and calligraphy in the process of its development, skillfully integrating the oriental "artistic conception" aesthetic into its own creative concept, and constructing an artistic space full of oriental charm with unique brushstrokes and colors on the canvas. Diversity stems from the rich diversity of world cultures, and different cultures have formed their own unique art forms and cultural connotations due to their own unique historical processes, social environments and other factors. In the field of art and design, this diversity is particularly prominent, and designers often skillfully integrate multicultural elements, such as combining elements such as the stand-up collar and buckle of Chinese cheongsam with Western three-dimensional tailoring to create clothing styles that are both oriental and fashionable; Or use the visually striking patterns and warm colors of African tribes to create exotic designs that show a unique style charm (Shi & Guo, 2024).

The cross-cultural perspective has had a profound impact on art and design. First of all, it greatly broadens the creative horizons of designers, enabling them to look at the world and draw on rich cultural resources. In the field of graphic design, the designer draws unique composition and color use skills from Japanese ukiyo-e to add a different artistic atmosphere to the work. The product design integrates the Nordic minimalist design concept with the Chinese idea of "harmony between man and nature", focusing on the functionality of the product and the harmonious beauty of nature. Secondly, the cross-cultural perspective has strongly promoted the internationalization of art and design. By deeply understanding the needs and aesthetic preferences of consumers in different cultural backgrounds,

designers are able to design works that meet the needs of the international market. For example, Apple's product design integrates global aesthetic elements into a simple and smooth appearance, which is deeply loved by consumers around the world; MUJI's concept of simple and simple living, which also integrates the pursuit of quality and nature in Eastern and Western cultures, has achieved great success in the international market. In addition, the cross-cultural perspective has promoted the reform of art and design education. In the process of education, more attention is paid to cultivating students' cross-cultural communication and innovation ability, through the introduction of multicultural-related courses, such as art history and cultural studies in different countries, so that students can have an in-depth understanding of the essence of different cultures, and at the same time strengthen the cooperation and exchange between international universities, provide students with a broader learning platform, and cultivate art and design talents who adapt to the development of globalization (Zhao et al., 2015).

## 2.2 The Connotation and Classification of Folk Art and Cultural Genes

The cultural gene of folk art is a cultural element with great inheritance, uniqueness and stability in folk art, which is like the soul of folk art, carrying the core information, and is the internal driving force for the inheritance and evolution of folk art over the long years. The folk art and cultural genes are formed by the long-term joint action of various factors such as natural environment, social structure, and historical development, and contain the crystallization of a nation's wisdom and values.

Taking Chinese paper-cutting art as an example, the dragon and phoenix pattern symbolize dignity and auspiciousness, and the peony pattern implies wealth and prosperity. The cultural genes of folk art can be classified from three aspects: shape, color and meaning. The modeling gene is the external manifestation of the cultural gene of folk art, which contains a unique shape, structure and proportional relationship. In traditional Chinese architecture, the courtyard adopts a symmetrical layout, the location arrangement of the main house and the wings, and the exquisite wood carvings and brick carvings on the doors and windows, which not only reflect the practicality of the building, but also contain the cultural connotation of Chinese attaching importance to family concepts and pursuing harmony and order. African wood carving, on the other hand, is characterized by exaggerated human proportions and unique facial expressions, and shows the unique aesthetic style and spiritual world of

African tribes through the bold deformation and shaping of human form (Ross et al., 2013). Color genes have strong expressiveness in folk art, and it conveys rich cultural emotions with the help of color selection and collocation.

In Chinese folk art, red occupies an important position, because it symbolizes auspiciousness, it is widely used in important festivals such as the Spring Festival and weddings, and is often matched with yellow, yellow represents dignity in traditional Chinese culture, and the combination of the two is like the red wall and yellow tiles of the Forbidden City, highlighting the majesty and solemnity of the royal family. In the field of Western folk art, blue is often given the meaning of tranquility and loyalty, and this cultural connotation is vividly reflected in Vermeer's paintings, where large areas of blue tones create a quiet atmosphere; In Western wedding accessories, blue elements are also more common, symbolizing the couple's loyalty to love (Xuemiao & Arya, 2024). The allegorical gene is the core connotation of the folk art and cultural gene, which conveys people's yearning for a better life and the pursuit of spiritual value through specific patterns, stories and other forms. In Chinese folk embroidery, the pattern of "mandarin duck playing in the water" symbolizes the love of husband and wife, and the old age together, which conveys people's expectations for a happy marriage; In Indian religious folk art, the trident of Lord Shiva and other patterns have profound religious meanings, conveying people's awe and pious belief in the gods, and these moral genes have become an important carrier for folk art to inherit the spirit of national culture (Savage et al., 2017).

### 3. CHARACTERISTICS OF CONTEMPORARY AVANT-GARDE ART DESIGN

Contemporary avant-garde art and design keep up with the times and reflect social changes. Originated in the early 20<sup>th</sup> century during the period of change in the West, the Industrial Revolution and other foundations. The modernist movement emphasized functionalism, and the Bauhaus promoted the unification of art and technology and promoted design change. In the middle of the 20<sup>th</sup> century, there was a trend towards diversification, with the emergence of postmodernism, deconstructionism, pop art and other genres, enriching the design language. In the 21<sup>st</sup> century, technology brings opportunities, digital art and design are emerging, and artificial intelligence and virtual reality are expanding the creative space.

### 3.1 Characteristics and Innovations of Contemporary Avant-Garde Art Design

At the conceptual level, contemporary avant-garde art design adheres to a strong spirit of innovation and challenges traditional design concepts. It resolutely breaks the shackles of established rules, enshrines individuality and free expression, and re-examines and deeply thinks about the relationship between function and form from a new perspective. Taking Zaha Hadid's architectural works as an example, she breaks the conventional spatial structure, and the smooth and dynamic lines give the buildings a unique vitality, like flowing sculptures, completely subverting people's perception of traditional architecture (Zhuo, 2021). From the perspective of form, contemporary avant-garde art design presents distinctive characteristics of pluralism and experimentation. It boldly blends a variety of artistic styles, and in the field of graphic design, it skillfully combines traditional art elements with modern digital technology, and creates a unique effect with great visual impact through careful color mixing and clever composition. In terms of installation art, avant-garde artists have the courage to experiment, using non-traditional materials, such as daily waste items and industrial leftovers, to recombine them and give them new meanings, so as to arouse the audience's deep thinking about material properties and environmental protection issues (Gessert, 1993). In terms of the use of materials, contemporary avant-garde art design has also broken through the limitations of tradition. On the one hand, the active use of new materials, such as carbon fiber, which has both high strength and lightweight characteristics, not only shows a sense of science and technology, but also shines in the design of aerospace, high-end automobiles and other fields; On the other hand, we will vigorously explore the potential of non-traditional materials and recycle waste products to practice the concept of environmental protection. Shigeru Ban's paper tube architecture is a typical example of this, and he uses paper tubes, a cheap and environmentally friendly material, to build a practical and artistic architectural space, opening up a new direction for the field of architectural design (Chen, 2024).

### 3.2 Challenges and Opportunities Faced by Contemporary Avant-Garde Art Design

Contemporary avant-garde art design faces many challenges in the development process. Cultural clash and integration are the first to bear the brunt, and there are significant differences between different cultures,



which often lead to fierce collisions of design concepts. Western modernism pursues simple and efficient functional design, while traditional Eastern art pays more attention to the creation of artistic conception and emotional expression, and there is a big difference in concept between the two. When promoting cultural integration, if it is not handled properly, it is easy to fall into the dilemma of simple patchwork of elements, and it is impossible to achieve deep integration and innovation. At the same time, the market demand is diversified and rapidly changing, and the business competition is becoming increasingly fierce, so designers must always keep up with the trend, accurately grasp the preferences of consumers, and strive to establish a unique design style of individual or brand in order to gain a firm foothold in the market. The design of Apple's products is a successful example, and its simple, stylish, user-friendly design style continues to lead the global electronic product design trend (Zhao & Ke, 2023). However, challenges and opportunities coexist, and the integration of folk art and cultural genes has brought many development opportunities to contemporary avant-garde art design. The rich patterns, colors and craftsmanship of folk art provide a constant source of inspiration for avant-garde art design, such as the intricate and exquisite patterns in the art of decoupage, which can instantly add a deep cultural heritage to the design work. This kind of integration can also greatly enhance the cultural connotation and artistic value of the design work, making the work more unique and attractive. From the perspective of the market, cultural and creative products that combine folk art and contemporary design are widely welcomed by consumers, and the cultural and creative products of the Palace Museum are a successful example. Relying on profound historical and cultural resources, the Forbidden City skillfully integrates traditional cultural elements into various cultural and creative products, from stationery, accessories to household products, to meet the needs of different consumers, achieve good economic and social benefits, and open up a broad market space for contemporary avant-garde art design (Atran, 1998).

#### 4. THE INTEGRATION OF FOLK ART CULTURAL GENES AND CONTEMPORARY AVANT-GARDE ART DESIGN FROM A CROSS-CULTURAL PERSPECTIVE

##### 4.1 Motivation and Factors of Integration

From a cross-cultural perspective, the integration of folk art cultural

genes and contemporary avant-garde art design is not accidental, but the result of a combination of multiple dynamics and factors, which cover multiple key levels such as cultural exchanges, market demand, and designer concepts. From the perspective of cultural exchanges, the acceleration of globalization has made countries around the world increasingly interconnected, and cultural exchanges have become more frequent than ever. The collision and integration of different cultures provides a broad platform for the integration of folk art cultural genes and contemporary avant-garde art design. In this process, folk art, as a unique carrier of national culture, has attracted the attention of many artists and designers due to its rich cultural connotation and unique art form. The primitive and simple artistic charm contained in folk art coincides with the concept of contemporary avant-garde art design pursuing innovation and breakthrough. The traditional Chinese art of paper-cutting shows the profound heritage of Chinese folk culture with its unique hollowing skills and rich patterns, and this unique art form has received wide attention and love in international cultural exchanges. Many foreign artists and designers draw inspiration from it and integrate paper-cut elements into contemporary avant-garde art design, creating works with a unique style. For example, some internationally renowned fashion brands use paper-cut patterns in clothing design to decorate, so that the clothing not only has a modern fashion sense, but also contains a strong Chinese cultural atmosphere. This kind of cross-cultural exchange and integration not only enriches the expression of contemporary avant-garde art design, but also promotes the dissemination and inheritance of folk art and cultural genes on a global scale (Coe, 2003). Market demand is an important driving force to promote the integration of folk art and cultural genes and contemporary avant-garde art design. With the improvement of people's living standards and the change of aesthetic concepts, consumers' demand for art and design works is no longer limited to practicality and aesthetics, but pays more attention to the cultural connotation and personality characteristics contained in the works. The uniqueness and regional characteristics of folk art and cultural genes can meet consumers' needs for personalized and culturally rich art and design works. In the tourism market, cultural and creative products with the theme of folk art are favored by tourists. These cultural and creative products combine the elements of folk art with modern design concepts, such as stationery, ornaments, handicrafts and other art forms inspired by folk paper-cutting, embroidery, wood carving and other art forms, which not only have practical value, but also carry

profound cultural heritage, and become an important choice for tourists to understand local culture and commemorate travel. In the interior decoration market, some furniture, lamps, wallpapers and other products with folk art style are also becoming more and more popular with consumers. Through the clever use of folk art colors, patterns and modelling elements, these products create a unique cultural atmosphere and meet consumers' pursuit of a personalized home environment. The continuous growth of market demand has prompted designers to continuously explore the integration of folk art and cultural genes and contemporary avant-garde art design, so as to launch more works that meet the market demand (Ulehla, 2018). The change in the designer's mindset is also one of the key factors in the fusion of the two. In the process of pursuing innovation and breakthroughs, contemporary designers have gradually realized the great value of folk art and cultural genes. They began to abandon the shackles of traditional design concepts, actively draw inspiration from folk art, and integrate the elements, symbols, and crafts of folk art into contemporary avant-garde art design, so as to create works with unique personality and cultural connotation. The designer's in-depth research and understanding of folk art enables them to better grasp the essence of folk art and cultural genes and skillfully apply it to design. When the designer extracts the elements of folk art, he is not just a simple appropriation, but digs deep into the cultural connotation and symbolic meaning behind them, and combines these elements with the concept of contemporary avant-garde art design through innovative design techniques, so that the works not only have traditional charm, but also meet the needs of contemporary aesthetics. In graphic design, some designers use the color matching and pattern composition of folk art to create works with strong visual impact; In product design, traditional folk crafts are used to make products, giving products unique texture and cultural value. The transformation of the designer's concept has provided strong intellectual support for the integration of folk art and cultural genes and contemporary avant-garde art design, and promoted the in-depth development of the integration (Zhuang et al., 2022).

#### 4.2 Successful Case Analysis of Blending

As a bright pearl of Chinese clothing culture, the Shanghai cheongsam has not only carried a profound historical and cultural heritage after a hundred years of baptism, but also shows the perfect integration of traditional craftsmanship and modern aesthetics with its unique design and

exquisite craftsmanship, and has become an outstanding representative of the charm of oriental clothing, as shown in Figure 1.



**Figure 1:** Shanghai-Style Cheongsam

The Shanghai-style cheongsam originated in Shanghai at the beginning of the 20<sup>th</sup> century, a city with both Eastern and Western cultural characteristics, which provided a fertile soil for the birth of the Shanghai-style cheongsam. It was born out of the Manchu flag costume, and on the basis of retaining the basic shape of the traditional cheongsam, it incorporated Western cutting techniques and fashion elements to form a unique style. The unique design of the Shanghai-style cheongsam is a must, and its close-fitting cut cleverly outlines the curves of the woman's body, showing the femininity and elegance to the fullest. The exquisite craftsmanship of the neckline, cuffs and hem is not only inherited from traditional Chinese craftsmanship, but also integrated with modern design concepts. Delicate embroidery, delicate trim and ingenious buttons reflect the beauty of tradition and modernity. These details not only add to the beauty of the cheongsam, but also highlight the wearer's taste and temperament. In terms of the use of color, the Shanghai-style cheongsam is also unique, which not only retains the traditional festive colors such as red, blue and green, but also introduces Western popular colors, such as pink, purple, beige, etc., making the colors of the cheongsam richer and more diverse, and meeting the aesthetic needs of different people. The Shanghai-style cheongsam is also very particular in the choice of materials, mostly using natural fabrics such as silk, brocade and cotton and linen. Because of its delicate and silky touch and gorgeous luster, silk fabric has become the first choice for Shanghai-style cheongsam, which can not only show the nobility and elegance of the cheongsam, but also produce a

natural drape with the movements of the human body, adding a smart beauty; The brocade fabric gives the cheongsam a strong traditional atmosphere with its rich patterns and gorgeous textures; The cotton and linen fabric, with its simple and breathable characteristics, makes the cheongsam more affinity and natural beauty. The use of these natural fabrics not only reflects the respect for traditional craftsmanship, but also conforms to modern people's pursuit of environmental protection and comfort. The craftsmanship of making Shanghai-style cheongsam is even more exquisite, from tailor-made to cutting and sewing, every link needs to be carefully operated by craftsmen. The exquisite cutting technology ensures that the lines of the cheongsam are smooth and can perfectly fit the curves of the human body; The rigorous sewing process ensures the quality and durability of the cheongsam. In the production process, the craftsmen will also use a variety of traditional crafts, such as buckles, piping, color inlay, etc., which are not only the inheritance of traditional skills, but also an important part of the unique charm of Shanghai-style cheongsam. As one of the iconic elements of the Shanghai-style cheongsam, the buckle has a complex production process and a variety of shapes, some like butterflies spreading its wings, some like flowers blooming, each buckle contains the ingenuity and hard work of the craftsmen, adding a delicacy and elegance to the cheongsam (Wang, 2023). In modern society, Shanghai-style cheongsam still exudes a unique charm and has become the darling of the fashion stage. On the basis of inheriting the traditional craftsmanship of Shanghai-style cheongsam, many designers continue to innovate and integrate modern aesthetic concepts into it, so that Shanghai-style cheongsam glows with new vitality and vitality. Some designers have innovated in the style of cheongsam, adding fashion elements such as off-the-shoulder, high slit, and short style, so that the cheongsam is more in line with the aesthetic and life needs of modern women; In terms of patterns and decorations, modern printing techniques and new materials, such as metal sheets, crystals, etc., are used to add a sense of fashion and technology to the cheongsam. At the 2024 Shanghai Haute Couture Week, the "Mirrored Garden, Neon Chapter" series of Shanghai-style cheongsams from the local haute couture brand "WJX Wanjunxi" made a stunning appearance. While inheriting the DNA of the intangible cultural heritage of the Shanghai cheongsam craftsmanship, this series of works skillfully integrates the intangible cultural heritage of the Shanghai style of knotting and the intangible cultural heritage of the Shanghai style crochet technique, and combines the French embroidery skills to show the

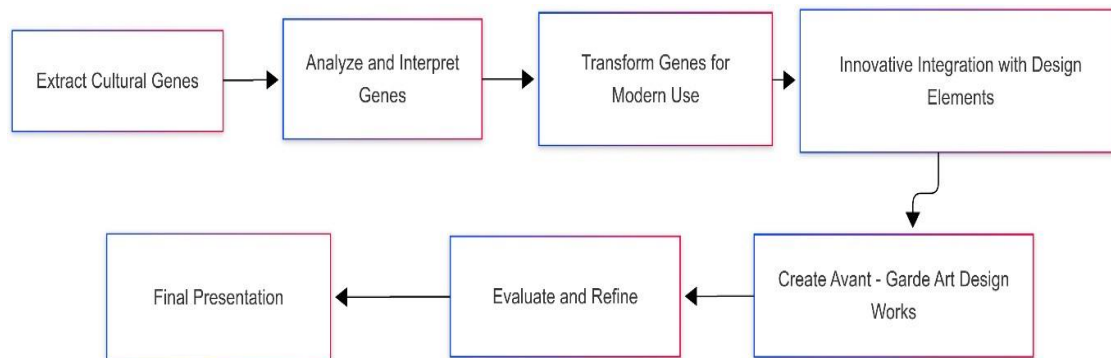
inclusiveness and inclusiveness of oriental clothing. The work draws on and reconstructs the “cheongsam edging weaving technique” on a cheongsam by Song Qingling, which is not only a tribute to and inheritance of traditional craftsmanship, but also an exploration and continuation of beauty. In terms of color matching, the collection uses bold and bright colors, such as neon and contrasting colors, combined with traditional cheongsam fabrics and craftsmanship to create a strong visual impact, showing the collision and fusion of modernity and tradition (Jæger & Møllegaard, 2022).

With its unique design, exquisite materials, exquisite craftsmanship and the spirit of continuous innovation, Shanghai-style cheongsam has become a model of the combination of traditional craftsmanship and modern aesthetics. It not only shows the charm of oriental clothing, but also carries the cultural self-confidence of the Chinese nation, and shines dazzling on the international fashion stage. Whether it is in important social occasions or daily life, Shanghai-style cheongsam can make the wearer exude a unique charm and temperament, and become a beautiful landscape. Its success has provided valuable experience for the integration and reshaping of folk art and cultural genes in contemporary avant-garde art design, and has also injected new vitality into the inheritance and development of traditional Chinese culture.

## 5. THE RESHAPING OF FOLK ART AND CULTURAL GENES IN CONTEMPORARY AVANT-GARDE ART DESIGN

In the context of contemporary avant-garde art design, it is extremely necessary to reshape the cultural genes of folk art. From the perspective of cultural inheritance, folk art is at risk of being marginalized in the wave of globalization, and reshaping is the key measure to continue its vitality and preserve the national cultural memory. Many ancient folk art forms have gradually been forgotten by the public due to the lack of innovative inheritance methods. By reshaping its cultural genes in contemporary avant-garde art design, it can open up a new communication path for folk art, so that it can integrate into modern life with a new attitude and enhance the sense of national cultural identity. From the perspective of design innovation, contemporary avant-garde art design pursues breakthrough and uniqueness, and folk art is an excellent source of innovation due to its rich cultural genes. The traditional design language has limitations in meeting the needs of modern diverse aesthetics, and reshaping the folk art

and cultural genes can inject new vitality into contemporary avant-garde art design, provide differentiated design ideas, create works of art with profound cultural heritage and modern aesthetics, and promote the innovation and development of the field of art and design, as shown in Figure 2.



**Figure 2:** The process of Reshaping the Folk Art And Cultural Genes in Contemporary Avant-Garde Art Design

## 5.1 Strategies and Methods of Remodeling

### 5.1.1 Extraction and Transformation

Extracting and transforming the key elements in the cultural genes of folk art is the basis for realizing its reshaping in contemporary avant-garde art design. Designers need to have a deep understanding of the connotation of folk art, and accurately extract elements with keen insight and innovative thinking. Start with shape, color, and pattern elements. In terms of modelling, like the traditional Chinese building dougong, its unique structure and aesthetic value are significant. The Harbin Cultural Island designed by Ma Yansong draws on the elements of dougong and uses it innovatively to make it both modern and concise and traditional cultural charm. In terms of color, the color of folk art has distinctive regional characteristics, such as red represents auspiciousness and yellow symbolizes imperial power in Chinese folk art. In modern graphic and apparel design, designers rematch according to needs to create a visual impact and unique style. Among the pattern elements, traditional Chinese paper-cut dragons, phoenixes, peonies and other patterns have profound meanings. When designing products, paper-cut patterns are used for appearance through laser engraving and other technologies, such as lamp design, to create unique light and shadow through lighting. When transforming elements, we use deconstruction and reconstruction techniques to break the traditional thinking. The graphic design deconstructs the folk pattern and reorganizes it with modern typography;

The product design combines folk modeling with modern material technology, such as using 3D printing technology to combine traditional ceramic modelling with metal to make lamps. Using modern technology, digital technology allows folk art elements to be presented in digital media, animation, and games, such as digital artworks that make paper-cut patterns dynamic and interactive. Virtual reality and augmented reality technology restore folk art scenes to bring an immersive experience to the audience.

**Innovation and integration:** Integrating folk art with modern technology and new materials is an important strategy to promote remodeling. With the help of modern technology, 3D printing makes traditional folk patterns three-dimensional, such as printing paper-cut patterns into three-dimensional ornaments and lamps, enhancing the sense of three-dimensional and space. Digital media technology provides space for the innovative expression of folk art, and animation and games incorporate folk art elements, which are both interesting and cultural, such as animations with folk tales as the theme and games with folk art elements. In terms of new materials, new fiber materials are combined with folk textile processes to improve the texture and function of textiles, such as new fibers for embroidery. Smart materials make it possible to innovate folk art, such as shape memory alloys for interactive ornaments made in traditional metal crafts. In the process of innovation and integration, designers should inherit the connotation of folk art and culture, explore its heritage and combine it with the advantages of modern technology and new materials, avoid excessive commercialization and homogenization, and explore new design ideas with cultural gene inheritance as the core (Jæger & Møllegaard, 2022).

**Cultural Interpretation and Re-expression:** In-depth interpretation of folk art culture and re-expression from a contemporary perspective is the core strategy of remodeling. Folk art is rich in historical, religious, and folklore information. At the historical level, such as traditional Chinese folk New Year paintings, the theme changes in different periods reflect social changes and provide materials for design. At the religious level, Indian religious folk art patterns and symbols carry doctrines, and designers need to understand the background in order to use them accurately. At the folklore level, the Chinese Dragon Boat Festival sachet pattern contains the meaning of warding off evil spirits and praying for blessings, and its elements can be used in contemporary design. When re-expressing from a contemporary perspective, it combines contemporary aesthetics, value orientation and social needs. Aesthetically, modern design techniques are used to show the charm of folk art, such as graphic design



with simple lines and bright color composition, and product design integrates folk elements and modern concepts to create fashionable products. In terms of value orientation, it integrates environmental protection, sustainable development and humanistic care, the materials are environmentally friendly and renewable, and the design pays attention to life needs and emotional experience. In terms of social needs, it combines folk art with changes in contemporary life, such as using folk art elements in digital product design, such as mobile phone themes and wallpapers, which are loved by users (Jæger & Møllegaard, 2022).

### 5.1.2 Practical Case Studies of Remodeling

In a far-reaching avant-garde art exhibition, as shown in Figure 3, a work with the theme of folk art stands out and has become a typical case of exploring the reshaping of folk art cultural genes in contemporary avant-garde art design. Inspired by traditional Chinese shadow puppet art, this work realizes the innovative reshaping of shadow puppet art through in-depth excavation and unique interpretation of the cultural genes of shadow puppet art, and uses the expression techniques of contemporary avant-garde art, showing the unique perspective and profound connotation of contemporary art.



**Figure 3:** Shadow Puppet – Avant-garde Art Exhibition

As a treasure of Chinese folk art, shadow puppet art has a long history and unique cultural charm. Its shape is unique, the lines are simple and smooth, the characters are exaggerated and vivid, and through the illumination of the light, the vivid images are projected on the screen, telling a moving story. This avant-garde artwork extracts the key cultural genes of shadow puppetry, and in terms of styling, it draws on the typical

styling characteristics of shadow puppet figures, such as exaggerated head proportions, slender limbs, and decorative clothing patterns. However, unlike traditional shadow puppetry, the work does not simply copy the traditional shape, but uses deconstructivist techniques to disassemble and reassemble the various parts of the shadow puppet figure to create a new and tense shape. The head of the shadow puppet figure is separated from the body and combined at a unique angle to make the figure present a distorted and deformed effect, breaking the symmetry and stability of the traditional shadow puppet modelling, giving people a strong visual impact. This innovative design not only retains the unique charm of shadow puppet art, but also shows the bold breakthrough and innovation of contemporary avant-garde art on traditional modelling. In terms of the use of color, the work skillfully integrates the traditional colors of shadow puppet art with the color concepts of contemporary art. Shadow puppetry often uses bright colors such as red, green, yellow, and black, which are not only decorative, but also contain rich cultural meanings. Red symbolizes auspiciousness and festivity in Chinese culture, green symbolizes vitality and hope, and yellow represents dignity and authority. On the basis of retaining these traditional colors, the work uses the color matching method of contemporary art to recombine and adjust the colors. The use of high-saturation color contrast, the juxtaposition of strong contrasting colors such as red and green, yellow and black, creates a strong visual tension; At the same time, through the gradual change and transition of colors, the work maintains a harmonious and unified beauty in strong contrasts. This kind of color application not only reflects the traditional color charm of shadow puppet art, but also conforms to the aesthetic pursuit of color by contemporary people, and shows the perfect integration of folk art cultural genes and contemporary art color concepts. In terms of expression, the work makes full use of modern scientific and technological means, giving new vitality to shadow puppet art. While traditional shadow puppetry is mainly presented through handmade and live performances, this work uses modern technology such as digital media technology, projection technology and interactive installations to create a new and immersive artistic experience. Using digital modelling technology, the shape of the shadow puppet figure is digitized, and then it is projected onto a huge screen through projection technology, so that the image of the shadow puppet figure is clearer and more vivid, and can be displayed dynamically. The work also sets up interactive installations, where the audience can interact with the work by touching the screen, waving their arms, etc.,

changing the movements, colors and scenes of the shadow puppet figures, so that the audience is no longer a passive viewer, but a participant in the creation of the work. This interactive form of expression not only increases the audience's sense of participation and interest, but also makes shadow puppet art closer to the lifestyle and aesthetic needs of contemporary people, showing the innovative development of folk art in contemporary society (Xiancheng, 2020). From the perspective of the expression of cultural connotation, the work reinterprets and re-expresses the cultural connotation contained in shadow puppet art from a contemporary perspective. As a kind of folk narrative art, shadow puppet art usually tells historical stories, myths and legends, and folk life, and conveys folk values, morals, and aesthetic tastes. On the basis of retaining the narrative of shadow puppet art, this work integrates the hot topics of contemporary society and people's spiritual confusion, making the work have a stronger sense of the times and practical significance. Through the performance of shadow puppet figures, the work explores the impact of scientific and technological development on human life, the relationship between man and nature, and the problems of human nature in contemporary society, which arouses the audience's in-depth thinking about contemporary social phenomena. This innovative expression of cultural connotation makes shadow puppet art glow with new vitality in the context of contemporary avant-garde art, and realizes the reshaping and sublimation of folk art cultural genes in contemporary art (Whitley & Whitley, 2015).

## 6. CONCLUSIONS

Based on the cross-cultural perspective, this study deeply explores the integration and reshaping of folk art and cultural genes in contemporary avant-garde art design, and achieves results with both theoretical and practical value through multi-dimensional analysis and demonstration. At the theoretical level, globalization promotes frequent cultural exchanges, collision and integration of different cultures, and builds a platform for the dissemination and application of folk art and cultural genes in the field of contemporary avant-garde art and design. In addition, reshaping the cultural genes of folk art is not only an urgent requirement for inheriting traditional culture, but also injecting inspiration into contemporary avant-garde art design, endowing it with unique cultural connotations, and enhancing artistic value and market competitiveness. At the practical level, through the in-depth analysis of a number of typical cases, an effective

strategy has been summarized, with its unique design, high-quality materials and exquisite craftsmanship, the Shanghai cheongsam perfectly integrates traditional craftsmanship and modern aesthetics, showing the charm of oriental clothing, and the Chinese style series products of an internationally renowned brand deeply excavate and skillfully use Chinese folk art elements, integrate modern design concepts, successfully achieve cross-cultural marketing, and promote the spread of Chinese folk art and cultural genes in the international fashion field, and in the reshaping strategy, extraction and transformation, innovation and integration. For example, in a pioneering art exhibition, the works inspired by traditional Chinese shadow puppet art accurately extracted and transformed the cultural genes of shadow puppet art, and the innovative reshaping of contemporary avant-garde artistic expressions was adopted, and the innovative application of folk art elements in the structure, decoration and spatial layout of a modern building achieved the perfect unity of tradition and modernity, accumulating valuable experience for the application of folk art and cultural genes in contemporary architectural design.

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