Results: The experimental results show that the athletes of the experimental group with rich on-the-spot experience will have a more stable mentality and less competition pressure in the competition. This mentality can enhance their self-confidence and provide a good foundation for winning the competition. On the contrary, for the athletes in the control group with less on-the-spot experience, there may be tension, fear, anxiety and other psychology before the competition. Due to the lack of competition experience and poor control over the competition, the psychology of fear of failure in the competition will lead to depression, and finally lose the confidence in the competition, resulting in the failure of normal play of strength.

Conclusions: In short, the outcome of the football game depends not only on the differences of athletes' technical tactics and physical quality, but also on the athletes' psychological state to a great extent. Football players' bad competition mentality is the great enemy that affects their sports performance. Whether they can overcome the psychological obstacles of the game and ensure that football players participate in the game in a good psychological state is the key to win.

* * * * *

APPLICATION OF COLOR VISION AND EMOTIONAL PSYCHOLOGY IN ART DESIGN

Chunhu Shi

Guangdong University of Science & Technology, Dongguan, 523083, China

Background: Visual language has long existed in graphic design. This form of expression will deliberately emphasize and deliberately exaggerate some visual language elements, giving the audience a new visual impact. The proposal of the concept of color visual psychology in art design can enable the designer to clarify the significance of visual impact in art design and make better use of the colors that stimulate the senses, so as to make the design work have stronger visual impact, greatly increase the amount of effective information of the whole design, and stimulate the inner activities of the viewer through visual feeling. Therefore, this paper studies the color visual psychology in art design.

Subjects and methods: Firstly, this paper uses language to convey the designer's ideas and ideas to each other, converts color into the role of language, and conveys information and emotion through its own symbolic and expressive power. Secondly, the core issue of this paper is the visual psychology of color in art design. Around the core issue, it uses the knowledge of design, art and psychology, focusing on the basic knowledge of color, color temperament, the importance of color design in poster design, visual psychology, color emotion, visual psychology of color and so on.

Results: Research shows that the impact of emotion is that everyone will have some experience of specific colors, which will affect people's emotions and lead to different reactions in behavior. People's psychological experience of color perception can not be generalized. It will be different due to the differences in people's aesthetic concept, cultural cultivation, living environment or experience. The influence of function is reflected in that people will have different psychological feelings about different colors and color relations. These feelings will have different effects in different nationalities, races and regions. As the main visual factor in art design, color has a strong visual impact. Thus, the impression of color on people is very rapid, lasting and profound. This is determined by the characteristics of color itself. Color acts on people's senses and can produce visual and psychological effects. Choosing the appropriate color language in art design can not only help to enhance the viewer's attention to the picture, but also bring the viewer a visual psychological feeling completely different from the general color.

Conclusions: This paper attempts to explore and discuss the design theory and practice of using color visual language in art design from a new visual angle. To study visual psychology, we must first understand the object of visual psychology, which mainly includes the theme of art design, the theme, content and design purpose of art design. In artistic creation, designers should think about the objects of creation and form works with artistic connotation and artistic expression through thinking activities. For designers, the objects of creation come from nature and human society itself. The whole world provides designers with a large number of design materials. Designers have different understandings and views on all kinds of things around them in life. In their thinking process, they will also infiltrate their own ideas and views and make their own speculation and judgment. The design work and achievements will also be more dynamic and closer to nature and humanity.

* * * * *

PRODUCT ART DESIGN BASED ON CONSUMER PSYCHOLOGICAL NEEDS AND THINKING

Chunhu Shi

Guangdong University of Science & Technology, Dongguan, 523083, China

Background: At present, the research on the psychology of product art design mostly takes consumers as the research object, and obtains enlightenment from marketing and consumer behavior. There is no doubt that consumers are the object of design psychology, but in addition to consumers, designers, as individuals with subjective consciousness and independent thinking, also affect and determine design with different psychological processes. Therefore, designers should also be the research object of product art design psychology. At present, from the perspective of designers, the research on design psychology is still relatively weak. As an important part of complete design psychology, designer psychology is indispensable. Therefore, in-depth analysis of psychology and thinking in product art design plays a more and more important role in the development of economy and culture.

Subjects and methods: This paper starts from the conception of product art design, combined with the sociological significance and background of design behavior and psychology, explores the role and influence of designers' own factors, product factors and Consumer Factors on design conception, and carries out research on design psychology.

Results: The research shows that the conception of product art design is the process of product function innovation under the influence of external conditions and the internal cultural and psychological structure. The cultural psychological structure of designers plays a fundamental role in the conception of product art design. Cultural psychological structure is a dynamic system, in which the natural endowment of designers belongs to slow changing factors. It determines the basic value orientation of designers in design conception; The acquired learning and experience are part of the fast changing factors. The external objective factors are constantly internalized into various images in the designer's mind, and systematized into a part of the designer's cultural psychological structure through re construction. Product factors, consumers and their psychological factors, environmental factors, etc. are all through this internalization process to really start their influence on the design idea.

Conclusions: In short, in the process of product art design conception, innovation is not only the means of design and conception, but also the purpose of design and conception; Without innovation, design is not a good design, and conception is not a good conception. Innovation is not only reflected in the innovation of function, but also in the innovation of form. The category of product function extends from the original material field to the spiritual and cultural field of mankind. Products are not only the bearers of material functions, but also the carriers of new ideas, cultures and lifestyles with broad functions. Therefore, in product art design, the field of functional innovation also extends to the spiritual field of mankind. At this time, the majority of designers in this environment should be ideologically aware of the improvement of responsibility, so as to make product art design rise from product design to sword design, which is an idea, a culture and a way of life. The designer is not only responsible for designing products that can meet various material and spiritual needs for mankind, but also responsible for designing a blueprint for a better life for mankind; We need to fully understand consumers' demand psychology, acceptance psychology and consumption psychology, take guiding consumers to maturity and rationality as an obligation, help people understand, understand and adapt to the new culture and new lifestyle, achieve the purpose of improving human life quality and optimizing living environment, so as to truly realize the purpose of design to serve the public.

* * * * *