

An Analysis of the Application of Ink Elements in Modern Advertisement Posters in Japan

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Abstract: Ink elements have been more and more used in the creation of modern Japanese advertising poster design, forming the aesthetic characteristics of Oriental aesthetic appeal and simple artistic conception. Japanese design masters integrate the individuality, commonness, tradition and times of ink and wash elements into vibrant new drawings, write design concepts with Oriental characteristics, and create design works with very personal style and cultural heritage of Japan. By analyzing the classic application of ink and wash elements in modern Japanese advertising posters, this paper provides visual designers with an effective reference by combing the ways of using design rules to skillfully present the visual elements of local traditional culture.

1. Introduction

1.1 The Ink Element is a Brand-New Plane Composition

Ink painting itself is a kind of graphic art, it is on paper and silk to show three-dimensional scenery. The medium of paper and silk and the material of ink and brush determine that the element of ink and wash is one of the artistic forms of plane. Through the arrangement and combination of different brush strokes and the change of shades of the proportion of ink and wash, the shades of ink, the cadence of lines and the density of dots reflect the scenery, so that people can observe the scenery in this kind of ink and wash composed of elements. The use of ink and wash elements in modern graphic design is also influenced by western constructivism, and more attention is paid to color blocks, line arrangement and white space. This combination of local ink and wash elements and western design concepts expands the expression of ink and wash elements, forming a new way of artistic expression different from traditional ink and wash and western composition.

(1) the use of ink spots

Dots in ink and wash elements are quite different in shape from those in geometric forms. Under the contrast of ink painting and the infiltration and diffusion of rice paper, the boundary merges with the outside world, giving people a sense of power within the expansion and expansion, and providing a visual experience of freedom and relaxation. The geometry of the point boundary is more solid, give people conservative, closed, solemn heart hint. Through different brush, the ink spots can produce rich changes, either in shade or size, which brings rich interest to the picture and produces a variety of artistic conception of brush and ink.

(2) the use of ink line

The use of the middle line of the ink element is the key to the success of the picture. On the one hand, lines can express the shape of the scene; on the other hand, the rich changes of the ink line itself can produce smooth and free visual effects of shades and shades, and can reflect the sense of flexible beauty and tension, which is incomparable to lines in geometric forms. The curve, square, shape and degree of the line in the geometric form can be quantified, and the line is easy to copy. However, the lines in the ink painting element can achieve the fine and quantitative characteristics of geometric lines, which undoubtedly enhances its expressive force and visual beauty, and creates conditions for the visual realization of modern advertising poster design and other artistic creativity.

(3) the use of ink block

Different from the surface of geometric form, the surface of ink elements has irregular characteristics. Ink blocks vary in size, size, texture, etc., so it is difficult to copy and easy to produce aesthetic feeling of different forms. The organic combination of surface, point and line forms a meaningful, dense and orderly spatial level, which gives people a vivid and psychological hint of life.

1.2 The Artistic Expression Forms of Ink and Wash Elements Are More Abundant

The proportion of ink and water can show the rich levels of dry, wet, thick, light and so on. The rich picture effect of light, thick, dry, wet, sparse and dense produced on the paper silk is very consistent with the theory of western black, white and gray. Ink painting emphasizes the harmony and unity of brushwork and ink painting, emphasizes the level and spatial relationship of ink painting, emphasizes the concise and appropriate expression of objective images, forms an interesting picture, reflects the profound cultural heritage and becomes a typical representative of the national visual language. This form to express the meaning, pay attention to the inner “God” refined grasp, the pursuit of similar and different aesthetic orientation, to convey the inner spirit, is a direction of modern advertising posters.

2. The Background of the Application of Ink Elements in Modern Japanese Advertising Poster Design

2.1 Design Requirements of “Dual Track System”

After World War II, Japan established the “dual-track system” of self-help by design, which required the preservation of traditional national culture and art in the design. In the design works for the domestic market, we should pay great attention to the use of traditional elements; When facing the international market, traditional Japanese elements should be added to expand the influence of Japanese design culture on the premise of meeting the international visual aesthetic needs. Ink painting element is a representative artistic symbol among the traditional visual elements in Japan. Its own development has a long history and a perfect theoretical system, forming a perfect brush and ink skills and unique ink elements. Ink and wash elements are dependent on traditional paintings with a long history and are often used as visual symbols with traditional cultural connotations in the creative design of modern Japanese advertising posters. Ink elements not only provide formal symbols for advertising posters, but also provide reference for Japanese advertising poster design in the implicit and introverted aesthetic way.

2.2 Enrich Designers' Innovative Design Concepts

The combination of ink painting elements and modern advertising poster design is due to two important factors in Japanese tradition: the simple style with few but fine elements and the modular system with tatami MATS as the standard formed in daily life. These two factors make the Japanese

poster design can better absorb nutrition from western various genres, as well as based on the national tradition, which makes the Japanese poster design combines traditional and modern, international and national characteristics, formed a set of perfect design system, walked out of a Japanese characteristic and recognized by the world extremely the design style and design theory. Therefore, the application of ink elements in modern Japanese advertising poster design can reflect the inclusiveness of the nation and the world, forming a design system that has both traditional national cultural characteristics and the world's advanced design ideas and design concepts.

3. The Design Concept and Classic Application of Ink Elements in Modern Japanese Advertising Posters

Several generations of Japanese designers have applied ink and wash as a visual language in the creation of advertising posters, organically combining the local traditional culture with their own creative style. With their own design language, design ideas, rules and rhythm, coupled with the local cultural aspects of the unique insights and perception, the use of western design concepts, mutual collision of artistic processing, formed each has its own characteristics, but also has a profound cultural heritage of modern advertising poster design works.

(1) Pay attention to the inheritance of traditional culture

As the first generation of graphic designers who grew up in Japan after World War II, Yutsuke Kamekura deeply realized that the Japanese aesthetic tradition attaches great importance to nature and harmony, pays attention to simplicity and simplicity, and pays attention to the spiritual meaning of Japanese aesthetics, while he also has a deep admiration for the rigor and order of western design concepts.” I think visual communication design is a universal language, and it must be so,” says Mr Kamekura. Japanese graphic design must first reach the world's basic standards, on this, will produce a flow of Japanese blood visual expression. Tradition is not just a pattern or a technique, it should be elevated to the spiritual level[2]. He is known as the father of modern graphic design in Japan because his poster works reveal strong modernity without losing the symbolism and simplicity of traditional Japanese aesthetics. The graphic part, as the consensus part of the message, is then amplified. With their graphics, these outstanding Japanese designers have proved that design is universal without boundaries. Back to the post-war period of information confusion, this kind of designer's efforts helped Japan integrate into the international community as soon as possible through the visual communication of Japanese traditional culture.

(2) Effective integration with western design theory

The second generation of designers, represented by Ikemitsu Tanaka, are in the stage of postwar recovery in Japan. Due to the influence of the “dual track system” in policy, the national character of Yamato nation and the modular system, they are more accurate in handling techniques and borrow more forms from the ink elements, basically maintaining the black and white color of the ink elements. Tanaka used to use ink and wash Elements directly adding their own design, the design and text series, “art flower arranging exhibition one hundred” the discovery of kabuki dance flower white poster are such as ink element as the main visual symbol advertising posters, integral style highlight inky majestic artificially and hazy beauty, the composition is concise, color bright, beautiful patterns, let a person find everything new and fresh. “Tanaka Ikiguang” with “techniques can be used for reference, the concept can not mix and match” design concept, re-use the basic elements of the traditional Japanese modeling into the design, with “pure

Populist plane, pure two-dimensional, pure modelling “style to

“And trends” [3]. Tanaka is a light to take the traditional ink element for advertisement creation, the traditional ink element to render the visual form of accepted by the public, through the creation of 2 d, to explore the expression of ink element, “he sought between east and west aesthetic spirit of

complementary harmonic has belongs to own spiritual transformation, by the fusion of east and west, theory and practice to find Japanese poster design to the modern road, established with the 20th century western modern design trend unites the value system of Japanese modern poster design, modern design in Japan went up in the second milestone in history.”

(3) maintain a distinct personal style, use modern new technology, innovative development

Sato shakes a represented the third generation of designers, more open when using ink element, design a semantic expression concise washes practice, common space expression means, to abstract geometrical modelling, abandoned the ink itself of black and white and dichromatic, change the ink black and white and dichromatic into colorful appear a pure color, good at using complementary color and gradient halo effect, and unity in the whole picture, to convey the designer Japanese zen spirit and modern design concept of combining the design concept, thanks to the Japanese printing technology progress and the application of computer technology.” There is a certain understanding with nature that Japanese people have in their emotions as a maternal attachment,” says Sato. Relative Europeans hold their natural emotions in a paternal respect, hoping to prove their own identity.

Several generations of Japanese designers have done it. Instead of inheriting traditional culture and simply adding traditional patterns into their designs, they pay more attention to the expression of deep spiritual connotation, which has reached the extension of aesthetics and the expression of designers' emotions.

4. Inspiration from the Success of Ink and Wash Elements in Modern Japanese Advertising Poster Design

Famous Japanese design great masters of style each different, use ink element for creative thinking and here is also not the same, but they are combined with the national tradition, the international general design theory, combined with its own special style, to create a personal style and have the extremely the design work of national culture.

Modern advertising poster design with ink elements as visual symbols is a new interpretation of traditional visual symbols and modern advertising poster design concepts, is a favorable attempt to glow new vitality of national culture, “only national, is the world”. The development and prosperity of a national culture is the basis for a nation to be recognized in the world. When a local culture is strong and prosperous to a certain stage, it will further develop internationally. The design needs to grasp the unique cultural characteristics of its own nation, absorb the advanced scientific and cultural knowledge of the contemporary world, and reflect the 'divine' and 'root' charm of culture [4]. In order to make the international audience understand the connotation of design, it is necessary to find an international common design language.

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