

Research on the Integration of Traditional Graphic and Visual Communication Design

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Abstract: Today's era is at a stage of highly developed science and technology, rapid technological development, and high concentration of information. As China enters a new era of socialism with Chinese characteristics and the goal of building a beautiful China is becoming increasingly clear, in the face of the people's growing needs for a better life, the pursuit of spiritual culture is increasing. Visual communication design revolves around the public's aesthetic orientation, national customs, cultural context, and aesthetic appeal, digging for the meaning and form of Chinese attributes, inheriting and innovating, and creating design works that meet the needs of the people's lives and carry beautiful wishes. It is an important means to inherit and carry forward China's excellent traditional culture and an effective way to meet human needs. This article makes an analysis and research on how to introduce traditional graphics into visual communication design and construct the visual characteristics under the oriental cultural temperament.

1. Introduction

The purpose of visual communication design is to serve people, which means “design for people.” How to reflect the design serves the people, enhance the public's appreciation and creativity of beauty, learn from traditional graphics, carry on inheritance and innovation, and constantly create design works that meet the needs of the people's lives and carry beautiful wishes. First, the relationship between visual communication and graphic design needs to be clarified.

2. Overview of Visual Communication Design and Graphics

2.1 Overview of Visual Communication Design

Visual design, also known as “visual communication design”, is translated from English “Visual Communication Design”. It is a combination of the basic elements (text, graphics, illustrations, colors, etc.) of the two-dimensional plane in a manner consistent with the purpose of communicating information. By means of batch printing, the accurate transmission of information is achieved, and at the same time, the viewer is provided with visual psychological satisfaction that meets aesthetic needs. [1] “Our era is the era of vision, and we are attacked by pictures from morning to night.” British art historian Gombrich has suggested that humans have entered the visual age as early as the 1970s. Visual communication design can be seen as a creative thinking activity that relies on graphics, text, color, and other elements to encode, decode, and decode information sources to achieve consistent information transmission.

With the advancement of science and technology, multimedia technology and computer network technology are more and more applied to the visual field, multi-dimensional presentation, and gradually develop independently. At present, some colleges and universities have taken the emerging digital media art as a new graphic design and separated it from the visual communication design major. Under the cross-disciplinary field, the use of computer-aided tools to perform multi-dimensional, three-dimensional, and four-dimensional graphic design has become a hot area. For example, information graphics design uses numbers to think about data, and carries out content planning and information visualization of complex information. Cross-disciplinary and disciplinary blending allows art and science to further integrate and develop. However, we must not forget the

“foundation” of traditional culture in traditional visual art design. Traditional graphics containing thousands of years of human wisdom and crystallization still need us to learn and study.

2.2 The Concept and Thinking Mode of Graphics

As one of the four major elements of visual communication design, graphics is an important visual expression form for visualizing information. It is the visual center and performance foundation in visual communication design. In the general talent training program of general colleges and universities, graphic design courses are generally basic professional courses offered by lower-level majors. As the basic way of visual communication, the spread of graphics shortens the space-time distance. Through graphic design methods and expression methods, the use of substitution, filling, symbiosis, concealment, contradiction, etc. is used to give font design, logo design, poster design, packaging design, and advertising design 2. Unique visual effects of guide recognition system. In graphic design, to make good use of graphics, we must first cultivate creative thinking, and then deconstruct and reorganize graphics to achieve new visual effects. Graphic design thinking mode can be divided into different categories from the perspective of cognition, philosophy, and expression. The most important of creative thinking is reverse thinking and divergent thinking. In graphic design, reverse thinking is used, which is contrary to the norm and is designed to the opposite angle of things development. It returns surprisingly winning results. Japanese master Fukuda's fierce anti-war poster “Victory”, with the bullets fired, eventually hit back to the shooter himself, and the result of engaging in things caused people's thinking and resonated with the audience, implying who would start the war would destroy himself . Reverse thinking is one of the ways of thinking beyond the ordinary, and doing the opposite way can attract more attention. “Brainstorming” is the application of divergent thinking in creativity.

We can divide graphics into modern graphics and traditional graphics. Modern graphics are more the products and civilized forms of large-scale industrial production. They emerge because of people's needs, the needs of industrial production, and the need to convey information. Traditional graphics refer to the meaning and form of graphic patterns in the context of traditional Chinese culture. They cover painted pottery decoration, patterns, auspicious patterns, and other excellent patterns of various nationalities. This article studies the application of traditional graphics in traditional visual communication design (advertising design, font design, brand image design, etc.).

3. Selection of Traditional Graphic Elements in Visual Communication Design

Traditional Chinese graphics are inherited because of their stylized shapes and Chinese connotations, which contain people's original rustic needs and advocating beautiful spiritual power. The traditional forms of expression and constitution provide a hotbed and nourishment of traditional culture for graphic design. As the carrier of Chinese traditional culture, traditional graphics, because of their inherent meaning and unique moral values and aesthetic tastes, highlight the powerful information dissemination function and national uniqueness, which is more in line with the Chinese people's perception of beauty. “Traditional graphic elements have unique advantages in information transmission due to their unique social and historical background, traditional cultural heritage behind them, rich ideological and emotional connotations, rich allegorical expressions in line with the cultural and ideological cultivation of local audiences, and the concept of life cognition. “[2]

Not all traditional graphics can produce perfect visual effects and express Chinese characteristics. In the selection and presentation of traditional graphics and traditional culture, we must take the rough and extract the essence, and adjust it according to the ethical standards advocated by social development, social values and concepts, and cultural values to achieve its positive impact. It is necessary to restructure and adjust outstanding graphics to integrate them with contemporary values, and to innovate traditional earth graphics to conform to the formal laws of contemporary beauty.

4. The Modern Integration of Traditional Graphics and Visual Communication Design

China is a multi-ethnic country. Due to its different geographical locations, it has produced

colorful cultures and customs in different regions. The cultural diversity has formed unique ethnic regional characteristics. Dean He Jie of the School of Fine Arts of Tsinghua University believes that “visual communication, like other designs, has an obligation to promote the development of national culture and maintain cultural diversity, and to combine the excellent design ideas and concepts of tradition and nationality with science and technology in the new era. Innovative design research concepts and research paradigms. And through the inheritance and promotion of national cultural spirit in design, enhance the cultural value and aesthetic orientation of design “[3], starting from cultural diversity and nationality, designers are design At that time, the design elements and regional coordinate architectural elements were extracted from the folk culture and graphics of ethnic minorities to explore the fusion of traditional graphics and modern visual communication design.

4.1 The Traditional Graphics of Ethnic Minorities Contain Rich Associations

In graphic design, we must pay attention to the characteristics of ethnic minorities. In particular, the ethnic minorities in the south have historically been dominated by farming, which is a typical closed farming culture with rich culture and customs. Ethnic patterns are mostly affected by religious beliefs and totem worship, such as star patterns and flame embroidery patterns in Yi clothing. Lahu tribal gourd patterns, gourd flower patterns, and square, triangular geometric patterns commonly used in clothing design; wavy and spiral designs in Hezhe's distinctive clothing, Zhuang's zigzag pattern, and Dong's check pattern Rich patterns, composition, and colors are the source of our graphic decoration design.

The elements in the traditional graphics of the Zhuang people are mainly the scenery of nature. The colors of the patterns are good at using a large number of complementary color contrasts, pure color contrasts, and similar color contrasts to express the inner emotional level through strong, medium and strong contrasts. “The traditional graphics of the Zhuang people are simple, generous, distinct in order of importance, rigorous combination, colorful, and more artistic expressions such as symmetry and balance. They have a strong sense of design.” Minority patterns in various forms bring rich associations to designers.

The integration and innovation of traditional graphics is also reflected in the application of auspicious patterns, such as Jin Liugao's design company logo, which borrows from the traditional Chinese auspicious patterns “Fangsheng” pattern. “Pan Chang” is a traditional auspicious pattern, which is the knot picture 1 composed of lines. It is connected in a coil, with no head and no tail, endless, symbolizing continuous and happy life. The logo of China Unicom and the emblem design of the 2008 Olympic Games bid are also selected from the long-term knot. Traditional graphic styles such as “three rabbits sharing ears”, “six sons competing for the head”, Tai Chi S spiral, and so on, have greatly enriched the graphic styles of graphic design.

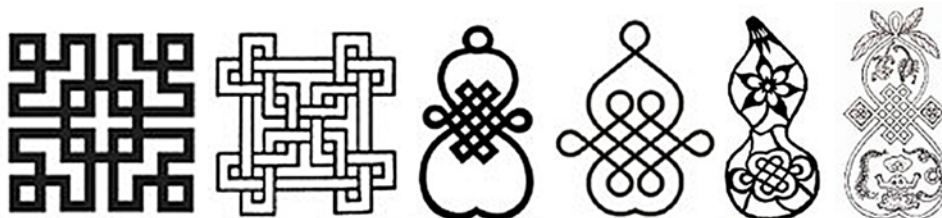


Fig.1 Auspicious Pattern-Long Knot

4.2 The Inspiration of Traditional Graphics to Visual Communication Design

The reason why traditional Chinese graphics can be passed on to this day is mainly because traditional graphics have their specific aesthetic value, and they contain China's rich and excellent traditional culture, which is an important carrier for the transmission and inheritance of traditional culture. The scientific and rational use of traditional graphics by designers in modern graphic design can fully reflect the important value of traditional graphics and accurately express the information to be conveyed in design works.

Select the style of the iconic building as a reference for the design, transfer the cultural history undertaken by the building to the design, and add thickness to the design. For example, the ancient city walls and graphics of Xi'an were used in the design of subway signs, and then in the visual design of subway guidance, the geometric design of classic architectural silhouettes was used in the graphic design of subway stations. The symbols of Xi'an, such as the Great Wild Goose Pagoda and the Ancient City Wall, further increase the recognition and communication of visual design works. Elements such as the flower window lattice of Suzhou gardens and the eaves of buildings are also used in font design and poster design. After design transformation and reconstruction, they convey a unique oriental charm. As shown in figure 2.

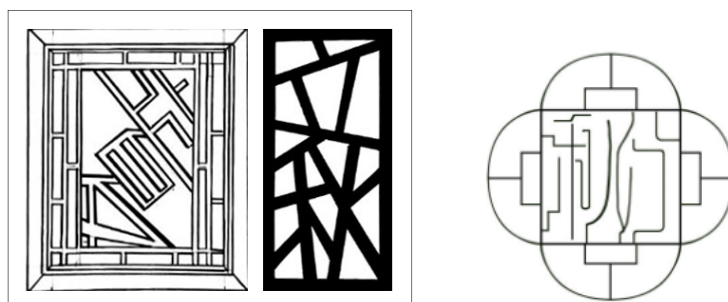


Fig.2 Application of Grate Element in Font Design

In graphic design, the methods of extracting traditional graphics are not single, they are diverse, and often need to be used comprehensively. For example, the brand image design picture 3 of the Ecological Museum in Tongguan Village, Liping County, Guizhou. Dig deeper, and design the brand logo from the quiet and elegant embroidery of the Qiang nationality, the ancient and grand Song of the Qiang nationality, and the unique local auspicious totem sun graphics. The brand image font is designed with reference to the external features of the “Feiyan” building of the Drum Tower of the Qiang people. The whole design has a strong national flavor, without losing its modernity and uniqueness.



Fig.3 Brand Image Design of the Tongguan Dong Ka Lau Ecological Museum

5. Conclusion

In the early Bauhaus design art teaching system, it was pointed out that we must fully understand the importance of Eastern philosophy in its system. Like the post-Impressionist Van Gogh copying Ukiyo-e in Japan, the patterns on Chinese porcelain and silk in the 17th century were also the objects of study in the era of the arts and crafts movement. One of the representatives of the Bauhaus, Eaton advocated learning traditional Chinese culture and the West. Combination of science and technology. At present, they are also showing a strong interest in China's twenty-four solar terms and China's ancient philosophy. As Chinese, we must actively explore and research, the transformation of traditional cultural spirit, and the transformation of cultural symbols. The effective application of traditional graphics in visual communication design will promote modern design to have a more oriental style. Designers must continue to learn the essence of traditional culture, especially the excellent graphics and auspicious patterns of ethnic minorities, to achieve the organic combination of tradition and modernity, and finally to achieve the purpose of widely using

and spreading traditional culture in modern life, and further inherit and carry forward China's outstanding traditions. Culture and the prosperity of visual communication design.

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