

Thinking-based Graphic Design and Localization and Reconstruction of Its Design Elements

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Keywords: Creative thinking; Native elements; Graphic design; Penetration; Reconstruction

Abstract: With the rapid development of social economy, the trend of global economic integration is more obvious. More and more countries begin to pay attention to their own culture and history, and more and more begin to integrate the elements with national characteristics into graphic design. Graphic design, as a kind of creative thinking activity, should take creative thinking as the foundation, take creativity as the development platform, and combine with reality, seek a new thinking creation mode, break the traditional single situation, and open up a more comprehensive thinking creation environment for modern graphic design. As a key topic in various fields of society, localized design has gradually penetrated into the field of graphic design art, making the art displayed in graphic design more localized. Therefore, this paper will focus on exploring the localization and re-creation of design and design elements.

1. Introduction

With the development of world economy moving towards diversification, the conflict and interaction of multiculturalism in graphic design is becoming more and more common. Keep the national and local characteristics of local culture, and try to stimulate the positive factors of local traditional society and culture to realize creative transformation [1]. For contemporary Chinese design, how to make it more national and localized is the foundation of going to the world and standing on the world.

As we all know, design is diversified, which is a kind of creation in itself, and the process of design is actually a process of realizing creative thinking [2]. With a good way of thinking as a guide, we can find creative points quickly and accurately, and express the best creative content in the shortest time, which is efficiency [3]. How people reflect on the influence of existing design on social life, how to integrate creative design with today's society, and how to develop future design with creative thinking, which constitute an important topic in today's practical behavior of material culture and thinking of humanities and social sciences.

2. Thinking from the perspective of graphic creativity

2.1. The physiological basis of thinking, the brain

From the design point of view, the brain is the physiological and material basis for carrying out various creative activities and making excellent design works. In fact, art and design are different, and art may emphasize this sensibility and passion more. However, design is sometimes very rigorous. As far as graphic design is concerned, rational analysis should be carried out from graphics to color to text to layout design of the whole layout. Of course, sometimes you may still rely on your own feelings and follow them. However, design is a practical art, and often you still have to do some rational analysis.

For example, when doing graphic creative design, some people may pay more attention to left-brain thinking, think more rigorously and carefully, and be better at logical thinking and rational thinking, while others may pay more attention to brain thinking, think more emotionally and imaginative, have more sensitive design tentacles, and are better at thinking in images [4]. Moreover, most people use both left and right brains, but there is no denying that such a

phenomenon does exist.

2.2. Creative thinking

From the perspective of graphic creativity, imagination is the direct psychological basis of creative thinking. The process of creative thinking is mainly the process in which imagination comes into play. Although there must be some other factors interspersed among them, on the whole, imagination occupies an absolute advantage. Graphics is the soul of graphic design. The most frequently seen product designs are often displayed in the form of pictures. As a visual language, the addition of graphics has poured all the feelings of designers on creation and has certain spiritual value.

In many cases, it is also called logical thinking. It mainly uses scientific concepts to further reflect some trends of the nature of the world in the process of development, analyzes and summarizes the nature, and then extracts some things, and transits it from a perceptual understanding to a deep understanding [5]. Abstract thinking profoundly reflects the external world, which enables people to scientifically foresee the development trend of things and phenomena on the basis of understanding objective laws, and predict natural phenomena and their characteristics that are not directly provided by vivid intuition but exist outside consciousness.

2.3. Divergent thinking and convergent thinking

Divergent thinking method, also known as divergent thinking, diffuse thinking, radiation thinking, etc., is a thinking method that starts from a goal or thinking starting point, follows different directions, conforms to various angles, puts forward various assumptions, seeks various ways and solves specific problems. Divergent thinking is characterized by [6]: Flexibility. Uniqueness. Fluency. Where there is divergent processing or transformation, creative thinking has taken place. It is in divergent thinking that we see the most obvious sign of creative thinking.

Divergent thinking and convergent thinking are different from each other and closely related to each other. They have different characteristics and functions. In the process of our creative design thinking activities, people achieve a kind of thinking innovation and design innovation through the mutual supplement, transformation and integration of divergent thinking and convergent thinking. The mutual connection and interaction between them is the operation mode of our creative thinking activity innovation process. In the creative process, we still need to return to the center point with convergent thinking from time to time to examine our creativity, sort out the clue and then start.

3. Graphic design and localization of its design elements

3.1. Localization analysis

Localization refers to the specific expression of a certain national culture or its native, individual or traditional characteristics, and also refers to the integration of foreign cultures into the native land. What human civilization needs is the eternal transmission of the ancestral spirit and spirit of each national culture. However, real localization is not sticking to the same, it is different from "tradition" and is a modern concept; It emphasizes "local", but it is not conservative. It is an open system [7]. It also attaches importance to the role of "change", which is the driving force of culture and society, the absorption and melting of foreign culture, and the organic combination of traditional culture and modern civilization, so as to constantly revise and develop in the historical evolution.

In graphic design, designers integrate local elements into graphic design, which meets the aesthetic requirements of the masses and ensures the integration and development of Chinese national culture in graphic design. In addition, the native culture of the Chinese nation is the most precious wealth in Chinese culture. Graphic designers' penetration of native culture into graphic design works of art is a reference and respect for Chinese traditional culture and art, and also realizes the inheritance and development of Chinese native culture.

3.2. From the development of Chinese design

As a discipline concept, graphic design was introduced and established in recent years, but previously graphic design was replaced and contained by general functional discipline concepts such as advertising and packaging design. Therefore, it is naturally difficult to find out the development of Chinese graphic design. Therefore, in the trend of world economic globalization, China's graphic design should pay full attention to excavating local characteristics and taking localization and personalization; On the other hand, we should try our best to recombine and reconstruct the local traditional elements through the need, take the new elements into account, and make the design description as broad as possible, so as to achieve the purpose of conveying diverse cultural information, so as to form characteristics and sustainable competitiveness.

For anything, the real thing can occupy a place in the world only if it has nationality and culture. This rule is also applicable to the graphic design of our country. In the process of graphic design, we should further explore our traditional culture and better combine some modern elements. In addition, the integration of national culture into graphic design can make national culture more detailed and rich in connotation, which is more in line with the actual needs of graphic design in China.

In graphic design, traditional culture needs to provide designers with more inspiration, and through the integration of traditional culture, Chinese traditional culture can be better inherited and developed. As for graphic design, it mainly emphasizes the perfect combination of form and language, which is the localization of early graphic design [8]. At present, the personnel involved in the process of graphic design are not only satisfied with the localization of form, but also begin to re-create and excavate the local culture, and integrate the localization spirit into the process of graphic design, so that graphic design can better meet the needs of the development of contemporary enterprises and the aesthetic concepts of contemporary Chinese [9].

4. Analysis on the penetration of native elements in graphic design

4.1. Infiltration of native elements in traditional calligraphy

Creative thinking, as a creative source, determines its artistic value to a great extent. It shows people its new image and new concept with its unique expression. For graphic design, creativity will not have a fixed conception mode, but its main thinking mode is how to express its inner meaning and content to the audience. In modern graphic design, it has the value of local research. Chinese characters are precious wealth in the 5,000-year history of Chinese cultural development. From the perspective of graphic design, Chinese calligraphy concentrates on the core connotation of Chinese culture, and has distinct uniqueness in verve, form and meaning, which also provides a broader development space for its artistic design in graphic design.

4.2. Localized color application

It is difficult to have a fixed conception method and pattern for the creativity of graphic design. The core meaning of "creativity" lies in thinking about what to express and how to express it. However, the result is a temporary end point of the final visual communication. As an individual thinking process, it is a longer and more comprehensive process, a process of effective combination of artistic image thinking and design logic thinking, and it is an inevitable factor in the realization of design creativity.

In the traditional cultural system, the harmony of yin and yang has a far-reaching influence on the transformation of local colors. Incorporating a large number of localized colors into graphic design is one of the main ways to promote the integration of local colors into horizontal design. Chinese people are also very fond of traditional color symbols such as New Year pictures. The local re-creation of color combined with this aesthetic concept of the people can strengthen the characteristics of nationalization, at the same time, it can also make the artistic atmosphere of graphic design stronger and its influence more far-reaching, thus preparing for the inheritance and development of Chinese traditional culture.

4.3. The use of local culture in graphic design

The flexibility of thinking emphasizes a kind of flexible cross-domain, that is, it is not limited by a fixed area or field, so there is a certain method instead of aimless random thoughts when carrying out graphic creativity. In fact, it is a kind of horizontal thinking and parallel expansion; The divergence of graphics from the vertical direction is actually a kind of vertical thinking and vertical mining; But the key point here is not horizontal thinking or vertical thinking, but the organic combination of the two, which leads to potential richer associations and imaginations, weaves a tight encirclement, and doesn't let any good ideas slip away from our minds.

The traditional culture of the Chinese nation involves all aspects of people's lives, including calligraphy, painting, music, sculpture and so on. These contents are good carriers of Chinese traditional culture, and these carriers have been passed down to this day. Therefore, in the process of selecting materials, graphic designers need to attach importance to the integration of some other elements in national culture, and carry out localization transformation on these elements. Miracle meets the basic needs of Chinese graphic design, and can well embody Chinese traditional virtues. In the process of graphic design, more content with local culture is constantly added.

In this way, local culture can be further transformed. In the whole process, we can try to use some modern graphic design methods. In the process of dealing with these issues, we should try our best to inherit some excellent traditional cultures of our country. Such traditions are the essence of Chinese culture for thousands of years, and contemporary graphic design has become an important carrier for inheriting this culture [10].

5. Reconstruction of design elements

In graphic design, design elements can be points, lines, faces, block words, graphics, old or trendy, and so on. The emphasis on the selection of old modeling elements in design is undoubtedly a means to reflect regional concepts and convey cultural background. The deviation between the natural self in traditional modeling and modern design concept is obvious. This inconsistency and limitation just goes against the main purpose of transmitting modern design concepts and the spirit of the times under the background of regional culture, which is required by localized graphic design.

In recent years, the re-creation of design elements has been advocated in the field of design in China, which is also the main way to realize the integration of traditional culture and modern culture. Through traditional transformation, it can be more in line with the needs and habits of contemporary people's aesthetic consciousness, and can also meet the development requirements of design elements.

The uniqueness of thinking is also the foundation of creative thinking. Just like the training of graphic creative design about "sadness" mentioned before, the uniqueness of thinking requires us to put forward unusual, unique and novel opinions on the same problem when we are creative in graphics, which is different from the fluency and flexibility of thinking at a higher level. Therefore, in terms of the uniqueness of thinking, when designing, it is not required to completely make creative designs that have not been done by predecessors. It is still necessary to draw inspiration from the outstanding design works of predecessors, but not to pay more attention to getting rid of and breaking through the mindset when designing, and to look at the design with a more unique vision that is different from ordinary people.

The reconstruction of local culture not only emphasizes the connotation of local culture, but also makes the concept of modern culture organically integrate with the traditional regional characteristics of our country, forming a new situation in which the unique personality of Chinese local culture and personality participate in the development. Incorporate it into graphic art design, and then realize the re-creation and application of local elements in graphic design. Under the trend of diversified development of world culture, local elements are integrated into graphic design through innovation and reconstruction, which not only makes graphic design conform to the development form of world art, but also makes Chinese local art inherit and carry forward.

6. Conclusion

Graphic design as a creative thinking activity, we need to innovate constantly, use reasonable imagination to open up a beautiful artistic conception for design and achieve the desired effect. The application of localization in graphic design can not only highlight the advantages and characteristics of traditional culture, but also make it easier for the design to obtain a broad mass base, thus obtaining good dissemination and evaluation results. The application of traditional culture in graphic design has also played a great role in promoting the inheritance and development of Chinese traditional culture, so it is necessary for us to further recreate and study the traditional design elements.

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