

The Value of Applying Chinese Traditional Elements in Visual Communication Design

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Abstract: As a kind of oriental cultural element with unique national characteristics, Chinese traditional elements are deeply favored by designers. In the visual communication design, the combination of traditional elements skillfully not only highlights the design features, but also brings a strong aesthetic enjoyment to the audience and achieve effective communication. This paper firstly interprets the visual communication design separately, and then examines the value of Chinese traditional elements in visual communication and various applications, aiming to induce designers to deeply think about the integration of traditional Chinese elements with visual communication design.

1. Introduction

With the spread and promotion of Chinese traditional culture around the world, the application of traditional Chinese elements in visual communication design has become more and more popular among the public. Chinese traditional elements contain rich Chinese traditional cultural connotations and national characteristics. We should fully explore and refine the essence of its elements, and carry out profound tempering and re-creation, giving the works a unique aesthetic and visual effect while inheriting culture and art. Therefore, we need to constantly think about how to add the connotation of traditional elements in the visual communication design to create a design with Chinese characteristics.

2. Visual Communication Art Concept

Visual communication design is a form of expression that conveys visual information to an audience through visual media based on specific design goals. Designers can achieve effective communication of information by analyzing and summarizing information and selecting appropriate visual symbols to communicate with the audience. Visual communication design has been widely used in daily life. When we walk on the street, street advertising, corporate image, shop logo, interior and exterior decoration, magazine posters, merchandise packaging, etc. all belong to the category of visual communication design. The basic elements mainly include text, graphics, color, modeling, etc. The audience is also receiving the information while receiving the artistic charm of the work, and the impression and acceptance of the audience is the effect of design communication.[1]

Vision is the first feeling of human beings. Everything that is seen is a symbol of visual communication. People of different regions, skin colors, ages and genders can overcome the barriers of language communication through visual symbols and gain consensus and understanding from the “map”. To carry out effective information communication, the designer needs to fully understand his audience, do research, explore the psychological needs of the audience, and adopt creative and reasonable design expressions. The visual communication design emphasizes the visual experience and impact, and the requirements for creativity are high. This also requires the designer to have a high level of design and creative literacy.

3. The Value of Applying Traditional Chinese Elements

Chinese traditional culture has a long history. After thousands of years of dissemination and

development, it has formed rich and splendid cultural connotations. The traditional Chinese elements are also extremely rich in form, which is closely related to the history and structural process of the Chinese nation. Although the history of China's visual communication design development is still short, there is still a long way to go compared with the Western world. However, since we have the precious wealth of Chinese traditional culture, we should make rational use of it and give full play to the significance of traditional Chinese elements.

3.1. Graphic element

The graphic elements in Chinese traditional elements originate from the ancient totem worship, which represents people's pray for the beautiful meaning of happy life. The traditional graphics develop and evolve over time, and in the process it shows a profound and unique national spirit. Traditional graphic elements are widely used in architecture, costumes, sculptures, paintings, etc. For example, during the Spring Festival, everyone will write Spring Festival couplets and stickers, and there will always be classic lotus carp graphics that are familiar to everyone in the new year. "Good expectations"; wood carving crafts often use bats, gourds, and peaches as a combination decoration. It is also hoped to express the beautiful pursuit of "Fu Lushou" by its shape; Chinese furniture is often used with "Auspicious Cloud" graphics. Modification, not only meets practical needs, but also beautiful and generous. Even in the Disney anime, many characters' designs are based on the ancient murals of the Mogao Grottoes. It can be seen that traditional graphics are the source of reference for many visual communication designs.[2]

Traditional graphics have been continuously evolved and extended in modern visual communication design, and the form is extremely flexible, which is a good interpretation of the unique charm of the Chinese nation. Graphic elements are also the universal language of the world. They are not restricted by nationalities, regions and cultures. They are a universal language. The concave heart-shaped pattern is often used to represent friendly love. Both men, women and children all over the world can understand this meaning, but not all graphics can be understood and accepted by the general public, especially Some special Chinese traditional elements, even some of them are not familiar with them. Therefore, in the choice of graphics, it is necessary to combine the psychological acceptance of the audience, and not blindly seek new differences, but lose the effect of information transmission.[3]

3.2. Book element

As the representative of Chinese culture, Chinese characters are the best form of highlighting the charm of the East. There are various kinds of characteristic books in Chinese traditional art. Each of them has special historical origins and humanistic feelings. It is a perfect form evolved from thousands of years. It contains a profound and neutral philosophy. thought. For example, Yan Zhenqing's calligraphy advocates "the center's pen", which can be described as a typical form of Confucian spirit expression. The book's glimpse or structure can convey a unique aesthetic. The book is not a simple line. The strokes are thick and thin, square and round, and have a rhythm and rhythm, except for the visual. In addition to the geometric standard, it also contains the aesthetics of mechanics. The combination of books can be described as a perfect combination of geometry, mechanics and aesthetics.[4] Calligraphy is not only a way of writing, but also an independent art form. Whether it is a dense and well-structured structure, or a coherent echo, it can reflect a kind of free and easy and free. To integrate this art form into the design perfectly, it is necessary for the designer to deal with these relationships in a delicate way, to convey the national emotion and strength between rigid and soft. Due to the lack of individuality and artistry of printed fonts, many shops' signature forms use antique style books with unique personal characteristics, which can give people a simple but yet novel feeling, adding a bit of vitality.

3.3. Color element

The color has a profound humanistic interest. The gold, wood, water, fire and earth in the traditional Chinese five elements can correspond to five traditional colors of yellow, blue, red, white and black. We often see its existence in folk art such as drama, embroidery, and New Year pictures.

The most typical form of expression is Peking Opera Mask Art. You may find that in the Peking Opera mask, the black face represents justice, the red face represents loyalty, the white face represents treacherousness, and the color becomes a symbol of identity. Different colors also have different symbolic meanings. For example, yellow represents lofty and majestic in people's minds. It is widely used not only in religious paintings, but also in the special colors of emperors since ancient times. The color of precious metal "gold" is yellow, so it can also Representing wealth; China has a good impression of red for a long time, and red represents joy, success, and evasion in traditional culture. The walls of the palace, the use of the Chinese New Year couplets, and cinnabar are all designed to protect people from the evil spirits. The custom of redness has long been infiltrated by the Chinese people's habits, and even the red is called "China Red"; White is regarded as an ominous color in traditional Chinese customs and is often used for funeral. It can be seen that color as a traditional Chinese element, its cultural connotation and symbolic meaning are closely related to Chinese philosophy, religion and ethical concepts.

4. The Spread Value of Chinese Traditional Elements

Culture is like our air all over our lives. The development of culture comes from the recognition and spread of the public. The traditional Chinese elements contain rich historical and cultural connotations. Applying it to visual communication design can promote the popularization and promotion of traditional culture. The values represented by traditional elements are highly respected by the public, so the works are designed. It can touch people's hearts and resonate with the audience. The types and forms of traditional Chinese elements are so rich and diverse. Our design works can become a bridge of communication between traditional culture and the audience. Through the ingenious combination and the characteristics of traditional elements, the essence of traditional culture can be refined and reflected. Play a role in cultural communication.

In addition, designers need to look at Chinese traditional elements correctly. The implantation of elements cannot be rigid or flooded. Traditional elements need to conform to the public's cultural psychology and aesthetic habits. Unfamiliar elements and blunt implants will only make the audience wonder about visual symbols. It misunderstands the expression of information and cannot effectively and accurately spread the effect. The spiritual culture of Chinese traditional elements is different. After thousands of years of historical sedimentation and inheritance, it is the source of inspiration for designers. It is not a tool for sensationalism. Only a well-conceived and perfectly integrated design can attract audiences. At the same time of aesthetic resonance, it also shows the world the exquisiteness of Chinese traditional culture and art.

5. The Application of Traditional Chinese Elements in Visual Communication Design

(1) Application of traditional ink elements

The ink element is derived from Chinese traditional painting and calligraphy art. It is also an element often used in visual communication design. Whether it is deep and shallow ink or natural brushstrokes, it reveals a simple artistic conception. The brilliance of life wisdom flashes and conveys some abstract or intangible concepts. The ink and wash elements are quite unique, and they not only contain profound cultural heritage, but also condense the emotional feelings of ancient ancestors. Ink elements are born with an endless temperament, not like a strong color to give a strong impact, but to create a restrained atmosphere. Simplicity is its unique aesthetic core. It is the biggest feature that distinguishes it from other elemental forms.[5]

Ink and wash is one of the most traditional Chinese elements, and is well known and recognized by audiences around the world. The ink elements are mostly used for the scenes of visual communication design, and the visual artistic conception gives the audience an unusual visual enjoyment. Chinese ancients have unique creations and feelings about space, and they also contain philosophical thoughts of Confucianism, Buddhism and Taoism. The ink element can create an ethereal feeling in a two-dimensional plane through black and white, or virtual or real, or sparse or dense, or light or dark, in stark contrast with the expression of color or line, and, water A slight

difference between the ink and the ink can also bring about changes in the overall mood. However, the application effect of ink elements is high on the designer. The interspersed and contrasted application of the designer is inseparable from the creative conception of the theme content. It is also necessary to grasp the various rhythms and rhythms of the combination, so that the overall structure can be perfectly matched. A unique artistic tension is expressed. For example, in the "East + West" National Poster Biennial, the environmentally-friendly gold medal "Disappearance" is a good way to integrate ink and wash elements into the design works. The work uses a few ink points and ink lines to outline an image resembling a polar bear. It is imaginary and intriguing. The work expresses the designer's deep concern that global warming will lead to the extinction of endangered species such as polar bears. The work is unique in conception and accurate in performance. It not only vividly uses traditional Chinese elements, but also successfully arouses the audience's profound resonance and association sentiment, and finally perfectly conveys the theme.

The application of ink elements is not isolated, it can also be combined with art forms such as engraving and calligraphy. For example, the traditional calligraphy and painting works are inseparable from the signature of the literati. The tradition of literati creation has continued since ancient times. Therefore, the combination of ink and seal is very harmonious and unified, which can perfectly represent the traditional Chinese. Natural beauty. For example, the emblem of the 2008 Olympic Games - "China's India and Dancing Beijing" is the combination of ink and ink. The white part is a forward-running, energetic and dancing athlete, representing the athlete's self-confidence and enterprising. The overall form is a seal. The design of this logo not only perfectly applied the ink elements and seal elements, but also achieved harmony and unity, highlighting the theme, and also left a deep impression on the athletes around the world.

(2) Application of traditional auspicious elements

There are many traditional auspicious elements, except for the "lotus squid", "cucurbit" and "bat" mentioned above. The elements that represent auspiciousness in China are the "12 Zodiac", "Keihe", "Songzhumei", etc., involving animals and plants. Life, and many other aspects are good prayers for many children, longevity, government, prosperous, evil, and happy life. Some auspicious elements have even become a symbol of China in all parts of the world. The most prominent is the graphic elements of the "dragon" in the zodiac. The dragon is the totem of the ancient Chinese clan and the protector of the ancestors. As long as you see the "dragon", you will see China. Therefore, the application of auspicious elements has a beautiful and rich meaning, which not only represents a good blessing, but also a good way for the world to know China.[6]

The choice and re-creation of auspicious elements is a portrayal of the designer's thoughts and ideas. The deformation of graphic elements tends to focus on the author's cognition and experience. The ideological beauty and spiritual beauty conveyed in the auspicious elements are to inject new ideas into the visual communication design works. The artistic vitality provides more development space for artistic creation. For example, the logo of China Unicom originated from the "Chinese knot" of traditional auspicious elements, and it justly expressed the good wishes of "connecting the heart to each other" and effectively conveyed the service tenet of China Unicom. "Cloud pattern" is also a common auspicious graphic element in visual communication design. The history of moiré has a long history. It originates from the ancestral sacrifice to nature and the prayer for the harvest of the grain. "Xiangyun" represents "auspicious" and "prosperity", not only the style is elegant. It is also a manifestation of the traditional Chinese auspicious concept. With the influx of new ideas, the rational use of auspicious graphic elements can make Chinese traditional culture more powerful in the inheritance.

6. Conclusion

The traditional Chinese elements are a magnificent treasure house, but we can't blindly create a hard copy. We must combine the ideas conveyed by the design works, which requires the designer to have a comprehensive and in-depth understanding and understanding of traditional culture and art. The demand has a clear grasp, and the design concept is accurately refined, so that creative integration can be carried out, and design works with Chinese characteristics and national culture can

be created.

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