

Research on Traditional Culture Infiltration and Expression in Visual Communication Design

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Abstract: The Chinese nationalization graphic contains the long history of the Chinese nation and contains many factors such as religion, philosophy, aesthetics, literature, customs and etiquette. After a long period of baptism, these patterns with Chinese charm still present a strong vitality. It can be seen that it's full cultural value. Based on the nationalization graphics, the research content is mainly reflected in the following aspects: firstly, the development of modern visual design and its meaning; then the analysis of the category of Chinese nationalization graphics, using the methods of inheritance, reconstruction, reference, etc. On the basis of international graphics, explore the penetration and transformation of Chinese nationalization graphics in modern visual design; try different degrees to make it both Chinese and international. Finally, they combine their relationships, analyze their future development trends and impacts, and match the elements of the Chinese style with the Western forms of formation, presenting visual new ideas and impacts. The paper makes some contributions to the exploration of design on the road of nationalization.

1. Introduction

On the basis of the current trend of globalization in the world, many domestic designs have abandoned the elements of Chinese traditional culture, and some packaging design methods similar to many foreign products have emerged. These design methods are actually not conducive to Chinese products form their own design features. From this point of view, China's design should actually fully integrate the development of Chinese traditional culture, and must have the nationality and localization of the nation. In the process of visual communication design in China, we should pay attention to the unique national identity in Chinese traditional culture. With the elements, China's design is increasingly integrated and deeply integrated into the design process to form a competitive design pattern.

2. Conceptual explanation

2.1 Visual design

"Visual design" is a more accurate, comprehensive and rigorous concept created by the influence of science and technology, which implies a great trend of future design [1]. With the rapid development of modern technology and the continuous expansion of the design field, the division of visual design in the past is far from meeting the requirements of modern people. In recent years, more and more designers and theorists have roughly divided the design into: design for communication - modern visual design; design for use - product design; design for living - environmental design. Because modern visual design is a design with the main purpose of "communication", visual design is also called visual communication design [2].

How to understand visual communication design, we must first understand the direct relationship between information, vision, communication and design. Information is the carrier of human interaction and the main body of design [3]. The information itself has no shape and therefore cannot

be seen directly. Humans have no language in the early days, and they use face movements and sounds to directly express what they want to express face to face. With the generation of text, information can be recorded, so there is a medium of indirect communication, which means that it is possible to convey information indirectly. With the diversification of human expression of information and the rapid development of media, information can be expressed in two main forms, sound and visual. Includes language, music, graphics, symbols, painting, photography, numbers, and more. Vision refers to the content of the picture seen by the eyes. After the information and content are visualized, the content that can be perceived by the eyes is formed. The main thing to study in visual design is the visual content of this aspect. Communication is the communication of information, that is, the exchange of information. In the process of designing information, we must not only consider the convenience, accuracy, and effectiveness of communication, but also affect the communication efficiency of the target audience and media selection.

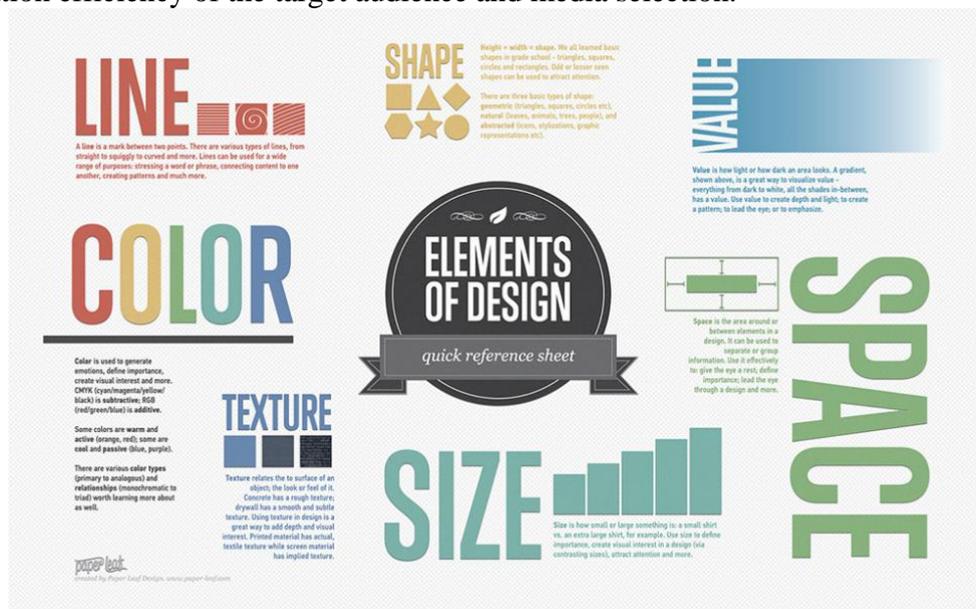


Figure 1. Visual design element composition

2.2 The significance of combining traditional cultural symbols with Chinese visual communication design

Traditional cultural elements have a long history. In the circulation of the years, traditional cultural elements have more and more historical value. Combining traditional Chinese cultural elements with visual communication design has three meanings: First, it helps to embody the connotation of culture. At present, some visual communication design works have repeated and lack of innovation, and the appropriate use of traditional cultural elements in the design can enhance the uniqueness of the works and make the works unique. Second, it helps to deepen national characteristics. There are many ethnic elements in the traditional cultural elements, and the integration of ethnic elements into visual communication design helps to create an impressive visual effect. Finally, it helps to enhance the influence of the work [4]. Visual communication design works can only be better spread if they have a certain influence. The excellent visual communication design works can attract people's attention. Applying traditional cultural elements to visual communication design helps to better express visual impact and enhance the influence of the work. The following picture shows the works of traditional cultural symbols and visual communication design.



Figure 2. Visual design of the Chinese element "Dragon"

3. Chinese traditional cultural elements in the visual communication design

3.1 Ink Chinese painting form

Chinese painting, also referred to as Chinese painting, refers to the traditional Chinese painting art. It is one of the four arts of calligraphy and painting. Chinese painting is an important part of the traditional culture of the Chinese nation. It is also known as the national quintessence of calligraphy. It has influenced the aesthetic taste of the Chinese nation and the entire oriental nation. In China, painting precedes the text, and from the Neolithic Age, the painting has a history of about six or seven thousand years. In the long river of this period, our ancestors created a splendid national culture, including ink paintings. Today, we use Chinese traditional Chinese paintings ingeniously in packaging, advertising, posters and other designs that are closely related to people's lives. It is to create a beautiful cultural atmosphere. At this point, many of Mr. Qiang's works have been reflected. Incorporating ink into the design is Mr. Yu's strength and his originality. In the Taiwan Impression Poster Invitational Exhibition, Mr.'s "Chinese Characters" series (Fig. 3) is to bring the spirituality of ink and wash to the fullest [5].

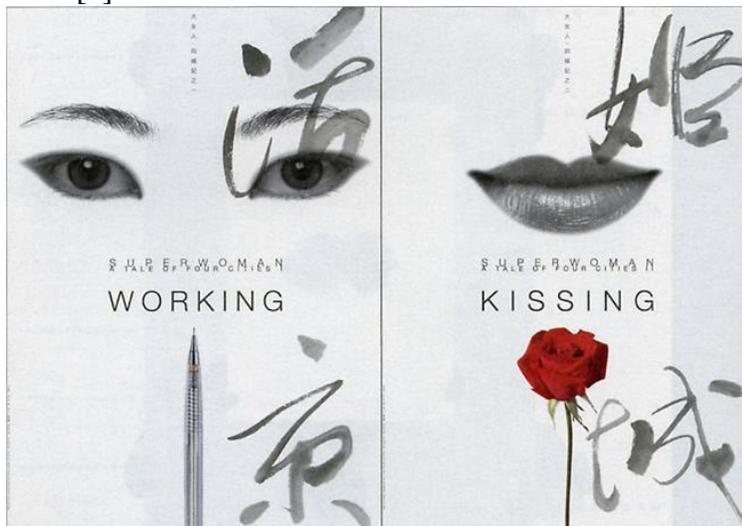


Figure 3. Poster "Chinese Characters"

3.2 The embodiment of calligraphy

The reason why calligraphy can become a unique oriental art is because calligraphy has a close relationship with the Chinese character's modeling foundation, and Chinese characters have more artistic image and plasticity than other characters, which is conducive to processing into an artistic image; in addition, the Chinese character itself is Chinese. The great creation of the nation is also an important carrier of the traditional culture of the Chinese nation. Therefore, while shaping its artistic image, calligraphy also condenses rich historical and cultural information. Moreover, Chinese traditional literature and art have a wide influence on the art of calligraphy. Literature and art not only nourish calligraphy and art, enhances their aesthetic taste and creative ability, but also provides colorful artistic images to make calligraphers Get inspiration and subtly integrate the artistic image into calligraphy creation. A large number of poems are often used as a carrier for calligraphy art, which complements each other in art. The use of calligraphy art in modern visual design has important practical significance both for the further development of calligraphy art and for improving the taste of modern visual design [6].



Figure 4. Beijing Olympic Games emblem

3.3 The embodiment of folk arts and crafts

Chinese folk art is an important part of Chinese culture and the mother of art. In the long river of history, in order to express their own ideals and aspirations, the working people of the past consciously passed on and developed their own visual art in their production activities, creating countless different categories. Art form, but in these seemingly simple and sometimes original works, there are extremely rich contents about totem worship, religious beliefs, regional characteristics, national culture, folk customs, etc., through those rough and simple surface forms, We seem to be able to touch the information passwords about heaven, earth, nature and the universe, and life. The combination of folk art and modern visual design can be integrated from the graphic design below. For example, folk paper-cutting, folk paper-cutting has a wide range of subjects, and its expression language also has a unique artistic charm. Paper-cutting is the extraction of elements from traditional art and re-creation with modern creative consciousness and performance techniques [7]. It is not just a work of art; it is a complete cultural system with far-reaching cultural significance.



Figure 5. Shaanxi folk paper-cut culture

3.4 Traditional folk auspicious culture

The predecessors said very clearly that auspiciousness is not only a compliment to Fushan, but also a representation of Jiaqing activities, a hope and blessing for the future, and an ideal color. According to the book in the book "Chinese Folk-Art Concept" by Mr. Lu Pintian, the auspicious concept includes content such as Nafu's welcoming, exorcism, evil, longevity, promotion, and joy. In China, the deepest auspicious culture is no more than "year culture." Even if the year is unremarkable, and the beginning of the year, the weather update, people have to be busy. Therefore, regardless of food, clothing, housing, behavior, life, everything is full of auspicious content. Such as setting off firecrackers, posting Spring Festival couplets, worshipping the New Year, sealing red envelopes, eating dumplings, etc., generations of Chinese, through a variety of ways, to create a strong Chinese New Year auspicious atmosphere.

3.5 Traditional folk auspicious graphics

Throughout the traditional folk auspicious graphics, we can find a common point. Most of them are composed of homophonic, implied, symbolic, pseudo-borrowing, comparative, etc., which form an image with auspicious meaning. This has become an indispensable spiritual food in our real life, expressing people's blessings and prayers for life, commemoration and expectation. China's auspicious graphics focus on the meaning of auspiciousness, not the pursuit of realistic depiction of the natural image, but the emphasis on the structural form of rhythm and sense of life, expressed through symbolic abstract symbols. This free expression of calligraphy greatly broadens the expression of the meaning and enriches the connotation of the work. Today, with the highly developed science and technology, the application of auspicious graphics in modern design has changed a lot. As a major part of nationalized graphics, it has become a form of building people's lifestyle and artistic taste.

4. The Application of Traditional Cultural Symbols in Chinese Visual Communication Design

4.1 Pay attention to the abstract meaning of traditional cultural symbols

Visual communication design is both abstract and artistic. Cultural elements have different values, including abstract and artistic meanings similar to visual communication design. In the use of traditional cultural elements and Chinese visual communication design, people should pay attention to the artistic characteristics of traditional cultural elements. For example, the works of art created by people using traditional Chinese ink and ink pens are inherently artistic. At the same time, people

should also break through the artistry, pay attention to the abstract meaning of the work, give the abstract connotation of the work, and enhance the abstract expression of the work.

4.2 Pay attention to the expression of traditional cultural symbols

Traditional cultural elements may have opposite effects in different forms of expression. Therefore, when visual communication design is combined with traditional cultural elements, people should pay attention to the expressions and carriers of traditional cultural elements, and combine them according to actual conditions. Adjustments enable traditional Chinese cultural elements to adapt to visual communication design. At the same time, traditional cultural elements have multiple forms of expression, and people should pay attention to the special forms of expression. In addition, the works of art can appear in the visual communication design as a whole, and can also be used as a partial material to decorate the visual communication design, which can be reasonably drawn by people.

4.3 Focus on the integration of meaning and carrier

China's visual communication design not only contains abstract ideas, but also the meaning of the works. Presenting the same meaning through different vectors can express completely different effects. Therefore, in the visual communication design, people should reasonably choose the carrier and strive to maximize the meaning of the work. In this regard, people should fully understand the characteristics and essence of traditional cultural elements, and integrate according to the actual use of the design. For example, in the design of tea packaging, people can embellish with ink painting to maintain the background color of the original packaging, combined with ink painting to obtain a more ideal design effect.

5. Conclusion

In today's increasingly advanced society, people are increasingly demanding visual communication design. In the past, a single visual communication design has been unable to meet people's growing information needs, and more vivid image design is needed to attract the attention of the audience. In the graphic design of the new era, people began to apply more traditional Chinese cultural symbols to the visual communication design, and enhanced the integration of visual art and space art, which greatly promoted the wide application of Chinese traditional cultural symbols. In addition, in the visual communication design, in addition to the use of traditional Chinese cultural symbols, we should also pay attention to the strengths of foreign excellent culture, absorb the lessons, and no temperate the generations to create more innovative works.

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