

Analysis on the Necessity and Thinking Path of Induction and Refinement of Graphic Creative Method*

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Abstract—Based on the current research status of graphic creative methods, this paper puts forward the necessity of induction and refining of graphic creative methods, and explores and discusses the fundamental thinking path of researching graphic creative methods from three aspects: the origin of creativity, the relationship between the fundamental attributes of morphological language and graphic creativity, and the comparison and consideration of related graphic materials.

Keywords—creative method; induction and refinement; necessity; thinking path

I. INTRODUCTION

"图形创意 (Tú Xíng Chuàng Yì) — Graphic Creativity" refers to the "innovative" visual image expression process or result that uses "graphics" as a means of information transmission. The process of graphic creativity is a process of "constructing an image with intent and expressing meaning with an image". The first "meaning" refers to the author's creative intentions and ideas, and the second "meaning" refers to the information complex that can be carried, conveyed, and inspired by the newly constructed creative graphics and meets the author's original intention. The "image" refers to a new graphic created and constructed according to the author's creative intention, that is, the creative graphic itself.

The creative behavior of all visual arts (including pure arts and design arts) is associated with graphic creative lines. Those who think that only graphic design needs to learn the ideas and ideas of graphic creativity are obviously very narrow-minded. In fact, all design disciplines and art modeling majors should have relevant knowledge of graphic creativity. In this "continuously updating" era, the existing traditional graphics can easily cause aesthetic fatigue, which makes it difficult to produce effective communication. Creative graphics have developed into the most important design element in modern graphic design, becoming the

sensitive and highly-watched visual center of the work, playing a vital role in forming the character of the work, improving the visual attention of the work, and enhancing the communication effect of the work.

Needless to say, the production of creative graphics is inseparable from effective graphics creative methods. Although methods are not the only conditions for good creative graphics, creative work that lacks methods obviously gets half the result with twice the effort.

II. THE NECESSITY OF INDUCTION AND REFINEMENT OF GRAPHIC CREATIVE METHODS

A. Current Research Status and Problems of Graphic Creative Methods

At present, there are more than 70 books related to creative graphics in China, including more than 50 textbooks, but no related monographs on creative regulations have been found. These works generally arrange content related to creative methods of graphics only in some chapters. Except for a few of them, which were written in the late 1990s, others were born in the short ten years of the 21st century, and most of them were published after 2005. Since the writing time is not far apart, although many issues related to this research have been discussed in many works, there are three problems in these studies to varying degrees¹:

- The writing content is relatively similar, and the works are only adjusted and changed in terms of structural arrangement or textual expression;
- The capacity of covered knowledge points is different, but the explanation of the same knowledge points is similar. What is more serious is that the related explanations in these works have more or less the following phenomena: the works are only expressions of creativity, and they lack the summary, induction and extraction of the creative rules themselves.

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¹ Part of the text in the discussion of the three questions refers to: Xue Shuqin, The analysis and grasp of creative rules-the processing of key teaching links in graphic creative courses [J], Theory and Practice of Education, p60, 2014 (33)

Taking the relevant content of one of the books as an example, this book explains the creative expression of graphics with the title of "structural form of graphics". The following contents are: positive and negative, shadow effect, isomorphism, element substitution, superimposed combination, deconstruction and interruption, and space borrowing. Obviously, some of the content here is irrelevant to rules, such as superimposed combination, positive and negative;

- Although there are indications of the intention and expression of the rules in the works, in addition to the insufficient degree of refinement of the rules, the following problems still exist: although the content of each method (rule) is different, the logical relationship between the concepts is unknown. There are relationships such as intersection and union between rules. Taking the above works as an example, the "shadow effect" and "element substitution" are side by side, but the content of the former can obviously be covered by the latter. Another example, when talking about creative methods, uses "irrational graphics" and "mutual shadow graphics", "isomorphic graphics", "element substitution" and so on. Obviously, "irrational graphics" can obviously include most of the following items. Because "irrational" is a feature common to almost all creative graphics;
- In addition, there are more than 40 papers related to creative graphics in the dissertation, but no special research has been found on graphic creative methods. There are many journal articles discussing various aspects of graphic creativity, but there is no systematic research on graphic creative methods. These academic papers and journals related to this research, as well as related writings, have more or less the above problems.

Although the research on creative graphics in foreign countries is rich and mature, there aren't a summary of creative graphics have been seen. However, there are relatively many data on creative graphic works abroad. The data are roughly divided into three categories:

- The artwork collection of graphic creative masters;
- Modern and post-modern art creation related works;
- Excellent examples of the use of creative graphics in various design fields.

These graphic works and creative products have provided rich, practical and vivid research materials for researching graphic creative methods.

B. Significance of Induction and Refinement of Graphic Creative Methods

The significance includes:

- Improving the teaching quality of related majors in colleges and universities, and solving the students'

confusion about creative methods of graphics from the root;

- Providing practical and effective method references for designers and artists' related creative practices;
- Promoting the "shape", "color", "material", and "cultural connotation" of visual art to multi-dimensional and longitudinal development, so as to meet people's evolving aesthetic and emotional needs at a higher level.

III. THINKING PATH OF INDUCTION AND REFINEMENT OF GRAPHIC CREATIVE METHODS

A. Making Clear the Meaning of "Creativity"

"创意 (Chuàng Yì) — Creativity" in life, especially in contemporary life, has developed into an increasingly important concept. When researching graphic creative methods, people should first understand the meaning of "creativity".

"创 (Chuàng)" means "creation", and "意 (Yì)" means "idea, thought, concept, interest and charm, mood, etc." The English translation of the Chinese word "创意 (Chuàng Yì)" has four words: "Creative ideas" "Creative" "originality" "Creativity". Creative idea means: creative, innovative thought, idea, intention, thinking, concept, philosophy, notion, etc. "Creative" means pioneering, creative, ingenious, innovative, and created. Meaning means: originality means: originality, creativity, novelty. Creativity means: creation, creativity, and creativeness.

It can be seen from the above explanations that the term "创意 (Chuàng Yì)" contains the meanings of "out of nothing", "supernormal", "supernormal" and "anti-objective". Therefore, "创意 (Chuàng Yì)" should include two meanings: one is its meaning as a noun, that is, it has the concepts, conceptions, and ideas of "creative", "breakthrough", and "ultra-conventional". The second is its meaning as a verb, that is, the process of realizing "creative", "breakthrough", "ultra-conventional" concepts, conceptions, and ideas. In other words, "创意 (Chuàng Yì)" is fundamentally creative and innovative, and it is the formation process or expression of ideas and thoughts with "creativity".

"Creativity" can not only make people's emotions, information and cultural exchanges more fresh, rich, and effective, but also stimulate people's senses in a new way, helping people to break the restrictions and bondage of "routine" and "inertia", making people use "new vision", "new perspective", "new hearing", "new sense of hearing", "new smell", and "new thinking" to re-examine, listen, touch, feel, and think about the person or thing around them, re-awakening, developing and enhancing people's aesthetic sensibility.

B. Understanding the Meaning of "Creativity"

From the interpretation of the term "创意 (Chuàng Yì)" above, it can be seen that "creative", "breakthrough" and "ultra-conventional" are its essential attributes and

characteristics. But no matter how high the "the meaning of creativity" is, its implementation and display must also be achieved through "morphic language." It is particularly important that the "the meaning of creativity" of many graphics is achieved through the "breakthrough" and "ultra-conventional" use of the original "morphological language". In other words, many graphic creative methods are created based on the "breakthrough" and "ultra-conventional" of habitual and customary "morphological language".

Formal language consists of three basic elements: shape, color, and material. These three basic modeling elements each contain a lot of information, and different information conveys different semantics. People must thoroughly understand and grasp the "signifier" characteristics contained in the presentation of the different aspects of the three basic elements, learn and understand the methods and techniques of coordinating and organizing the three, and apply them appropriately in practice as needed. In this way, it is possible to give full play to its "signifier" function in the visual arts, to better convey the idea and connotation of the work, and to interpret the meaning of creativity well.

The basic attributes of "shape" are shape size, long and short, wide and narrow, curved and straight, thick and thin, thick and thin, direction, space, perspective, position, movement, density, density, shading, and reality. The most basic "shape" or the most basic modeling element that constitutes everything: "points, lines, and surfaces." They exist in any natural form, visual art. There are many basic attribute differences between these basic modeling elements. Different semantic information conveyed by its attributes also presents different expression characteristics. Studying these basic elements is the starting point and basis for our study of other visual elements, as well as the basis for modeling creativity. "Color" is color. The world has various colors, and the world appears richer and more exciting because of the existence of various "colors." "Color" is one of the most important basic attributes of objects, and it is also an important medium for us to recognize objects. The choice and use of color play an important role in the semantic transmission of form. Different colors have certain guiding and suggestive effects on the internal emotions of forms, the transmission of ideas, and the reflection of the functional characteristics of design works. Through proper use of the contrast and scheduling of the three attributes of color (hue, lightness, purity), the recognition of the form can be improved, and the internal relationship between the various parts of the creative work can be well communicated.

"Material" is the material. Different materials have different semantics. The presentation form of "material" in the visual arts is mainly expressed as "texture and quality feeling". "Texture" is the specific texture presented by the object. "Quality feeling" refers to the psychological reflection caused by the texture² of the surface of the object

acting on human vision. The direct and profound experience of "quality feeling" is derived from human tactile experience, which is generally called "tactile texture". At the same time, through the long-term coordination practice of tactile and visual interaction, people can perceive different "tactile textures" based on vision alone. People refer to this "texture perception" as "visual texture". In other words, the experience of the quality feeling of materials can be divided into two levels: "tactile texture" and "visual texture". The formation, judgment and feeling of the "visual texture" of materials mainly come from the continuous accumulation of the "tactile texture" experience acquired the day after tomorrow. "Quality feeling and texture" is the most intuitive semantic information that materials convey to people through touch and vision. People's feelings about materials come from and also depend on their experience of "quality feeling and texture".

Creative methods based on the "breakthrough" and "ultra-conventional" use of "morphic language" often manifest themselves as single or multiple breakthroughs on the three basic elements of "shape, color, and material", or a single or multiple breakthrough that only represent one of the basic attributes. For example, in the aspect of "shape", view manifests itself as: changes to the objective or customary relationship between reality and reality, and changes to the objective or customary relationship between ratios.

C. Comparison and Consideration of Related Graphic Materials

The study of creative methods needs to be based on a large number of comparative studies, including:

- Comparison of creative methods embodied in creative works. This work is trivial and huge, but it is important first-hand information;
- Comparison between the creative approaches discussed in the writing. This item mainly lies in the summary and classification of methods, and the research on the rationality of method names;
- Comparison between the creative methods embodied in creative works and the creative methods discussed in the writings. This method mainly inducts, summarizes, and refines the basic, inclusive and universal graphic creative methods step by step in mutual comparison.

In the above comparison work, it is indispensable to consider the relationship between the fundamental attributes of morphological language and graphic creativity.

IV. CONCLUSION

For the work related to graphic creativity, it is obviously very necessary to analyze and refine the creative methods from the origin of creativity and the fundamental attributes of morphological language. However, having only an understanding and grasp of creative methods is not enough to support the production of truly outstanding and culturally creative graphic works. In-depth insights and reflections on

² Here quality refers to: the externalized characteristics of the properties of the material structure, such as tough quality, smooth quality, and rough quality. Different quality often presents different texture characteristics. Therefore, the meaning of the word "quality" here is basically equivalent to "texture".

life, the essence and deep knowledge and understanding of the visual arts, and practice based on the three are all indispensable conditions for the production of good creative works.

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