

The Promotion of Chinese Traditional Culture on the Development of Graphic Design

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Abstract—Graphic design needs to develop to the digitization. Advanced technology has brought us a lot of convenience; meanwhile it has increased requirements for graphic design. The graphic design in information times is very different from traditional design in information carrier, communication style, expression techniques and other aspects. The appearance of internet page design provides a better space for designers to play their creation ability, and at same time it transforms the static design into dynamic design. Therefore, it puts forward higher requirements for design on the aspects, such as using image, text, sound, animation and other things to establish links and highlighting artistry of design in digital space. And graphic design works are more rich and varied in information times. We should thoroughly understand and inherit Chinese culture, strengthen international dialogue and exchange, absorb the essence of foreign culture to update our own design ideas, develop graphic design culture with Chinese characteristics in a creative manner, and finally promote the localization and internationalization of Chinese graphic design.

Keywords—*traditional culture; graphic design; promotion; development*

I. NEW CHARACTERISTICS OF CHINESE GRAPHIC DESIGN

Mr. Chen Hanmin once said “the value of theory lays in guidance. We should correct the relationship of the tradition and the modern, inheritance and development, the exotic and the native, and make the tradition serve for the modern, inherit the history for the future and insist the national characteristics integrating with the world ...” In late twentieth century, one of the biggest changes in graphic design is the wide use of computer in design field. With the development of computer technology and its application and popularization, graphic design has a fundamental change that the graphic design develops with the development of the times and the Internet and digital art. We are in the information society, so our life, study and communication have been impacted by the popularization of computer. Our graphic design is also not listed outside. In 1984, the United Kingdom launched a computer for graphic design, as there is specialized design software. The appearance of the computer gives us more choices, and it has brought us unprecedented convenience. With the continuous progress and update of technologies, there is more and more graphic design software

and a variety of supporting equipment. With the development of technologies and the increase of computer functions, the technology level and development speed in word processing, image processing and so on are beyond the imagination of people. In twenty-first century, the network has become an important part of people's life, and at same time it has brought opportunities and challenges for the development of graphic design. The scope of the graphic design is more extensive than before.

In information times, graphic design needs to develop to the digitization. Advanced technology has brought us a lot of convenience; meanwhile it has increased requirements for graphic design. Though computer has become a tool for design, many designers have begun to take a new look at the design functions and characteristics of computer. The another requirement for graphic design is to use computer reasonably in graphic design, ensure the quality of design and break through the monotonous design techniques of computer and make good works.

The graphic design in information times is very different from traditional design in information carrier, communication style, expression techniques and other aspects. The appearance of internet page design provides a better space for designers to play their creation ability, and at same time it transforms the static design into dynamic design. Therefore, it puts forward higher requirements for design on the aspects, such as using image, text, sound, animation and other things to establish links and highlighting artistry of design in digital space. And graphic design works are more rich and varied in information times.

II. CHARACTERISTICS THAT CHINESE GRAPHIC DESIGN SHOULD REFLECT OR HAVE

China has rich regional culture. The long history and culture contains various art types. Many design works with local characteristics emerged in the meantime. Seen from these designs, we can see that the localization and internationalization of graphic design is moving forward step by step. In 2008, the logo of Beijing Olympic Games takes Chinese traditional seal as main pattern of expression. It combines the Chinese traditional seal and calligraphy through art of deformation, fully and skillfully combine Chinese characteristics, Beijing features and the spirit of

Olympic Games together. The logo has Chinese national characteristics and modern flavor, and also has reflected the localization and internalization of the design. In 2010, the emblem pattern of Shanghai World Expo took Chinese character “世” as the original form of calligraphy, and skillfully combined the figure of “2010” into the design. The logo appears simple, but gives out youthful vigor of thousands of years of Chinese traditional culture.

Designers should have Chinese traditional culture background and international cultural perspective, so as to make localized and internationalized graphic design. For example, the logo of Haier Group has used Chinese traditional calligraphy font. The designer directly applied calligraphy font in logo design, which conveys direct accurate information, forming a cultural symbol with Chinese characteristics. The logo of Bank of China is simple and smooth with a sense of the times. The logo contains an element of Chinese ancient coin, implying the meaning of round heaven and square earth. In the middle there is a character of “中”, highlighting the signage of Bank of China. This logo can be considered as a classic work of Kan Taikung who often integrates Western and Eastern philosophies in design works. He advocates to integrate the essence of Chinese traditional culture into modern design, emphasizes that this integration is not simply additive, but a deep understanding of Chinese traditional culture. For example, design works of Alan Chan suit both refined and popular tastes at home and abroad. He can re-combine Chinese traditional culture and traditional art elements with clear and bright modern design techniques, achieving an amazing creative effect. In 1996, “Graphis”, a superior magazine in design circles, listed Alan Chan’s Design Company as one of the world’s top ten design companies. In 1997, the posters and artistic clock designed by Alan Chan were collected and listed as permanent collection by San Francisco Museum of Modern Art. From every piece of his work, we can see his enthusiasm for Chinese tradition culture.

Since the twenty-first century, the trend of world economic integration is more obvious. It has an important significance for our study of graphic design to use and inherit our national excellent traditional culture and apply it into graphic design and then achieve the localization and internalization. The purpose of localization and internalization of graphic design is to better play the connotation of theme culture itself. We can achieve the spread function of graphic design by studying traditional culture with national characteristics and using expression techniques of these cultures, and inherit local culture. The requirements for graphic design include three aspects.

First, Contemporary designers should have a deep understanding on local traditional culture and be able to recreate. Especially in the background of global integration, designers should be able to express our spirit of the times with the traditional and regional characteristics. On the basis of innovation, they should be able to use traditional culture and expression techniques in graphic design, and handle the relationship between localization and internationalization well.

Second, designers should be able to use and absorb world’s classical culture and modern cultural thoughts selectively. With the development of society and constant update of technologies, there appear a lot of new cultural ideas and new ideologies, which is bound to have a profound impact on our design ideas and forms. For example, some of our graphic design works are too westernized, ignoring the inheritance and application of the connotation of traditional culture. These problems are worth to think about and to study.

Third, designers should use traditional culture to enrich own design language, so as to create an ecological system of design culture with Chinese characteristics.

If graphic design follows the same pattern, it will lack national characteristics and lose vividness and diversity. Graphic design is a part of the national culture. Some countries’ graphic designers have begun to focus on the individuality and national characteristics. For example, British graphic designers follow the basic principle of keeping graphic design internationalized and highlighting own characteristics, in order to form their own design style and achieve the internationalization and localization. Japanese graphic design is the model of the combination of modernization and nationalization. Japanese graphic design emphasizes that the design shall contain both the basic visual elements of international recognition and Japanese national symbols. In China, the graphic design of Hongkong is a successful model, which integrates Chinese national characteristics, international visual communication requirements and characteristics of modern art together, reflecting the localization and internationalization of graphic design.

“To uphold the national characteristics of artistic creation does not mean to be conservative and rigid, but means the constant pursuit of advanced culture”. We should inherit our national culture and make innovation in design during learning and using foreign elements. We should broaden our vision and strengthen exchanges and learning in the wake of world trend, integrate Chinese national culture and spirit into our design, and highlight national characteristics, so as to promote and improve our design level.

Individuality is an inevitable requirement for design and is the developmental trend of graphic design. But with the increasing international exchanges, the information transmission is accelerating. Under the symbiosis of national characteristics and international characteristics, if we blindly repeat or copy, our design will be unable to meet the needs of market. Globalization has brought us new opportunities and challenges, our design shall highlight our individuality in order to achieve the internationalization. Therefore, we should not only learn advanced technologies, study the spirit of traditional culture and understand traditional culture in depth, but also shall update our design concepts. We shall learn and make reference and innovation, so as to highlight our individuality in stereotyped design works and form our own design style.

It is our designers’ incumbent responsibility to strengthen the study and understanding of traditional culture and

improve self accomplishment. And it is a long way. Designers shall have a broad cultural perspective, a wealth of cultural accumulation and the spirit of innovation, meanwhile shall grasp superb design skills. In addition, designers shall improve self quality, and have a strong comprehension ability and discriminating ability, so as to improve design ability in continuous learning and design practice. Furthermore, designers shall inherit and promote national traditional culture and better promote and realize the design process of localization and internationalization.

III. THE PROMOTION OF CHINESE TRADITIONAL CULTURE ON THE DEVELOPMENT OF GRAPHIC DESIGN

China has thousands of years of rich traditional culture. The long history and culture contain various art types. Arts and artistic forms in different times also influence Chinese graphic design. In information age, we shall be good at applying Chinese traditional culture into modern design, forming graphic design style with Chinese characteristics and improving the overall level of Chinese graphic design. We should understand and inherit Chinese culture in depth, strengthen international dialogue and exchange, absorb the essence of foreign culture to update our own design ideas and develop graphic design culture with Chinese characteristics in a creative manner.

We should grasp the essence of the traditional culture, and enrich our design with the essence of traditional culture. We can seek our design elements from tradition culture, such as ancient calligraphy, portrait brick of Ming Dynasty, architectures of Ming Dynasty and Qing Dynasty, ancient gardens, ancient literature and poem, and integrate these elements into graphic design, so that make graphic design works with Chinese characteristics and promote the healthy development of Chinese graphic design. The inheritance of Chinese traditional culture mutually promotes the modern design. Analyzing from different angles, the traditional culture can enrich our design language, and the advanced design can help inherit and develop traditional arts.

Therefore, we should strengthen the protection and development of national culture, at the same time, be good at using traditional art elements into design. Some Chinese liquor packages contain characteristics of typical Chinese native culture. These packages form a style of design with local culture as background. For example, the package of Shede Liquor uses the contrast figure of white block and brown block, and integrate the Chinese characters of “智”, “尊”, “舍” and “得” with special meanings into it. The package design of “Jiugui” Liquor is outstanding among many liquor packages in our country. In addition to the quality of liquor itself, brand and package design are also important factors. “Jiugui” Liquor is typical in spreading traditional culture of brand, historic characteristics, commodity, national sentiment and price law. With extremely individual characteristic, the package of “Jiugui” also contains the calligraphy of brand name written by Huang Yongyu, and a freehand ink and wash painting with a drunkard carrying a sack on his back, which fills vigor and emotions into product package and makes the overall

package of product particularly approachable. Thus, it was obviously that Jiugui has got a great success. The appearance of “Jiugui” Liquor has made a myth that no liquor can surpass famous liquors. Its price has exceeded that of Maotai, Wuliangye and other liquors of same type. This liquor has become the preferred consumption goods in many areas of our country. Haier Group’s Logo, Wang Xu’s Poster Handbill Design, Movie Poster Design, and Design of Dark-red Enameled Pottery all contain calligraphy of famous calligraphers. Lv Jingren’s Book Design for “Zhu Xi Bangshu Qianziwen” also contains the art style of Chinese traditional art - calligraphy. In addition, Mr. Kan Taikung often uses ink calligraphic painting elements in his poster design, and his works were collected by many museums of fine arts in Germany, Denmark, France, Japan, Hong Kong and other countries and regions. Mr. Kan Taikung is good at using the essence of Chinese traditional culture with the concept of western modern design. He has brought the world’s information to China and strengthened international exchanges and enhanced the Chinese graphic design to the international level.

IV. CONCLUSION

In short, our long history and culture have shaped the graphic design art with Chinese characteristics. The close connection of traditional culture and modern design is an important subject for improving the level of Chinese graphic design. So we shall draw nutrition from the traditional culture, and apply it to the graphic design and pave out our own way. Therefore, we can make a contribution to the development of Chinese graphic design and show our graphic design arts with Chinese characteristics to the world.

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