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APPLICATION OF CHINESE TYPOGRAPHY IN MODERN DESIGN

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The article explores the application of Chinese layout in modern design. Through analyzing the history and characteristics of traditional Chinese layout, as well as observing and analyzing modern poster design practices and case studies, this study finds that Chinese layout has important application potential in modern poster design. Chinese layout not only inherits and showcases the charm of traditional culture but also injects unique aesthetic value and visual language into modern design. Through comparative analysis and empirical research, this article summarizes poster design cases using Chinese layout and explores their effects in conveying information, eliciting resonance, and shaping the brand image. Finally, this article points out the potential application prospects of Chinese layout in the field of poster design and provides suggestions for future related research and practice. This study provides theoretical and practical support for a deeper understanding and utilization of the role of Chinese layout in modern design.

Key words: Chinese layout, modern design, traditional culture, aesthetic value.

INTRODUCTION

With the continuous deepening of globalization and the constant development of information dissemination methods, posters, as an essential visual communication medium, play an irreplaceable role in various fields. As one of the important components of traditional Chinese culture, the modern application of Chinese layout in poster design has attracted much attention. Chinese layout has a long history, containing rich cultural connotations and unique aesthetic characteristics, leaving a profound imprint in the long river of history. However, in today's fast-paced modern society, the collision and integration of tradition and modernity have become a challenge and demand for designers. This article aims to delve into the application of Chinese layout in modern poster design and explore its role and significance in the inheritance of traditional culture and modern visual communication. By sorting out the historical origins, characteristics, and evolution of Chinese layout and combining it with practical cases for in-depth analysis, this study aims to provide new ideas and insights into the practice and theory of poster design. This article will be based on a systematic literature review, combined with empirical analysis and case studies, to explore the application of Chinese layout in modern poster design from both



theoretical and practical perspectives and attempt to propose corresponding strategies and suggestions. I hope that through an in-depth exploration of this study, new vitality and momentum can be injected into the development of poster design and the inheritance of traditional Chinese culture.

PURPOSE

The article aims to explore the application of Chinese layout in modern poster design, and deeply analyze its role and significance in the inheritance of traditional culture and contemporary visual communication. While exploring the historical evolution and cultural characteristics of Chinese layout, explore its potential value and application space in poster design. Investigate and summarize practical cases of using Chinese layout in modern poster design, and explore their design strategies and effects. Explore the role and influence of Chinese layout in conveying information, eliciting resonance, and shaping brand image. Propose corresponding design strategies and suggestions to promote the wider application and development of Chinese layout in modern poster design. Contribute to the practice and theory of poster design, and provide new perspectives and ideas for the inheritance and innovation of traditional Chinese culture.

RESULTS AND DISCUSSION

In traditional Chinese culture, the way of thinking that heaven and man are united and things are not divided has derived from the artistic design concept of harmony and perfection, and the Chinese style elements under this concept have formed a metaphorical, symbolic, and abstract artistic expression mode. Based on the natural elements of heaven and earth and human life, it carries people's feelings of nature; Artificial elements based on social experience, bearing the concept of harmony and auspiciousness. In modern visual communication design, designers continue to expand its extension in the aspects of "open", "color" and "meaning", and interpret the spirit of traditional Chinese culture with modern design language.

1. Chinese traditional culture design concept and expression form.

The origin of Chinese style elements and the rich cultural and historical connotations are closely related to Chinese philosophical consciousness. The concept of survival, which is particularly valued and popular in the Chinese cultural system, is the idea of harmony.



Fig. 1. Building posters with Chinese design layout



Figure 1: the main image of the poster adopts Yellow Crane Tower, one of the three famous buildings in Jiangnan, which is gradually processed to better reflect the brand's pursuit of artistic conception and expression form matching the brand image. The "yellow" character in the Yellow Crane Tower refers to Yanshen, as the upper part of the logo shape of the Yellow Crane Tower, the image of the crane is first derived from the classical pattern crane moire as a design pattern and cleverly combined with "yellow" to form the form of the famous landmark building in Wuhan. The brand's pursuit of the artistic realm is also the pursuit of the ideal of life, and the realm level often determines its achievements in the field of cultural creation. For a brand, the level of the realm directly determines its market and future. Based on combining natural elements, this poster adds artificial ideas, endows cultural inheritance, and shows the integration of ideas and history.

2. Modern application of Chinese design elements.

As we all know, with the rapid development of The Times, the improvement of people's quality of life, and the trend of pursuing "appearance level" products, designers began to absorb traditional Chinese elements in product design and combine them with traditional Chinese design thinking for modern industry design. As a style favored by young consumer groups, the new Chinese style is not simply a list of traditional cultural elements, but the integration of Chinese culture into modern design, which is the inheritance and development of traditional Chinese culture, but also a challenge to contemporary aesthetic concepts. For example, the milk tea brand "Bawang Tea Ji" displayed in the following figure is designed on this basis.



Fig. 2. Design of branded milk tea products «Bawang Tea Ji», China 2024

Design idea. The combination of Buddha's charm and geometric aesthetics. As shown in Figure 3, learn from the expression and line sense of Buddha to convey a peaceful and tranquil temperament; Secondly, the logo will be re-created through western geometric lines, multi-color monochrome.



Fig. 3. Bawang Tea Ji brand logo

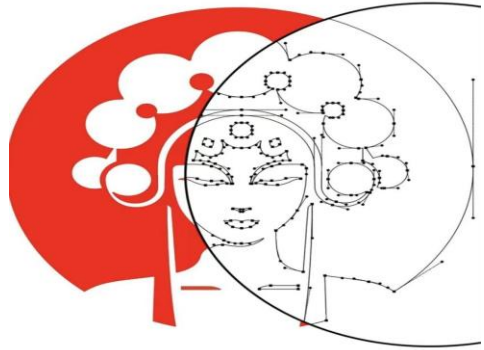


Fig. 4. Bawang Tea Ji brand design

The combination of English fonts and pop art. As shown in Figure 4, the «C» of "CHAGEE" is extracted as an element combined with pop art to finally form a high-end brand pattern, constantly strengthening brand identity and atmosphere. Melon green C pattern. As shown in Figure 5, the honeydew element in the product is extracted and combined with the C word of CHAGEE to form a new pattern, and the honeydew green color matching the product properties is selected to form the product packaging.



Fig. 5. Bawang Tea Ji brand design

Creative Source.

The idea comes from the story of Xiang Yu, the overlord of Western Chu in ancient China, in the Annals of the Grand Historian, Xiang Yu said before committing suicide: "Eight thousand people crossed the river with the children of Jiangdong, and now no one has returned, although Jiangdong father and brother pity and king I, how can I see it!" Even if he does not speak, he is not ashamed of his heart!" Xiang Yu's army defeat is always reckless, but the pride of the overlord of Western Chu to the children of



Jiangdong has moved the world, although Xiang Yu can retire as king, still feels ashamed of his heart, the most life to pay the crown of steel is also praised by later generations. Both Yu Ji and Xiang Yu were willing to die for the most precious persistence in their hearts. This is the pride and persistence of the Chinese people in their bones, and this is also the obsession of "Bawang Tea Ji" in Chinese tea culture. Therefore, the brand logo design uses the characters of Yu Ji and Xiang Yu, with beautiful colors combined with the makeup of Chinese opera.



Fig. 6. Farewell my Concubine allusions

Brand illustration design.

This paper designs an illustration for Bawang Tea, a milk tea brand. It adopts traditional Chinese design elements and combines modern design elements. The whole picture includes China's national flower peony and traditional tea culture. Using the raw material of milk tea as the main element, combined with the ancient architecture, it reflects the modern design image. As shown in Fig. 7.



Fig. 7. Brand illustration design



CONCLUSIONS

Chinese design layout carries rich cultural traditions and historical deposits. Through the inheritance and innovation of traditional cultural elements, the Chinese cultural spirit can be carried forward and the inheritance and development of cultural traditions can be promoted. Chinese design format can combine traditional cultural elements with modern design concepts, which not only inherits the essence of traditional Chinese culture but also constantly innovates and changes. With people's new understanding and emphasis on traditional culture, the Chinese design format will play an important role in cultural inheritance and innovation. As China's influence on the global stage continues to increase, Chinese design formats will also go more to the international stage. Through international exchanges and cooperation, Chinese design formats will interact with and learn from other design styles around the world, bringing new vitality and creativity to world design.

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КРОТОВА Т., ЛІ Х.

ЗАСТОСУВАННЯ КИТАЙСЬКОЇ ТИПОГРАФІКИ В СУЧАСНОМУ ДИЗАЙНІ

Досліджено застосування елементів китайської типографіки у сучасному дизайні. На основі порівняльного аналізу та емпіричних досліджень у роботі представлено результати застосування принципів компонування і композиції типографіки, проаналізовано художні ефекти у передачі інформації. Дослідження підкреслює потенціал типографіки в полі дизайну айдентики і плакатів та надає пропозиції для майбутніх наукових розвідок, а також є методологічною та практичною підтримкою для глибшого розуміння та використання елементів китайської типографіки у сучасному дизайні.

Ключові слова: китайська типографіка, сучасний дизайн, традиційна культура, естетична цінність.