

Innovative Construction and Application Methods of Chinese Traditional Cultural Elements in HuangHai Film Posters

Yanqi Yao¹, Jiaqi Xu²

¹School of Art and Design, Guangdong University of Finance & Economics, Guangzhou, Guangdong, China

²School of Ceramics and Design, Beibu Gulf University, Qinzhou, Guangxi, China

Abstract: This creative design approach transforms the movie poster into both a propaganda instrument and a channel for conveying cultural values and eliciting emotional resonance, offering the viewer a profound cultural experience. The examination of Huang Hai design practice offers a novel perspective and direction for the integration of traditional Chinese cultural components in poster design, while also serving as a valuable reference and source of inspiration for the evolution of contemporary poster design.

Keywords: Chinese Traditional Cultural Elements; Design Method; Movie Poster; Visual Reconstruction

1. Introduction

With the material prosperity of society, people's spiritual pursuit of art is increasingly prominent. Chinese traditional cultural elements, as a repository of national wisdom, possess profound history and richness that have become an essential source of inspiration for film poster design. Integrating these traditional elements with film poster design not only bridges the gap between the public and traditional culture but also effectively promotes cultural dissemination through an intuitive artistic medium. As a mass cultural product, film posters serve not only as a crucial vehicle for film promotion but also as an important window to convey cultural values and showcase national characteristics. In recent years, China's film industry has experienced robust development, leading to a trend of diversification and innovation in film poster design. Among the notable designers, Huang Hai stands out as a preeminent figure. His work not only exhibits a strong personal style but also ingeniously incorporates the core ideas, themes, and tones of the films. [1]

The BBC once remarked, "This talented designer has elevated Chinese film posters to the pinnacle of global standards." In this context, designer Huang Hai, leveraging his unique perspective and deep cultural heritage, seamlessly integrates traditional Chinese cultural elements into movie poster design, creating a series of outstanding works that embody both traditional charm and modern aesthetic appeal. [2] Huang Hai's film poster designs not only enhance the visual appeal of the films, highlight national characteristics, but also provoke audience reflection and emotional resonance, becoming a beautiful landscape in film publicity.

2. Examination of the Integration of Traditional Chinese Cultural Elements in Poster Design

2.1 The Definition and Characteristics of Chinese Traditional Cultural Elements

Hogg Matisse, an acknowledged German designer, once emphasized the need to reflect the local culture in the design of any country [3]. A few traditional Chinese cultural elements are those images, symbols, or habits that are well-known to the majority of individuals, encapsulate the essence of national traditional culture, and reflect national dignity and interests. The Chinese nation's long history has shaped these elements, which include a distinctive Chinese style, Chinese charm, and Chinese style. They are ingrained in the culture of the Chinese nation, which is characterized by its artifacts, institutions, behaviors, and concepts, and they develop and mature through the Chinese nation's way of life and way of thinking. Chinese individuals, both domestically and internationally, acknowledge and comply with them. Chinese traditional culture is distinguished by its long history, continuity,

inheritance, diversity, and historicity. The concept and attributes of Chinese traditional cultural elements are indicative of the culture's extensive, profound, and distinctive characteristics. These elements not only exhibit the historical inheritance and humanistic spirit of the Chinese nation, but they also have a rich cultural connotation and national characteristics. Consequently, the cultural significance of modern art can be improved, and the design works can be more powerful by incorporating traditional cultural elements into the design. [4]

2.2 Typical Applications and Value Significance of Traditional Cultural Elements in Poster Design

Traditional cultural features such as classical patterns, calligraphy fonts, signatures colors, and so on are expertly merged into poster design, giving the works a distinct artistic and cultural attractiveness while also demonstrating their ideological and cultural significance. These features not only inherit history and culture, but they also enrich modern design concepts, resulting in posters that convey not only information but also profound cultural and emotional relevance. Film poster designers can utilize current approaches to reinvent traditional culture and improve design recognition, such as incorporating contemporary technology, style, and expression techniques to reinvigorate traditional culture while meeting modern aesthetic needs. To fully realize the importance of traditional Chinese culture in modern art design, designers must shift their minds, delve deeply into its essence, demonstrate its unique charm, and broaden its cultural communication capacity. Furthermore, the incorporation of traditional cultural components in poster design can help to develop a distinct brand image while also demonstrating the enterprise's cultural background and confidence. At the same time, it affirms and promotes Chinese traditional culture, which will contribute to the overall cultural self-confidence of the country and nation. In this process, designers should not only properly preserve traditional cultural aspects and refrain from unilaterally changing cultural meanings, but they should also relate historic cultural elements with the growth of The Times. While preserving the essence of

traditional culture, they should innovate and alter traditional cultural aspects to improve the cultural heritage of art design. [5]

3. Traditional Elements Used in Poster Design

3.1 Poster Design Needs to Learn from Traditional Cultural Elements to Enrich the Design Language

Rich cultural meanings and aesthetic value are attached to traditional cultural aspects. Their charm and depth are unique due to their endurance through historical challenges and the passage of time. The way that traditional artists use shape, color, and expression to make their works is what inspires designers. From the delicate details in old court paintings to the bright emotions in folk paintings to the cutting-edge ideas in modern art, all of these give designers a lot of room to be creative. Traditional art isn't just a copy; it's also about new ideas and growth that are based on respecting custom. When designers use traditional art elements in a smart way, they can give their work a unique feel and style. [6] This mixing of art forms from different times and places can not only keep the essence of traditional culture alive, but it can also give modern design new life and meaning. Therefore, the value of traditional art lies not only in its long history but also in its ability to inspire new designs. When you mix inheritance with new ideas, you get art that keeps getting better and better over time. This makes posters easier to spot, more appealing, and more culturally and emotionally meaningful. Drawing on traditional artistic models is a creative way to make posters. It can assist designers in thinking creatively, enhancing their design language, and creating posters that are more distinctive, profound, and significant.

3.2 Poster Design Needs to Learn the Artistic Essence of Traditional Patterns and Patterns

A thorough study of Chinese patterns and patterns with a long history in our country will not be difficult to find, as these works of art contain amazing ingenious ideas and excellent design. Using ingenuity, Chinese pattern designers have incorporated their ideas into their designs. These patterns are not only

superb in design but also contain rich emotions and thoughts and even reflect the yearning of the vast number of Chinese people for a joyful life. The design of these traditional patterns is not only the expression of art but also the inheritance of culture. Through these works, designers convey profound cultural connotation with their exquisite conception and unique forms. Such designs are not only a display of skills but also a vivid expression of emotions, ideas, and values.

From ancient times to modern times, these patterns contain people's pursuit of a better life. Each pattern seems to tell a story, carrying people's emotions and visions. The expression of this emotion is not only the emotion of individual designers but also the common expectation of the whole social group for a better future. Therefore, these Chinese patterns are not only visual enjoyment but also a kind of cultural transmission and emotional communication. [7] Through a deep understanding and exploration of these designs, designers have the opportunity to incorporate their aesthetic and cultural values into contemporary designs, giving their works deeper connotations and emotional resonance. This kind of cultural inheritance and innovative design techniques make Chinese patterns still have important inspiration and value in contemporary design.

4. Construction of Traditional Chinese Cultural Elements in Huanghai Movie Posters

4.1 Symbolization and Symbolic Application in Huanghai Poster Works

In the poster works of the Huanghai, the symbolic and symbolic application is one of the core features of its design. These symbols not only enhance the visual level of the poster but also convey the theme and emotion of the film more deeply. [8] The Huanghai's film poster design is unique in that it takes the traditional essence of Chinese calligraphy as the core design element and cleverly integrates it into the poster to make it complement the theme of the film. In the poster creation of "I Repair Cultural Relics in the Forbidden City" (e.g., Figure 1), Huang chose the typeface in the style of ancient seals, which not only inherited the profound cultural

heritage but also made the audience feel the traditional cultural charm and power carried directly by historical relics. By adopting this unique typeface design, he successfully conveys his respect and love for traditional Chinese culture.

This design choice not only allows the poster to connect visually with the film's theme but also conveys a deep sense of history and culture through the typeface itself. While appreciating the poster, viewers seem to be able to feel the mystery and solemnness of the ancient seal, which injects a unique historical emotion into the overall visual effect. This exquisite design allows viewers to more deeply experience the charm of traditional culture brought by the film.



Figure 1. Poster of "I am Repairing Cultural Relics in the Forbidden City"

Source from: Douban Movie
(<https://movie.douban.com>)

The calligraphic font "shadow" in the poster occupies a dominant position (e.g., Figure 2), and its unique brushstrokes and composition become the visual focus of the poster. This technique of using Chinese calligraphy as a design element not only reflects the charm of traditional Chinese culture, but also gives the poster a unique Oriental charm. The character "ying" itself has multiple meanings in Chinese, including shadow, image and so on. In the poster, it symbolizes the theme of the film - about the entanglement between shadow and real identity. At the same time, its vigorous and powerful form also echoes the film's breathtaking Chinese martial arts movements, forming a perfect visual match.

This design cleverly blends the art of calligraphy with elements of martial arts to create a strong visual impact. When viewers

appreciate the poster, it is as if they can feel the power conveyed by the character "ying", which forms a deep resonance with the film's theme. This clever design technique not only makes the poster visually stunning, but also successfully conveys the power and tension that the film wants to express, creating a visual and emotional blending journey for the audience. Ink elements are extensively used in the poster, creating a unique Oriental aesthetic atmosphere through different shades of ink and delicate brushstrokes. The change of shade and shade of ink not only enriches the visual effect of the picture, but also conveys a profound artistic conception. The ink uses the changes of thickness, size and shape of the lines to bring different feelings to the viewer. Through the sense of "urgency" presented by "small and dense" and the sense of "hesitation" conveyed by "large and scattered", the designer cleverly chooses specific expression techniques to show different emotional effects [9]. The elements of ink painting symbolize nature, harmony and balance in traditional Chinese culture. In the posters, the use of ink symbolizes the inner struggles and balance of the film's protagonists, as well as the themes of power, desire and authenticity that the film explores. In terms of color, the contrast between black and white not only reflects the simple and symbolic characteristics of Chinese painting, but also symbolizes the complex emotions and identity entanglements between the film's protagonists. At the same time, this contrast also hints at the themes of power struggle and identity explored in the film.



Figure 2. "Shadow" Poster
Source from: Douban Movie
(<https://movie.douban.com>)

4.2 The Direct Reference and Abstract Extraction of Traditional Cultural Elements in Huang Hai Poster Works

In his poster works, the use of traditional cultural elements includes both direct quotation and abstract extraction, which makes his works not only have profound cultural deposits, but also full of modern sense and innovation. In the poster design of "Stand By Me", Huang once again shows his design characteristics with his unique innovation and integration techniques. What is particularly striking is that many of the main characters are dressed in Peking Opera costumes (e.g., Figure 3), which are presented in 3D style, giving people a refreshing feeling. This design not only retains the connotation of the film, but also is closer to the aesthetic and cultural background of the Chinese audience. By presenting traditional elements in a new way, Huanghai succeeded in creating a unique visual experience in the poster, enabling the audience to feel the organic fusion of tradition and modernity during the appreciation process. This innovative approach makes the poster not only a propaganda carrier for the film, but also a work with artistic value, triggering the audience's interest and expectations for the film. Such a design is not only impressive, but also brings more attention and recognition to the film.



Figure 3. "Accompanying Me" Poster
Source from: Douban Movie
(<https://movie.douban.com>)

In the movie poster of Tai'Chi' (e.g., Figure 4), Huang Hai cleverly combined traditional Chinese Tai'Chi'graphics with mechanical parts such as gear steam engines, and the figurative mechanical elements formed an

abstract Tai'Chi' graphic, which not only hinted at the historical background of the film's story, but also coincided with the theme expressed by the film. Tai'Chi' graphics, as an important element of traditional Chinese culture, are given a new interpretation in the poster. Huang Hai skillfully combines modern industrial elements such as mechanical gears and steam engines with the shape of the Tai'Chi' diagram to form a visual impact that is both ancient and modern. This abstract way of refining the fusion of tradition and modernity not only shows the historical background in which the film's story takes place, but also hints at the theme the film expresses - the collision and fusion of tradition and modernity. Moreover, the "Yin and Yang" elements of Tai'Chi' graphics are concretized as a black-and-white contrast of mechanical gears, and through this abstraction, Huang Hai has successfully transformed an abstract philosophical concept into a visual element that the audience can intuitively feel.

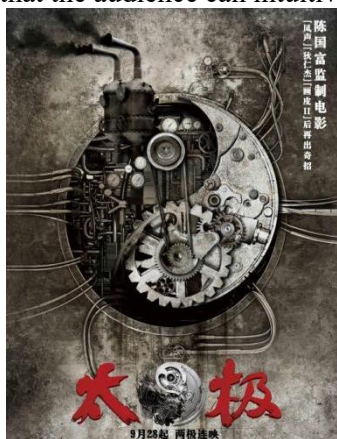


Figure 4. "Tai Chi" Poster
Source from: Douban Movie
(<https://movie.douban.com>)

In addition, the change of the shade of the ink artfully creates a unique artistic conception, and the depth and level of the ink not only enriches the visual effect of the picture, but also adds the depth and layer of the picture. In the composition and layout of the poster, Huang Hai also uses the technique of abstraction and refinement. He placed the Tai'Chi' figure in the center of the poster and made it the visual focus of the poster by enlarging and highlighting this element. At the same time, he cleverly uses elements such as mechanical gears to fill the picture space, making the picture fuller and more tensioned. This abstract and refined way of composition

and layout not only makes the poster more visual impact, but also enhances the audience's understanding and feeling of the film's theme. [10] On the whole, Huang Hai shows a unique style of abstraction in the movie poster of Tai'Chi'. This style not only makes the poster more artistic and watchable, but also better conveys the theme and emotion of the film.

5. Conclusion

As an outstanding representative of Chinese film poster design, Huang Hai's works are deeply influenced by traditional Chinese cultural elements. He skillfully integrates traditional Chinese patterns, color matching, calligraphy art, ink and other elements into the film poster design, which not only shows the charm of traditional Chinese culture, but also gives the film poster its unique artistic style and cultural connotation. This innovative integration not only helps to enhance people's pride in their national culture, but also enhances the audience's aesthetic ability. By skillfully integrating traditional cultural elements into the artistic design of film posters, designers not only retain the unique charm of tradition, but also adapt it to the aesthetic needs of contemporary society, injecting new vitality into the development and inheritance of art. On the one hand, art designers should improve their own awareness of innovation, on the basis of respecting the authenticity of traditional cultural elements, speed up the pace of innovation and development, make Chinese culture more innovative, attract people's attention to the Oriental charm culture, integrate the spirit of innovation into the art design, break the original design mode, and promote the aesthetic value of works while allowing the effective development of traditional culture. In this process, designers inject new life into artistic works through innovative application of traditional cultural elements, making them more close to contemporary aesthetic trends. Under the diversified background of The Times, skillfully integrating the elements of traditional Chinese culture into the design through movie posters is not only the inheritance of traditional culture, but also the re-creation of it in the contemporary era. Such a design is not only an aesthetic experience,

but also a deep understanding and expression of Chinese cultural traditions. This innovative design language not only has a deep feeling in China, but also resonates around the world. Therefore, with the rich connotation of traditional Chinese culture, the design of movie posters is not only an artistic expression, but also a cultural confidence and unique contribution to the world.

References

- [1] Liu Gang. Exploring Modern Movie Posters. Shanghai: Shanghai University Press, 2019.
- [2] Zhu Haoyun. Collection and Appreciation of Movie Posters. Beijing: Blue Sky Publishing House, 2004.
- [3] Long Xiangping, Zhou Yahui. On the Development Trend of Humanistic Education in Art and Design. Design Art, 2006, (1): 36-37.
- [4] Zhao Yi. Application of Intangible Cultural Heritage Elements in Contemporary Art and Design. Comparative Study of Cultural Innovation, 2022, 6(15): 67-70.
- [5] Ren Han. Analysis of Visual Element Design in Movie Posters: A Case Study of Huang Hai's Works. West Leather, 2021, (2): 1516.
- [6] Feng Yu. Modern Media and Innovation in Traditional Art. Jiangsu Social Sciences, 2020, (6): 202-209.
- [7] Ding Peifen. Analysis of Design Strategies for Contemporary Movie Posters: Case Studies of Huang Hai's Works. Design, 2021, 34(4): 57-59.
- [8] Huang Shan. The Aesthetics of Chu Art and Its Enlightenment to Contemporary Art Design. Jiangnan Forum, 2022, (5): 110-115.
- [9] Song Tao, Shi Mengqian. Semiotic Analysis of Huang Hai's Movie Poster Design. Art Appreciation, 2021, (18): 1718.
- [10] Wang Junru. Traditional Chinese Elements in Movie Poster Design: Case Studies of Huang Hai's Works. Tomorrow's Fashion, 2020, (17).