



## Research on the Integration of Multicultural Visual Communication Forms in Art and Design

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**SUMMARY:** *In the information age, image worship has become a new way of life for humans, and the importance of visual communication design has gradually become prominent. This article aims to explore the integration of diverse cultural visual communication forms in art and design, in order to enhance design level and meet audience needs. Firstly, elaborate on the innovative application of visual communication design concepts and color elements, including their roles, application methods, and development directions; Next, analyze the application of traditional cultural elements in visual communication design, covering their roles, application strategies, and existing problems; Subsequently, explore the emotional expression in visual communication design and provide application directions and strategies; Explain through application cases such as tea culture, clothing design, and agricultural product packaging design; Finally, reflect on the return of traditional culture in visual communication design. The integration of diverse cultural visual communication forms can enrich the design language, enhance the artistic charm and information communication effect of works, and enhance the audience's aesthetic appreciation ability. However, dynamic visual design has problems such as lack of breakthroughs and outdated and single forms and means. Research has shown that the integration of diverse cultural visual communication forms is a trend in the development of art and design. Designers should make reasonable use of elements such as color and traditional culture, pay attention to emotional expression, and achieve design innovation and development.*

**KEYWORDS:** *Art and design; Multiculturalism; Visual communication; Traditional cultural elements; Emotional expression*

## 1 Introduction

Visual culture "is a type of culture that uses visual symbols as its constituent elements, and its most prominent feature is the visualization of non visual things to make information dissemination more convenient [1, 2]. Since the advent of the information society, images have become a daily resource in this era, and an almost fanatical worship of images has become a way of life for new humans. Reading pictures "instead of" reading books "has become a typical symbol or feature of society entering an unprecedented era of" popular culture ". As Professor Daniel Bell of Harvard University pointed out in his book "The Cultural Contradictions of Capitalism," "Contemporary culture is gradually becoming visual culture rather than print culture [3].

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In the contemporary visual cultural context centered on images, the production, circulation, and consumption of visual images and symbols occupy a very important position and role. The creation of visual images and symbols is mainly achieved through visual transmission design in art and design. Visual communication design is a design that utilizes visual symbols and conveys information through visual media [4]. It is a visual graphic design that conveys information to consumers through various communication media. The direct function of visual communication design is mainly to disseminate information to society and audiences through mass media. In visual communication language, graphic language is the most expressive, which can fully reflect the unique charm of visual language. A good graphic can enable people from different countries, ethnicities, and regions to overcome geographical limitations, language barriers, and cultural differences without the need for textual explanation, smoothly achieving effective communication of information and sharing its artistic charm. Regardless of the cultural form, it carries a certain aesthetic significance and value, and visual culture has also had a huge impact on the contemporary aesthetic culture [5]. On the one hand, economic globalization and the dissemination of visual culture without language barriers provide people with a safe and convenient guarantee. Visual culture cultivates the public's keen visual appreciation ability, to some extent filling the gap between the masses and elites, and blurring the boundaries between elegance and vulgarity. On the other hand, due to the emphasis on the surface and even the anti formal aspects of objects in visual culture, with the proliferation of visual images and the infinite expansion of aesthetic scope, the popularization of beauty has also led to aesthetic generalization to a certain extent. Visual culture emphasizes fresh forms, curious content, simple meanings, rapid updates, and even blind obedience that lures people to lose themselves. Under the temptation of merchants' efforts to "guide the new trend of the world", the public is deeply immersed in the vast ocean of video and cannot extricate themselves. They have become accustomed to listening to the teachings of various media, and are accustomed to passively accepting and following the flow of video information without hesitation [6]. The subject always maintains a certain psychological distance to observe and appreciate the aesthetic object, repeatedly reciting and interpreting, and constantly experiencing the profound connotation of the work. On the contrary, visual culture or image culture, the psychological distance that should have existed between the subject and the object disappears, and the subject directly enters the object, and desire also directly enters the object. Due to the long-term survival in the environment of video flooding, the public "looks" The ability to appreciate beauty seems to be increasing day by day, but when it comes to stimulating similar aesthetic images, it shows a passive aesthetic feeling and a continuous decline in aesthetic appreciation ability. The traditional aesthetic spirit of focused observation and unique experience advocated by aesthetics is rapidly dissolving. The commodification and commercialization of aesthetics have further generalized beauty to a state of non beauty without beauty, and the difference between beauty and non beauty has become increasingly unpredictable [7, 8].

In visual communication design, color is also a highly infectious language. Due to the different associations that human psychology has with color, color can affect people's emotions. Therefore, the use of color in visual communication must be based on the different psychological characteristics of the audience, and different color tones must be selected accordingly [9]. The reasonable application and clever combination of colors in visual communication design can add richer artistic language to works, enabling them to achieve the ultimate goal of visual communication faster and better. In order to maximize the impact on the audience, contemporary visual communication design integrates science, art, and culture. Designers pay more attention to the development and application of new technologies, materials, methods, and techniques, exploring personalized design languages rich in the characteristics of

the times, especially through multimedia technology to comprehensively process various information such as images, audio, and text, maximizing the potential of technology and art, boldly pursuing diverse modes and multidimensional construction methods, breaking the boundaries of traditional design categories, making design a carrier that can integrate multiple disciplines, and gradually transforming visual works from flat, static, and single forms to three-dimensional, dynamic, and comprehensive directions. At the same time, creating a virtual scene with a sense of immersion creates a strong sense of participation and creates a diverse visual world of information forms, thus achieving the direct goal of visual communication design. We can clearly see that visual culture has achieved great success in the convenience, effectiveness, and speed of information dissemination, as well as satisfying the sensory stimulation and pleasure of the audience [10, 11]. With the great richness of visual communication language, designers have provided infinite possibilities for people in the expansion and application of visual images.

In visual communication design, the most important thing is its cultural creativity. In the current visual cultural context, a large number of vulgar and uninspiring visual images flood and pollute our vision, and a large number of copied and imitated works make design activities rigid into a pattern. To break through this pattern, visual communication designers must establish a forward-looking awareness, seek new perspectives, feelings, and ways, excavate and create the best visual language, in order to express advanced design concepts and artistic propositions. Creativity is a creative form of thinking that is the essence and core of visual communication design. The reason why an excellent visual image design can touch people's hearts and evoke their emotional resonance is often due to its innovative and unique creativity, rich humanistic connotations, which can inspire people's thinking and imagination, and touch their heartstrings.

## **2 Innovative application of color elements in visual communication design**

### **2.1 The role of color elements**

Color is not a singular existence in visual communication design. It can use more harmonious and saturated color characteristics to showcase the texture and aesthetic features of the work, and to a large extent attract our visual attention, effectively displaying and baking the theme of the work. Overall, color elements play an important role in visual communication design [12].

(1) Present the effect. The reasonable application of color in visual communication works can present the aesthetic beauty of artistic creation, better conveying a more comprehensive and comfortable visual effect to the audience. Designers can use color matching and overall content and form for personalized expression, achieving more ideal artistic effects.

(2) Showcasing culture. Color elements have certain regional characteristics, and colors have different meanings in the eyes of different people. Color has a certain cultural display function, and even serves as a carrier for showcasing regional culture. Therefore, in visual communication design, if applied properly, color can not only enrich the form of the work, but also achieve cultural display from a deeper level, thereby deepening the connotation of the work.

(3) Transmitting information. The fundamental purpose of visual communication design is to convey specific information to the public, and color elements are applied in visual communication design to enable information to be discovered and accepted by the public faster and more accurately. In addition, designers can flexibly apply color elements based on actual needs and audience preferences, while ensuring the correct direction, to better display information and make the work more visually impactful.

## 2.2 Application of Color Elements

There are diverse ways to choose color applications, with a reasonable combination of primary and secondary colors based on the different exhibition content [13-15]. It can be the same color scheme, adjacent color schemes, or contrasting color schemes, emphasizing the different visual experiences brought by different color combinations.

(1) Colorless design. The innovative application of colorless black, white, and gray colors can also achieve artistic effects that are no less than those of colored designs. The uniqueness of black lies in its serious, mysterious, repressed, and calm emotional characteristics, often giving people a sense of unknown fear; Different shades of gray also have different emotional expressions, such as the tranquility and wisdom of light gray and medium gray, and the stability and composure of dark gray; White represents cleanliness and purity, but excessive use can create a sense of alienation and awe. The combination of these three colors forms a colorless design, which can better present the exciting content and emotions of the exhibits, and give the entire exhibition hall an elegant and intelligent artistic atmosphere.

(2) Color based design. All color choices must be able to express the theme of the exhibition, create a good atmosphere, and present harmonious relationships. Various exhibition display designs will choose a certain color as the main tone, creating an artistic atmosphere that is both distinct and interconnected, contrasting and balanced. For example, in most cultural expos, orange is an important color choice direction. Unlike orange, red as the main color tone is often used to express confidence, vitality, and joy, giving the entire exhibition hall a sense of grandeur and exuberance.

In general, the color selection of exhibition display design should be based on the content and theme of the display, perfectly matching the main color with the secondary color, highlighting the importance, contrast, balance, and rhythm, thus creating a suitable artistic atmosphere while appropriately expressing the exhibition content, maximizing the attention of the audience, and achieving the ideal visual guidance effect [16].

Table 1 shows the statistical results of application effects of different traditional cultural elements.

*Table 1: Application Effect of Different Traditional Cultural Elements*

Types of traditional cultural elements	expressiveness	Depth of Cultural Connotation Communication	Audience acceptance	Innovation difficulty
cultural icon	Extremely strong, able to deeply express the process and characteristics of national history and culture, with strong visual impact	Deep, itself contains rich spiritual power and cultural symbolic significance	High, unique expressive power that easily attracts audience attention	High, difficult to extract and transform, requiring clever integration of modern design concepts
Cultural elements of ancient relics	Strong, exquisite design and conception with unique artistic charm	Deep, reflecting the essence of traditional culture and historical value	Moderate, some ancient cultural elements have limited audience familiarity and require appropriate innovation and transformation	Moderate, extraction and fusion require certain professional knowledge and design skills
Ink and wash elements	Strong, subtle and minimalist aesthetic with unique Eastern charm	Deeper, containing rich cultural heritage and artistic aesthetic value	Higher, the audience has a higher sense of identification in the context of Eastern culture	Medium, innovative expression needs to be combined with modern design techniques

From the statistical results in Table 1, different traditional cultural elements have different performances in color application and collocation. Cultural totems have strong expressive power, profound cultural connotations, and high audience acceptance, but innovation is difficult. The cultural elements of ancient relics have strong expressive power, profound cultural connotations, moderate audience acceptance, and moderate difficulty in innovation. Ink elements have strong expressive power, deep cultural connotations, high audience acceptance, and moderate difficulty in innovation. In exhibition display design, color matching and traditional cultural elements can be reasonably selected based on the exhibition theme and target audience. The main color and sub color can be perfectly matched, highlighting the importance, contrast, balance, and rhythm, creating a suitable artistic atmosphere, and attracting the attention of the audience.

### 2.3 Development of Color Elements

With the progress of the times, whether it is packaging, logos, web pages, or displays, they all have richer expressions. Color elements, as important visual elements, have brought more diverse directions for the field of visual communication design [17, 18].

(1) Reasonably control the proportion. People's understanding and memory of things can only be introduced into their minds through their inner pleasure. This is reflected in the application of color elements in visual communication design, which involves reasonable control of proportions to present a harmonious beauty at a more reasonable scale, and then using this emotion to influence people's cognition, thereby generating higher-level emotional reactions.

(2) Coordinate the overall and local aspects. The overall impression of people's visual thinking demands higher requirements for the color application in visual communication design. It is necessary to focus on the whole and make the color application express an artistic tension, forming a comprehensive artistic presentation. Only in this way can ideal visual communication effects be achieved in a more coordinated and reasonable manner.

(3) Focus on the visual center. People often focus on finding content that aligns with their own thinking and interests when faced with certain image information, while ignoring other content. Only after this process is completed, will people proceed to the next stage of cognition. Based on this rule, visual communication designers should adhere to the principle of visual centeredness, promote public cognitive interest in it, and thus trigger deeper feelings and cognitive processes.

### 2.4 Color Element Model

Assuming the main color area is  $S_{\text{primary}}$  and the secondary color area is  $S_{\text{secondary}}$  in color matching, the overall color matching area is:

$$S = S_{\text{primary}} + S_{\text{secondary}} \quad (1)$$

The proportion of primary color is  $S_{\text{primary}}/S$ , the proportion of secondary color is  $S_{\text{secondary}}/S$ , and a reasonable proportion requires  $S_{\text{primary}}$  and  $S_{\text{secondary}}$  to meet a certain harmonious relationship, such as  $S_{\text{primary}} : S_{\text{secondary}} = a : b$  ( $a, b$  are constants determined according to design requirements) in a specific design style.

Assuming the overall color effect is  $E$  and the local color effect is  $E_{\text{local}}$  ( $i=1,2,\dots,n$ ,  $n$  is the number of local areas), the overall and local coordination  $C$  can be measured by the following formula:

$$C = \sum_{i=1}^n w_i \cdot \frac{E_{\text{local}}}{E} \quad (2)$$

where,  $w_i$  is the weight coefficient of each local region, and  $\sum_{i=1}^n w_i = 1$ . When  $C$  approaches an ideal value (which can be set based on design experience), it is considered that the overall and local colors are coordinated.

The attractiveness of the visual center element to the audience is  $A$ , the salience of the element in the picture is  $J$  (which can be quantified by factors such as the size, color contrast, and unique shape of the element), and the audience's attention to the element is  $F$ . The relationship between them can be approximated as:

$$A = k \cdot J \quad (3)$$

where,  $k$  is a constant related to individual differences in the audience, environmental factors, etc. When  $A$  is greater than a certain threshold, the audience will develop cognitive interest in it.

### 3 Innovative application of traditional cultural elements in visual communication design

#### 3.1 The role of traditional cultural elements

(1) Promote the inheritance of traditional culture in the new era. Applying traditional culture to modern dynamic visual design works can promote the inheritance and dissemination of traditional culture in the era of new media [19]. The level of visual design today has undergone significant changes compared to 20 years ago, and the understanding of Western design theory has overcome the phenomenon of blind obedience, gradually entering a period of local cultural innovation. However, to perfectly integrate traditional cultural elements with art and design in the new media environment, this will inevitably be a relatively long-term process. Designers need to constantly learn and research, be more tolerant and open to the differences between Eastern and Western cultures, and use the correct methods to align with the world level, so that traditional culture can be reborn in the field of modern visual communication.

(2) The improvement of modern audience aesthetic level. The rich traditional cultural elements in modern dynamic visual design are gradually permeating and changing the aesthetic views of young people. The combination of traditional and contemporary ideas has developed the aesthetic preferences of today's audience. The influence of modern design works on the audience will be further enhanced and deepened with the participation of traditional elements [20, 21]. Using classic traditional elements as prototypes for modern design can increase the scope and dissemination of cultural information; Adopting expressions that are more easily accepted by modern people can achieve the unique amplification effect of traditional cultural symbols. This plays an important role in the ideological and cultural connotations as well as spiritual strength of dynamic visual design. The national spirit and culture contained in traditional cultural elements can have a subtle and silent impact on the audience during the dissemination process, ultimately helping them establish correct values.

(3) Enhance the level of modern dynamic visual design. Applying traditional culture to dynamic visual design can add weight to the cultural value of artistic works. Evaluating the excellence of a dynamic visual design work is more likely to attract widespread attention and resonance. Among the constituent elements of dynamic visual design, the expression of cultural sense is an important way to enhance the entire work. The constituent elements of traditional

culture are rich, and they can inspire designers' creative passion. Designers have seamlessly integrated traditional colors, patterns, and designs into the dynamic design of new media, creating a completely new visual experience. This can not only reflect the unique visual effects of dynamic visual design, but also allow the audience to experience the traditional cultural charm it presents [22].

### 3.2 Application of Traditional Cultural Elements

(1) The use of cultural totems. Cultural totems are full of expressive power, which can deeply express the historical and cultural process as well as the characteristics of a nation. Among all traditional cultural elements, cultural totems are the most ultimate and distinctive art form. When the audience watches, they can understand the spirit they want to express through their visual perception. If creators can graft the correct feelings of cultural totems into contemporary works, they can express a unique visual experience [23]. The extraordinary spiritual power itself is already contained in cultural totems, and every expression is intended to convey extremely rich spiritual power. In today's design, as long as designers can extract and utilize traditional cultural totems in the correct way, they can definitely create unique artistic effects.

(2) Cultural elements in ancient artifacts. Many ancient artifacts have exquisite shapes and designs that can be integrated with new media platforms. The ancient cultural relics that have been passed down contain rich traditional cultural symbols and are regarded as excellent artistic treasures in China. Applying these characteristic elements to dynamic design will give the work a corresponding traditional cultural feel. For today's designers, how to extract the traditional elements carried in China's ancient cultural relics, and then cleverly apply and integrate them into modern design is an important issue. The reuse of ethnic culture in dynamic visual design plays a role in inheriting and promoting it. Many elements and forms carried by ancient cultural relics in China can reflect the essence of traditional culture and play a positive role in promoting the culture of dynamic design works.

(3) The use of ink and wash elements. Ink painting, as an important cultural element in China, contains a subtle and minimalist beauty that needs to be deeply studied and referenced in today's design works. Using ink elements as a means, the combination of ink lines and shades is more likely to stimulate the creative passion of designers [24]. Among the traditional cultural symbols in China, ink painting art itself is a very unique expressive symbol. In the field of design in China, traditional ink art is an important design method. During the creative process, it is possible to draw the necessary ink elements from the design to showcase the charm of traditional cultural elements in modern design. Ink art itself is a commonly used expression in traditional graphic visual design, and its integration mechanism with design should also be fully considered to find a more harmonious fit.

The application process diagram of traditional cultural elements is shown in Figure 1.

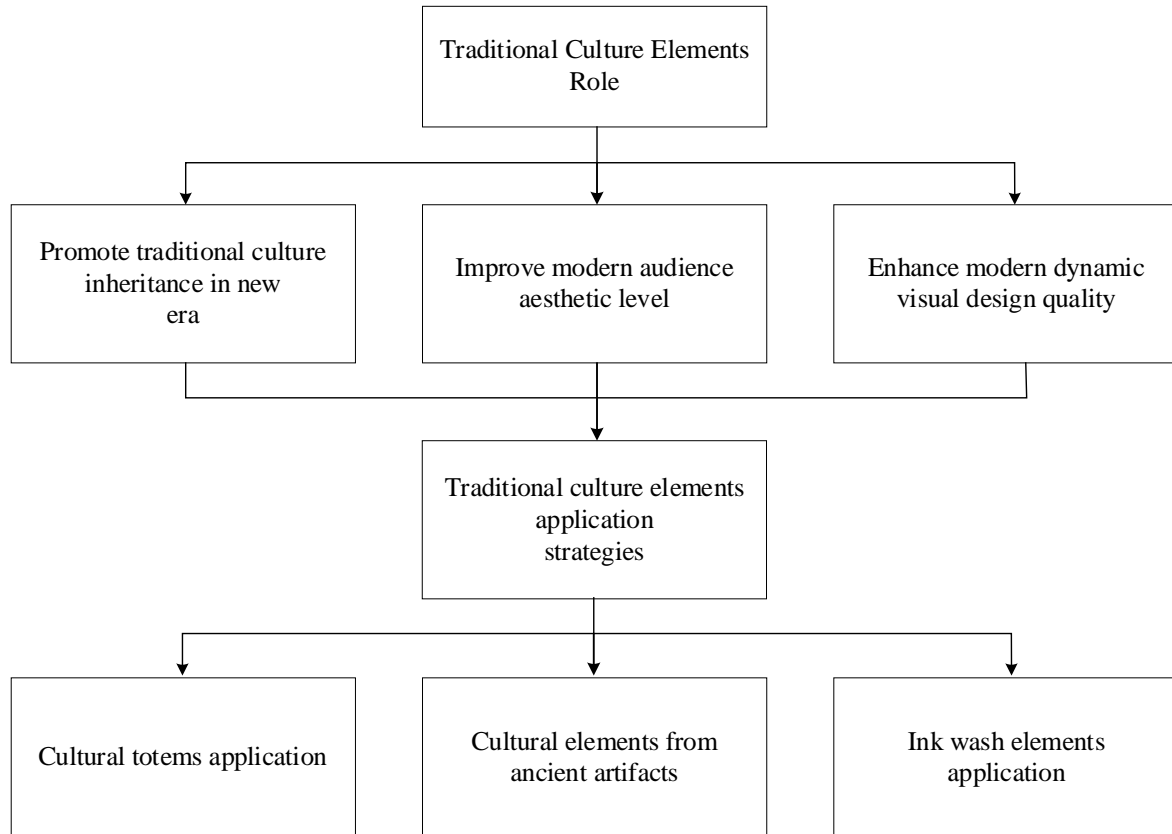


Figure 1: Application process of traditional cultural elements

### 3.3 Existing Problems

(1) The lack of breakthroughs in dynamic visual design. Serving marketing is also the main function of dynamic visual design. In the actual operation process, dynamic visual designers still consider themselves as artistic creators, subjectively taking artistic creation as the fundamental starting point and using traditional visual design methods for dynamic visual design, without considering the needs of the market and interests. Such dynamic visual designs have not yet been effectively integrated with marketing. At the same time, dynamic design has not established a long-term plan and development path, and there is no overall development strategy planning in the industry, which will become a limitation on the future path.

(2) The forms and methods of dynamic visual design are outdated and single. Due to the lack of systematic knowledge in modern dynamic visual design, there are many gaps and deficiencies in the process. Many professional knowledge and content in dynamic visual design are integrated with each other, but due to the short development time, there has not been enough attention paid to the construction of theoretical and other professional knowledge [25]. Due to the lack of knowledge system, the overall presentation of the effect will also be affected. For example, in the process of dynamic visual design, theoretical support such as compositional knowledge and aesthetic knowledge is needed, and knowledge from multiple disciplines such as social psychology, marketing, advertising creativity, etc. should also be mastered. The common research on dynamic visual design today focuses solely on technical methods, making it difficult to achieve breakthroughs in design effects and resulting in relatively low quality of dynamic visual design.

## 4 Emotional expression in visual communication design

### 4.1 Application direction

(1) Emotionalize words. With the support of graphics and colors, we also need to pay attention to another important visual element, which is text. This is because graphics and colors do not express emotions perfectly. With reasonable design and arrangement, it brings people a different visual experience. Different layouts of text can bring different experiences to people, which can be humorous, relaxed, or slightly exaggerated. In short, text is irreplaceable in the emotional expression of visual communication design.

(2) Emotionalize colors. Different colors carry different emotions, bringing different emotional experiences. For example, the vibrant, warm, and angry colors of red are such entities that can display different emotions at different design levels [26]. The value of color is comparable to that of graphics, and sometimes it can also be associated with graphics to better convey emotions. However, the application of color is not arbitrary, and if not applied properly, the opposite effect can be obtained.

(3) Emotionalization of graphics. Graphics are crucial elements in visual communication design, as they can assist designers in various artistic creations and expressions. For example, straight lines with a strong sense of speed, soft and beautiful curves, stable and sturdy squares, and various cleverly combined and created graphic forms contain certain emotional characteristics, and can also bring more inspiration to designers' creations through the flexibility of freedom.

(4) Emotionalized material. The material, like the above visual elements, has different emotional tones in different forms. It is the material basis of visual communication design and contains certain emotional connotations, such as the simplicity of wood, the solidity of stone, and the purity of glass. Combining different materials with the designer's design ideas can create a unique collision effect and enhance the emotional tone of the work.

### 4.2 Application Strategy

(1) Cultural design expression. Emotional design often relies on the sublimation of cultural connotations, which also applies to visual communication design. In China, the diverse forms, rich cultural connotations, and personalized aesthetic expressions of traditional cultural elements are inexhaustible sources of inspiration for designers. In the current environment of economic development and cultural prosperity, traditional cultural elements with unique cultural connotations have begun to expand in visual communication design fields such as packaging design, logo design, and poster design, achieving more flexible artistic expression [27]. Traditional cultural symbols have begun various new attempts in the field of visual communication design. Taking Paper Cuttings art as an example, it is widely used in the field of visual communication design with its unique form, color and techniques. Many of the packaging designs of Shaanxi traditional delicacies are based on Paper Cuttings elements, which further highlights the regional cultural expression. The packaging design of "Shaanxi Famous Products" has undergone deeper artistic processing based on specific plot, enriching the cultural characteristics of product packaging and easily achieving the inheritance and display of Chinese culture. It also plays an important role in inheriting national culture and innovating visual communication design paths.

(2) Intelligent design expression. Intelligent design emphasizes more intelligent design expression in the current era of information exchange, making it easier for people to appreciate and use, in order to better showcase product features and bring a good visual experience to the audience.

Firstly, interactive expression. Interactive visual communication design aims to achieve good interaction between audiences of different time and space, truly improving the dissemination rate of visual communication design. For example, designers can incorporate new media art into advertising design, allowing audiences to experience emotional interaction through more authentic and diverse forms and content display, and forming a high sense of identification with the overall advertising creativity, thereby enhancing and stimulating the audience's desire to purchase [28]. For example, designers can combine various forms and use a combination of text and performance to interpret the connotation of the product, further enhancing the perception of the work and allowing the audience to feel emotional collision in the appreciation of the project, thereby achieving a higher level of promotional effect.

Secondly, information technology design. The emotional expression of visual communication design is also reflected in information technology design. Designers need to use multimedia technology to better and faster convey information, not only from the audience's traditional aesthetic concepts, but also fully consider the audience's overall feelings towards the work, and meet the personalized needs of users. Taking interface design as an example, designers should make full use of advanced scientific and technological means to carry out information-based design of interfaces. For example, designers can combine the coordination and coordination of elements such as graphics, text, and color, and then use information technology design methods to beautify the interface, unconsciously forming a more harmonious emotional resonance with the audience, making interface communication smoother in the context of new media.

The application process of emotional expression is shown in Figure 2.

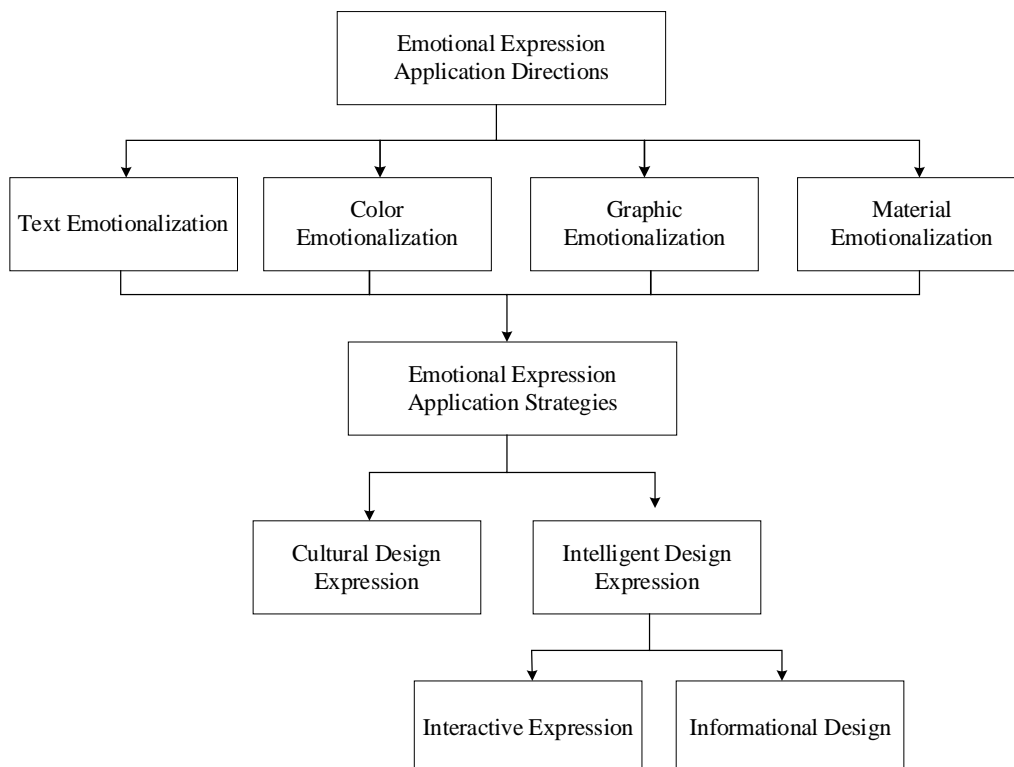


Figure 2: Application Process of Emotional Representation

### 4.3 Design expression

In today's increasingly deteriorating living environment, green concepts have begun to permeate various aspects of visual communication design, with minimal design, recycling, and

reuse as design criteria, striving to achieve humanized design and provide support for the development of the entire society.

Firstly, the greenization of materials. The artistic expression of greenization in visual communication design is highlighted in the greenization of materials, which requires environmental protection as the fundamental principle and environmentally friendly materials as the preferred design materials. For example, the poster design of the "Freedom" series attaches great importance to the integration and expression of green concepts, creating a leisurely and comfortable artistic conception through unique texture changes, expressing people's pursuit of a leisurely and contented life and their yearning for unrestrained temperament, whether it is dull, free, or simple, and effectively expressing the artistic effect of the works. Not only that, in many subsequent design cases, it is always willing to use the inheritance and innovation of various cultural forms and connotations to showcase higher-level artistic effects.

Secondly, minimalist design. In addition to the greenization of materials, green design should also emphasize simplicity in the entire design concept, expressing emotions in a more comfortable and natural form. For example, in advertising design, concise design often achieves good design results. In order to express the concept of green and simple environmental protection, designers can use concise and relevant artistic expression in advertising design. This simple design reveals its uniqueness everywhere, and the overall harmonious form is simple yet profound in meaning, giving the audience an undeniable visual effect and to some extent influencing them.

## 5 Application Cases

### 5.1 Visual Communication Application of Tea Culture

The application of traditional Chinese tea culture elements in visual communication design can not only inject more vivid Eastern cultural colors into product design, but also provide impetus for promoting international cultural exchange, allowing people to taste the cultural charm of different countries through visual communication design ideas. For example, Chinese characters are aesthetically pleasing in their construction. Since ancient times, there has been a saying in China that "calligraphy and painting share the same origin", which can be proven by the calligraphy art inherent in Chinese characters. Chinese calligraphy is unanimously regarded as the highest art form in Chinese cultural history, which coincides with the essence of traditional tea culture. The application of traditional tea culture elements in visual communication design has exceeded the connotation of the text itself, and it will be presented to the Chinese people in a very unique visual experience form. Chinese calligraphy paints profound artistic works with ink colors, which is consistent with the Chinese character of being able to express and harmonize [29]. Of course, incorporating it as a color element into the visual communication design of traditional tea products is excellent.

Color is a silent form of language that conveys information to a wide audience in different forms. The color elements in traditional Chinese tea culture are things that can reflect national culture and convey human emotions. Reasonable use of color matching can design the best effect and convey the designer's cultural ideas to a wide audience. There are various ways of expressing Chinese calligraphy, especially the font form derived from the blueprint, which is most prominent in expressing artistic effects. The most critical derivative font is often the transformation process from single characters to graphic and artistic forms. Chinese calligraphy places great emphasis on the variation of strokes, and has a high degree of unity with artistic character design in pursuing changes in stroke, structure, and size. Their commonality lies in

the overall structure of the font being more similar to graphics. The creation of Chinese characters includes the "Six Books"; Namely, phonetic, ideographic, ideographic, ideographic, and phonetic transcription and borrowing. The formation rules of Chinese characters themselves accurately and vividly reveal the essence and characteristics of the symbols in a certain sense. The shape of most Chinese characters itself is an art of drawing, which also contains clever design ideas. It is not only an art, but also a design. This is also the most crucial aspect of applying traditional Chinese tea culture elements in visual communication design.

## 5.2 Visual Communication Application in Fashion Design

More and more designers are incorporating blue and white porcelain elements into fashion clothing design. Whether it is the individual application of blue and white porcelain patterns, dotted partial decoration, or continuous decoration of two sides, designers need to constantly explore the cultural and artistic value of blue and white porcelain elements according to the overall style and design needs of the clothing, and create more fashion clothing works with aesthetic and cultural value.

The individual application of blue and white porcelain pattern patterns is the most direct and common strategy in fashion clothing design. Designers can directly apply them to the surface of clothing through replication or reconstruction. Not only does it preserve the original appearance of the blue and white porcelain pattern composition, but it also endows traditional elements with new life and vitality through modern craftsmanship and materials. Designers often use blue and white porcelain patterns as partial decorations to embellish or highlight a certain part of clothing. This application method is more flexible and versatile, and can be adjusted according to different design needs, adding blue and white porcelain patterns to increase the layering and visual effect of clothing. In addition, in the individual application of blue and white porcelain patterns, designers not only focus on the inheritance of their cultural connotations, but also on the innovation of their colors and patterns. In terms of color selection for blue and white porcelain, designers can try to break the traditional blue and white color scheme and introduce more color elements to enrich the color hierarchy of clothing; In the design of patterns, designers can draw on modern art techniques to reconstruct or transform blue and white porcelain patterns, in order to create more modern and fashionable patterns [30].

The dot shaped partial decoration strategy of blue and white porcelain decoration is applied to one or some specific parts of clothing to serve as embellishment and decoration. Firstly, select the dotted partial decoration area. Designers usually choose suitable decorative parts for embellishment. For example, joints such as shoulders, elbows, and knees, as well as edges such as collars, cuffs, and skirts that are easy to attract people's attention, can all be ideal choices for point decorations with blue and white porcelain elements. Secondly, choose decorative techniques and materials. Designers can use various techniques such as embroidery, printing, and inlay to apply blue and white porcelain elements to clothing. At the same time, when selecting materials, designers should consider materials that match the blue and white porcelain elements, such as silk, cotton, linen, etc., to create a more harmonious and unified visual effect. Finally, pay attention to the integration of design styles. As a traditional art form, designers need to cleverly integrate traditional and modern elements, so that blue and white porcelain elements can maintain their unique cultural charm in fashionable clothing while complementing modern fashion styles.

## 5.3 Visual Communication Application in Agricultural Product Packaging Design

Visual communication design, with its unique visual attributes, is gradually showing its wide

application prospects in the field of agricultural product packaging design. The integration of this design approach not only enriches the expression forms of agricultural product packaging, but also brings significant changes to agricultural product packaging design at multiple levels.

One is to innovate visual effects, bringing rich sensory experiences. The application of emerging technologies has propelled agricultural product packaging design beyond the pursuit of aesthetic appearance alone, and towards a new stage that integrates multiple dimensions such as aesthetics, practicality, environmental friendliness, and user friendliness. Taking the packaging design of mangoes in Baise, Guangxi as an example, consumers can intuitively judge the quality and maturity of mangoes through the changing LED lights in the packaging design. As the LED light turns yellow, it's like the packaging sends a signal reminding consumers to consume it as soon as possible. In addition, designers have also integrated NFC technology into agricultural product packaging design, allowing consumers to easily interact with agricultural product packaging design through their smartphones. Inside the small packaging, there is a 'big world' of agricultural products. By scanning the chips or labels on the packaging, consumers can obtain rich information about the product's origin, production process, nutritional value, and more, just like engaging in a unique conversation with agricultural products.

The second is to make good use of cultural symbols to bring rich emotional expression. Visual communication design cleverly utilizes local cultural symbols in agricultural product packaging, adding profound cultural heritage to the design works. Taking the packaging design of the seasonal fruit series in Guangxi as an example, the designer interprets the "seasonal" characteristics with the graphic elements of a clock, and the product name is processed with the character "hour" to cleverly transform radicals into clock graphic elements. The overall design is interesting yet recognizable. In addition, the designer also incorporated Guangxi's unique culture into the packaging design, including Zhuang brocade elements, bronze drum elements, and embroidered ball elements. When using visual symbols, designers also strive to restore and preserve the historical charm and local characteristics of Guangxi culture as much as possible.

The third is to pay attention to color matching, bringing rich visual forms. Color is the most intuitive and eye-catching design element in agricultural product packaging design. Compared to text "decoding" or "encoding", color recognition and interpretation are almost barrier free. Taking the packaging design of Wuming Wogan in Guangxi as an example, its designer used bright colors such as green, orange, and pink for color matching, which not only increased the visual highlight of the packaging, but also strengthened the brand's recognition. Among them, green represents nature and vitality, which is in line with the natural attributes of agricultural products; Orange is the natural color of Valencia oranges, conveying the freshness and maturity of the product; The addition of pink brings a touch of warmth and vitality, making the overall packaging more vivid and enticing. In addition, the designer also used CAD modeling and Octane Render rendering technology to endow Wogan with realistic light and shadow effects and material textures, greatly enhancing the visual texture of agricultural product packaging design.

## **6 Reflections on the Return of Traditional Culture in Visual Communication Design**

Visual communication design is an art that uses "images" as information carriers, and is also a service-oriented mass art that has penetrated into our lives. Once upon a time, traditional culture was shelved. With the development of cultural undertakings, traditional culture has been recognized and understood by more people. The transformation of traditional culture from "high and low" to "popular" is inseparable from the demand for traditional culture in today's graphic

design society.

## **6.1 The demand for traditional culture in modern visual communication design**

The content and form of graphic design reflect the current way of life and mental state of people. Nowadays, people are surrounded by high-rise buildings in modern urban life, and the tense pace, pressure of life, competition for survival, and diverse personal entertainment methods have made emotions between people increasingly indifferent. At the same time, the influence of Western ideas and lifestyles on our country has made people feel more confused about their cultural identity. After the decline of prosperity, looking back on the past, people find that China's 5000 year civilization has a long and profound history, and the cultural and artistic achievements of our ancestors have many merits. So, people gradually developed a mentality of returning to tradition in their hearts. With Tang costumes becoming a trend, the strong festive atmosphere of festivals such as Dragon Boat Festival and Mid Autumn Festival, the revival of temple fairs and lantern festivals, and the application for intangible world cultural heritage, traditional culture has not only penetrated into every corner of society, but also deeply into people's hearts. Therefore, graphic designers have also begun to re-examine themselves. The "international style" that was once commonly used in graphic design can no longer meet the needs of today's society, and the addition of traditional culture that is friendly, natural, simple, and close to Chinese life and thought has become the desired outcome.

The new cultural conflicts have made the issue of ethnic and cultural mixing more acute. Faced with the invasion of globalization, we must find the key points between the East and the West, modernity and tradition, old and new that can implement internationalization strategies, because it means where we can truly settle down. The wisdom of Chinese people is astonishing. In the eyes of westerners, our shadow puppets, kites and Paper Cuttings are full of Chinese characteristics and imagination. These modeling activities that transcend the plane meaning provide us with many inspirations for the development of modern design. We are receiving increasing attention from the international community and have gained considerable opportunities for international participation. The national spirit of modern Chinese design should be explored and pursued at a higher aesthetic level. This will make it more urgent for us to reflect on and pursue traditional culture and local spirit, as well as integrate and absorb foreign concepts and techniques.

## **6.2 Return of Traditional Culture in Modern Visual Design**

Modern graphic design is a corresponding product that emerged during the development of the Industrial Revolution and the Social Revolution. In the West, graphic design gradually entered people's lives since the Industrial Revolution around 1760. However, it was not until the late 1970s that this design, which was compatible with developed countries and modern industry after World War II, entered China's borders. With the increasing intensity of China's reform and opening up, rapid economic development, and increasingly frequent international exchanges, it has driven the development of graphic design in China. Modern design in China is almost entirely derived from the Western system, with a strong Western discourse and rich and rapid design information that makes Chinese designers unconsciously live in the shadow of a discourse of others. In this situation, when we learn from developed Western countries and use their designs as a model to measure our country's design, coupled with the unfamiliarity and inability of Chinese design to control local traditional art, foreign design and culture will inevitably cause our traditional culture to fade out of design.

Any natural art form cannot do without cultural heritage, and traditional culture is the soul

of art. China should embark on a path of development in graphic design with its own characteristics, and on the platform of absorbing research results from Western related basic disciplines, allow the visual forms that carry traditional Chinese culture, life concepts, and modern forms of life to be more brilliant. Traditional culture and international style are only two critical points rather than two extremes. After realizing these, designers began to increasingly summarize the design ideas and experiences contained in traditional Chinese culture.

Chinese traditional culture has shown a rising trend in the 21st century and is beginning to embark on a path of return. China's art and design today are much more mature than twenty years ago, and the understanding of Western design theory has basically overcome the phenomenon of blind obedience and gradually entered a period of innovation. While breaking through the limitations of visual design technology, we are also achieving a national return to visual design forms, highlighting our own visual experience and incorporating it into contemporary national thinking that has already undergone potential transfer. Traditional culture in graphic design is not just symbols, but also contains profound cultural heritage. Of course, truly integrating traditional culture into graphic design is not a problem that can be solved in the short term. Therefore, we adopt a processing and transformation approach that includes Sinicization to achieve integration with the world, while traditional culture adapts to the new process of modern visual communication.

### **6.3 Refactoring Traditional Cultural Elements in Modern Visual Design**

Generally speaking, 'tradition' refers to the ideas, morals, ethics, customs, arts, systems, etc. that a country or nation has passed down through history, mainly manifested in cultural aspects. Culture is the economy, and its industrial value - media, design, architecture, music, film, electronics, advertising, literature, sports, and tourism - has long been a major economic project for advanced countries. Culture is diplomacy and national defense, especially for vulnerable countries. Culture is a flexible military and a weapon for the infiltration of civilization. Culture is also the soul and brain of a country, and its rationality, imagination, creativity, self challenge, and self transcendence all determine the future of a country. Therefore, traditional culture is a vast scope. Organizing it and applying it in a new form to better modern visual communication design, reconstructing traditional cultural elements in graphic design, will be a difficult and complex process that requires a lot of knowledge as a foundation, as well as artistic design heritage. Traditional cultural elements do not mean fixed traditions, but should be diverse and able to meet the psychological and modern aesthetic needs of the masses. Reorganizing the elements of traditional culture in visual design to reflect the times and understand and grasp the source of design creation - traditional culture - can bring vitality to the graphic design system in the evolution of the times. So, excavating, inheriting, and applying traditional culture to modern graphic design demonstrates a highly mature national confidence, enabling China's graphic design to convey effective information in a Chinese way. This is what contemporary designers and even several generations of designers need to accomplish.

Traditional culture is a double-edged sword. In the context of globalization, we need to transcend narrow nationalist limitations while not being constrained by the effects of globalization. Without losing the uniqueness of our traditional culture, on the basis of modern Western design concepts, we should embrace and integrate traditional art with modern visual design, find the point of convergence between traditional art and modern visual design, and create contemporary graphic design art that belongs to our own nation and is also international.

## 7 Conclusion

This article focuses on the in-depth study of the integration of diverse cultural visual communication forms in art and design. In the research process, the relevant concepts of visual communication design were first systematically elaborated, clarifying their important position and role in the contemporary visual cultural context. Visual communication design, as a design form that utilizes visual symbols and conveys information through visual media, uses graphic language as the most expressive element. It can transcend regional, linguistic, and cultural differences, achieve effective communication and sharing of information, and have a profound impact on the evolution of contemporary aesthetic culture. Color elements play a crucial role in visual communication design and have a significant impact. Not only can it present the beauty of artistic creation and convey comprehensive and comfortable visual effects to the audience, but it also has cultural display function, which can deepen the connotation of the work, and at the same time, it can transmit information faster and more accurately, enhancing the visual impact of the work. In terms of application, the color selection is rich and diverse, and the colorless design creates an elegant and intelligent artistic atmosphere through the combination of black, white, and gray; Color based design creates different artistic atmospheres based on the exhibition theme, such as orange conveying vitality at cultural expos and red showcasing confidence and joy. Moreover, with the progress of the times, the application of color elements requires reasonable control of proportions, coordination between the whole and the parts, and focusing on the visual center to achieve ideal results. The application of traditional cultural elements in visual communication design is equally significant. Its role is mainly reflected in promoting the inheritance of traditional culture in the new era, improving the aesthetic level of modern audiences, and enhancing the level of modern dynamic visual design. In terms of application strategy, cultural totems, cultural elements from ancient artifacts, and ink elements are cleverly utilized. However, there are problems in current dynamic visual design, such as a lack of breakthroughs and outdated and single forms, which require designers to constantly explore and innovate. The emotional expression in visual communication design is also a research focus. From the perspective of application direction, visual elements such as text, color, graphics, and materials can convey different emotions through reasonable design and arrangement. In terms of application strategy, cultural design expression utilizes traditional cultural elements to achieve more flexible artistic expression, while intelligent design expression enhances audience experience through interactive and information-based design and multimedia technology. At the same time, the green concept is increasingly valued in visual communication design, and the trend towards green and minimalist material design has emerged. Through the analysis of application cases such as tea culture, clothing design, and agricultural product packaging design, the feasibility and effectiveness of integrating diverse cultural visual communication forms have been further verified. These cases demonstrate how to cleverly integrate multicultural elements into design, enrich design expression forms, enhance the artistic charm and information dissemination effect of works. The reflection on the return of traditional culture in visual communication design indicates that modern visual communication design urgently needs traditional culture, and the return of traditional culture is an inevitable trend. But to truly integrate traditional culture into design, it is necessary to deeply summarize the design ideas and experiences in traditional culture, reconstruct traditional cultural elements, and find the intersection between traditional art and modern visual design.

Future research can further expand the depth and breadth of the integration of diverse cultural visual communication forms, deeply explore the commonalities and characteristics of visual communication design under different cultural backgrounds, and explore more innovative integration methods. At the same time, strengthen research on the application of new

technologies and materials in multicultural visual communication design, and enhance the innovation and practicality of design. In addition, attention should be paid to changes in audience needs in order to design works that better meet their aesthetic and functional needs, and promote the development of the art and design field.

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This young artist's exploration of photographic materials has opened up more possibilities for photography. She is convinced that the characteristics of photographic materials are the elements that make photography diversified and rejuvenated. At the same time, she believes that her creative, experimental methods have allowed photography to go back to the close relationship with science and reborn from it to a unique way of artistic expression.

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