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BACHELOR'S THESIS
on the topic:

Development of exhibition visual image design and promotion

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Abstract

The significance of designing exhibition posters is to provide an eye-catching promotional tool for exhibition activities. A creative and attractive main visual design can make the poster stand out from the crowd of information and attract the target audience's attention. Visual elements have a strong power of emotional expression. Appropriate pictures, colors and design styles can touch people's hearts, stimulate their emotional responses and motivate them to respond positively to the exhibition. Through the use of geometric shapes, color color block combination into abstract graphics for the main visual design, to ensure the integrity of the poster layout, and combined with the characteristics of each profession to carry out individual color matching, the overall tone of the screen is also to professional characteristics to match. Dynamic poster design, whether in the composition of visual elements or dynamic design needs to be a certain logic to convey the theme of the poster, cultural and creative design combined with the characteristics of each category to carry out a more suitable design for the product characteristics.

The main visual design and promotion of the Graduation Works Design Exhibition is a series of three main forms of design around the theme: poster design, dynamic poster design, and cultural and creative design, which changes the shape and color of the main visual to achieve the overall picture and the theme of the degree of compatibility, and is used for promotion and publicity.

Key words: Graphic design; Visual promotion; Graduation design exhibition poster design

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Introduction

Relevance of the study. The main visual research relevance of the graduation design exhibition is reflected in the fact that it is the core of the whole exhibition brand image, which is directly related to the positioning of the exhibition, audience attraction and the effectiveness of information communication.

The main visual design constructs a unique visual image of the exhibition and strengthens the brand recognition through the combination of visual elements such as color, graphics and fonts. It needs to be closely connected with the theme of the exhibition, reflecting the design concepts, academic backgrounds and professional characteristics of the exhibiting students, while attracting the attention of the target audience. As a graduation exhibition of an art and design school, the main visual design often contains deep cultural significance and innovative spirit. Through research, we can explore how to incorporate traditional cultural elements into visual communication, reflect contemporary social phenomena, and showcase future design trends, so as to enhance the cultural value and social influence of the works.

With the application of AR, VR, NFT and other technologies, the main visual design is no longer limited to two-dimensional planes, but expands to three-dimensional space and the digital realm, enhancing the viewer's immersive experience. Research on how to enhance the interactivity and participation of exhibition viewing through these emerging technologies has become an important direction to enhance the attractiveness of graduation design exhibitions. Research on the main visual design also includes grasping the

current trends in the design industry, such as sustainable design, digital design, minimalism, etc., to ensure that the design is in line with industry standards and market expectations. This helps graduates to better align with market needs and build a solid foundation for their future careers.

In many cases, graduation design exhibitions involve multiple subject areas, and the main visual design needs to be able to integrate the characteristics of different specialties across disciplines to form a unified and layered visual language. Studying the design strategy of interdisciplinary integration can promote the dialog and cooperation between different fields and show diversified academic achievements.

Graduation design exhibition is an important milestone in students' learning career. The main visual design constructs emotional links and stimulates audience resonance through visual narratives, becoming part of the common memory of graduates and audiences. Research on how to trigger emotional responses through visual elements enhances the commemorative significance of the graduation exhibition.

The study of the main visual of graduation design exhibition not only focuses on the aesthetics and creativity of the design itself, but also explores in depth its deep value and influence in cultural heritage, technological innovation, audience interaction, industry trend adaptation, interdisciplinary integration, and emotional construction, which is an important topic that cannot be ignored in the fields of design education, cultural research and visual communication.

The purpose of the research: The research objectives of the main visual of the Graduation Design Exhibition focus on the following core aspects, aiming

to enhance the overall quality and impact of the Graduation Design Exhibition through systematic exploration and analysis. The research aims to create a unique and recognizable visual image that reflects the educational philosophy of the school or college, the innovative spirit of the student body and the design features, thus establishing a positive and professional brand image in the public mind. Through in-depth research, we ensure that the main visual design can accurately and efficiently convey the core information of the exhibition, including the theme, features, time and place of the exhibition, so as to attract the attention of the target audience and stimulate the interest in visiting the exhibition.

Research Objectives:

1. Establish a unique and highly recognizable visual language system through the main visual design study to ensure the consistency and uniqueness of the exhibition's brand image and make it stand out among many exhibitions.

2. Analyze the theme of the exhibition in depth to ensure that the main visual design can accurately and intuitively convey the core concept, academic focus or cultural connotation of the exhibition, and trigger the interest and resonance of the audience.

3. Study how to create a visual image that is rich in cultural heritage without losing the spirit of innovation, and promote cultural heritage and innovative expression.

4. pay attention to audience perception and experience, and study how to enhance the interactivity, participation and emotional connection of the exhibition through visual design, so that the audience can get a deep impression at the visual and emotional levels.

5. Explore the application of new technologies (e.g. digital media, augmented reality, etc.) in the main visual design, enhance the interactivity and

multimedia characteristics of the design, and improve the modernity and technological content of the exhibition.

6. analyze market trends and study how to effectively enhance the market attractiveness and expand the influence of the exhibition through the main visual design strategy.

The research subject (theme) is the design and research of the main visualization of the graduation exhibition.

The object (focus) of the research is the study of design, the system of visual language and the expression of the main visual artistry.

Research methods. The work employs the following theoretical and special research methods: analysis of literary sources and normative literature on the research topic, comparative analysis of modern exhibition design posters and main visuals, systematization, synthesis and generalization of design methods, use of Adobe Photoshop, Adobe Illustrator, Adobe After Effects and other design software for design beautification.

Elements of scientific novelty. The scientific and innovative elements of the main visual of the graduation design exhibition refer to the advanced concepts, technical means and methods incorporated in the design process, aiming to enhance the visual communication effect, interactivity and sense of experience, as well as reflecting the forward-looking and contemporary features of the design.

Practical significance. The actual significance of the main visual design of the graduation design exhibition is reflected in multiple dimensions, which is not only the visual facade of the exhibition, but also an important tool for conveying the design concepts, creating the atmosphere of the exhibition, and promoting the interaction of the audience.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, three chapters, a conclusion and a general conclusion for each chapter, a list of 30 sources used, and appendices (14 pages). The work contains 6 drawings and 1 video of a motion poster. The research results total 69 pages.

Chapter I

ANALYSLA OF SELECTED TOPICS

1.1 Introduction of selected topics

The four years of university will come to an end in a flash, and the Graduation Design Exhibition is an exhibition of senior students' works, which can be said to be a summary report of the professional knowledge they have learned in the four years of university, and also a satisfactory answer for their four years of university life. The main visual design of this exhibition is based on abstract geometric shapes. The simple design of abstract geometric shapes is very suitable for the meaning of this exhibition, and it is also in line with the professional characteristics of visual communication design.

With the rapid development of the modern economy, abstract art is receiving more and more attention. Compared with abstract art, figurative art is relatively common and has a relatively single form. Abstract art, on the other hand, is a form of art that uses a relatively concise symbolic expression to abstract and intensify the important components of the figurative, giving the abstract elements their unique expressive qualities, and giving the abstract elements a certain positive influence in the present day. However, the main reason for the emergence of abstract art is that artists changed from the desire to reproduce the objective world through realism to the desire to express abstract subjective concepts. By making the invisible abstraction visible, the artist in some ways visualizes the abstract object. Therefore, abstract art is more capable of expressing designers' subjective design concepts, and it expresses more energetic creative content in an imaginative and rich way.

Digital multimedia has brought great convenience to the society, and there have been many changes in lifestyle and cultural creativity, and the same is true for contemporary graphic design. Geometry is a high degree of generalization of natural shapes, and there is a long history of geometric design expression. In the era of big data, geometric shapes follow the trend of the times and gradually

break our traditional impression of geometric shapes in terms of expression, organization and color characteristics, and the scope of application, to create a new visual effect. Geometric shapes in posters have a great breakthrough in the sense of technology, color and combination. The combination of mosaic and gradient color reflects the virtual and real effect of the picture, and the gradient color makes the picture appear to have a sense of light, and the expression methods are rich and varied.

The emergence of new media, the rapid updating of computer design software, and the increasing popularity of fashionable things have led to people's higher and higher visual pursuit and wider and wider acceptance. While reflecting the essential characteristics of geometric shapes, the pursuit of a sense of science and technology, a sense of fashion, and the emphasis on a variety of forms have gradually become the new trend of geometric shapes' contemporary expression, and nowadays geometric shapes in graphic design appear in a diversified form.

Figurative graphics refers to the real reproduction of an object in natural phenomenon without any design color component, and it can also be called the imitation expression of things in the eyes of the creator, so it has the characteristics of intuition, easy to understand, and can give the viewer a strong visual infectious force. Figurative graphics through specific symbols, intuitive images, real life sense and other means of expression, reflecting the shape and characteristics of things, to a large extent, can get people's recognition, is a form of visual language widely accepted by the public [4]. This expression is not based on human will for the transfer, tends to be realistic picture, there is a strong objectivity. Abstract graphics from the object itself to extract the essence of things, the designer's subjective ideas presented in the picture, is a kind of symbols beyond the reality of the symbols, more generalization, simplicity and uniqueness, contains the concept of imagery, can fully express the imagination of the designer. Compared with figurative graphics, abstract graphics have a certain degree of creativity and novelty, and the visual form is more concise and

easier to understand, which is a form of visual art that abandons the sense of reality and is a highly conceptualized form of expression.

The conversion process from figurative graphics to abstract graphics can be seen as a change from complexity to simplicity, which is basically consistent with the design principle of flat graphics. The conversion from figurative graphics to abstract graphics is to refine, generalize and summarize the corresponding visual symbols, and then use exaggerated design techniques to form a highly condensed and simple visual effect.

1.2 Purpose and significance of the topic

The main visual design in the graduation design exhibition is the business card of the exhibition, and the geometric wind design of abstract graphics makes the poster as a whole more professional characteristics of visual communication design and more modern style. Usually, the design presentation of the exhibition poster represents the style and main idea of the whole exhibition. The graduation design exhibition contains a number of professional exhibitions, and the design of the main visual poster should highlight the professional characteristics of each profession. The main purpose of poster design is to let the public have a kind of emotion to view the poster when they see it at the first sight, which makes it more necessary to let the poster highlight the main idea and have a strong visual impact.

1.3 Research significance

Through the design works, the exhibitors can feel the author's efforts and communicate with him in their minds and souls. The main visual design of the graduation design exhibition plays a vital role in the design, which is not only a means to convey the information to the public through the visual form, but also can effectively attract the attention of the viewers. At the same time, the main visual design of posters plays a vital role in marketing and information

communication. It is not only a means to deliver information to the public through visual form, but also effective in attracting the attention of the viewer. In today's information overload, effectively attracting the attention of the audience has become a major challenge. A creative and attractive main visual design can make a poster stand out from the crowd of information and attract the attention of the target audience. Visual elements have a strong power of emotional expression. Appropriate images, colors and design styles can touch the heart and stimulate emotional responses from viewers, prompting them to respond positively to the exhibition.

Overall, the significance of the main visual design of a poster is not only limited to aesthetics and attractiveness, but more importantly, its central role in messaging, branding and promoting action. A well-designed poster can be an important bridge between brands and consumers, playing an irreplaceable role.

Dr. Albert McLabin, a famous psychologist from the University of California, has a famous research result which has been widely spread and applied. The research shows that when human beings communicate, 7% of the information comes from the other party's language, 38% comes from the communicator's way of speaking, and 55% comes from the expression of the information, which means that 55% of the information is transmitted through visual communication, and the New York psychologist, Jimmy Blow, has proved that people can remember 80% of what they see and be influenced by it. New York psychologist Jimmy Blow also proved in an experiment that people can remember 80% of what they see and be influenced by it, which shows that images are of great significance to our life.

Abstract graphics as a more generalized, associative visual language, more visually infectious and information dissemination. It is characterized by more different symbolic meanings and has its own emotional direction. Artists' creations are no longer limited to figurative graphic expression, in addition, figurative graphic design can not meet people's aesthetic requirements. Therefore, abstract graphics gradually into the artist's line of sight, the use of abstract graphics to promote the forward development of art has no small role.

Digital art is a widely used way to convey information, digital art creation is a major trend of art development, with epoch-making significance, scientific and academic, practical, innovative and forward-looking, it is not only a simple media transformation is a comprehensive art and high-tech fusion of the ultimate, abstract graphics as a visual language in digital art brings rich visual effects, the concept of the work plays an important role in the transmission of the concept. Abstract graphics in digital art as visual language brings rich visual effects and plays an important role in the conception of works.

At present, the theoretical literature on the combination of abstract graphics as a visual language and digital art is relatively small, and the theoretical support is also very weak, so it is very necessary to analyze the formal aesthetics and innovative applications.

This design explores the innovative application of abstract graphics in the context of digital art. Exploring the visual language of abstract graphics under digital art.

Flat graphic design emphasizes simplicity, abstraction and exaggeration, and advocates the use of the simplest way to convey the most effective information, which can reflect the harmonious and unified visual aesthetics on the basis of the concept of simplicity and the combination of graphics, colors, fonts, layout and other aspects, and broaden the diversity of poster forms and visual aesthetics. Firstly, flat graphics are summarized by simple lines, emphasizing standardized graphic features, and then presented in flat space, showing simple and intuitive picture effect; secondly, the composition of flat graphic elements will bring visual weakening, and the block color required by the flat style makes up for this to a certain extent, and can bring strong visual impact and unified picture effect; finally, the reasonable use of fonts and layout will bring harmony and unity of visual aesthetics. Finally, the reasonable use of fonts and layout can adjust the spatial hierarchy of the poster, sort out the sequence of information transfer, and form a beautiful sense of rhythm.

Flat graphics in poster design has a wealth of design forms, these forms can be emotionally full of personality characteristics, but also widely accepted by

the public. On the one hand, flat graphics are created by designers according to the theme of vivid image, emotionally rich symbolic elements, so the use of flat graphics in poster design will have a strong personal characteristics, which can better achieve the emotional resonance between the poster and the viewer. On the other hand, the design concept of flat graphics can fit the fast-paced pace of modern life, and constantly meet the psychological needs of human beings to keep everything simple, therefore, the flat style is accepted and spread by more and more people.

Summary of the chapter I

1. The design strategy emphasizes the key visual information by streamlining the non-core elements and simplifying and sublimating the original design without deviating from the essence of the theme. It skillfully removes the complicated effect and turns to the graphic transformation from figurative to abstract, which increases the visual level and interactive experience, and closely matches with modern aesthetics and thinking mode, which not only enriches the expression method, but also leads the new trend of poster design.

2. By adopting the abstract geometric style to strengthen the professionalism and modernity of visual communication, it not only maps out the multi-disciplinary and comprehensive characteristics of the exhibition, but also accurately conveys the style and core theme of the exhibition. In the face of a multidisciplinary exhibition, the main visual poster needs to skillfully integrate the characteristics of each specialty, and strive to attract the audience at the first time and stimulate their desire to view. The design focuses on capturing attention instantly, and by virtue of the distinctive expression of the main theme and strong visual impact, it effectively promotes the rapid transmission of information and emotional resonance, thus successfully previewing a feast of vision and creativity.

3. Plane graphics in poster design show diverse forms of expression, both rich in personality and emotion and widely loved by the public. They as

designers carefully crafted rich in emotion and vitality of visual symbols, powerful promotion of viewers emotional resonance, give poster design unique personality charm. At the same time, graphic design follows the modern concept of simple life, catering to people's pursuit of efficient and intuitive aesthetic tendency, and therefore increasingly popular in modern society, becoming a widely accepted language connecting design and the public.

Chapter II

TOPIC RESEARCH AND DESIGN CONCEPT

2.1 Positioning of the selected topic

The visual image design and promotion of the graduation design exhibition is mainly produced with the main visual poster, in which the design elements are a combination of abstract geometric shapes as the main body. The design includes invitations to the graduation design exhibition, work labels, and professional introduction boards, which highlights the theme of the graduation exhibition and attracts visitors to come and have a look. Producing graduation gifts for graduates, school postcards, cell phone cases that are more suitable for daily use, canvas bags, and pen gift boxes and other gifts. Adopt dynamic production of the main poster, make poster dynamic video, which can be used for pre-publicity to strengthen the publicity and influence of the graduation design exhibition.

Contemporary Representation of Geometry is a study of geometric design and expression in the context of today's times. It maintains the basic structure of geometric shapes, differentiates itself from the traditional expression of hand-drawn shapes, single-organized forms and overly colorful fills, and has a sense of technology created by computer software and aesthetic characteristics of the times expressed by the bold use of color. And will be innovative according to the economic development of society, fashion trends, living environment, technology level and other continuous progress.

The simplicity and individuality of geometric shapes have always been favored by designers, and they have been used in graphic design for a long time. Geometric shapes have a wide range of applicability, whether it is posters, logos, or various industries, they can always be well designed. In the history of graphic design, designers from Mondrian to Bauhaus after World War II, to Japanese designer Ikko Tanaka, etc., all have high attainments in geometric design, and designed a series of classic works, which have been widely circulated to this day. In today's society, digitalized information is impacting our

daily life, and people are always paying attention to the information related to digital media. Graphic design is also diversifying, so graphic design has also been influenced by digital media, and has developed a set of new design forms that incorporate the sense of sight, sound and even touch. This has led to a breakthrough in graphic expression in graphic design. Geometric expression is no longer confined to the traditional design, but has a distinctive contemporary characteristics and visual impact, and with a sense of technology in a new form of expression. Specifically in the graphic presentation methods, organizational relationships, color characteristics of innovation, which is actually a succession of inheritance and development of innovative relationship, reflecting the essence of the characteristics of graphics at the same time, pay attention to the diversity of forms of expression.

Now into the digital age, the digital age has accelerated the development of design, graphic design no longer rely solely on paper, pen to achieve the creation of more professional software can be used to create, through the digital board can be drawn on the computer with different textures, styles of work, but also high-speed modeling software and powerful rendering capabilities to design the desired peculiar shape. Computer technology brings designers convenient and fast operation, it is to develop innovation, challenge the peak of creativity of the intelligent tools.

“Due to the continuous progress of technology, graphic design has more and more room for creativity and imagination, and many design ideas are unimaginable in the past” . The development of digital media is the direct impetus for digital design. Digital media, collectively known as multimedia, is a digitally-supported tool for information dissemination, which includes a wide range of content, including all electronic media, such as e-books, touch-screen cell phones, video websites, and social media, etc. All of these media are included in this category. It increases the frequency of communication with the general public and allows for a wider dissemination of information as well as accelerating the pace of social processes. At the same time, designers are able to access a wide range of different cultures. Advances in computers and digital

media have pushed the boundaries of graphic design, expanding the range of design possibilities and the diversity of expression. For the audience, it is also deeply affected, changing the visual aesthetic direction and habits of the audience, willing to accept more excellent design cases, enriching people's horizons and improving the quality of life. Graphic design has gone through many years of changes, each time is its enrichment and screening, and at the same time, it will also face greater challenges and problems of innovation.

2.2 Subject research

I have benefited a lot from browsing the poster design, main visual design and the design around the exhibition of many design exhibitions through online and offline research. I mainly researched with the previous years' design exhibition posters of major universities, and I think the graduation design exhibitions of major art colleges and universities are more valuable references for my graduation design.

The poster of the graduation exhibition of Guangzhou Academy of Fine Arts is mainly based on typography (as shown in Figure 1-1), with twisted wires as the main element, which implies that in the era of everyone pursuing new technology, we should go beyond the technical limitations of the “unplugged” design.

The poster for the 2023 graduation exhibition of China Academy of Art is themed “Brain Garden” (as shown in Figure 1-2), using a colorful color scheme and combination of elements.

The poster for the 2023 Graduation Exhibition of the Sichuan Fine Arts Institute (shown in Figure 1-3) features a colorful color palette, which expresses the meaning of art in all its forms.

Xi'an Academy of Fine Arts Undergraduate Graduation Works Exhibition Poster (shown in Figure 1-4), on the other hand, uses a rather special font form design, by changing the shape of the font and the shape of the bottom graphic to

achieve a strong visual impact, giving people a very design-oriented view to appreciate this poster.

This poster pays more attention to the font design (as shown in Figure 1-5), highlighting the theme of the exhibition by changing the material of the font, highlighting the theme of the exhibition more distinctly, attracting people's attention and letting them feel the theme and characteristics of the exhibition more intuitively.

The main visual design of the 2023 graduation exhibition of the School of Innovation and Design of China Academy of Art (as shown in Figure 1-6) is more in line with the style of the School of Innovation and Design, and the green twisted stick, which represents vitality, implies that technology is given life, and that science and technology and life cooperate and coexist, and are not separated from each other.

The three elements of point, line and surface are the basic forms of abstraction. Through the refinement of figurative forms, on a two-dimensional plane, in accordance with certain aesthetic principles, it is reasonably decomposed, combined, reconstructed, changed, and so on, so as to create the ideal combination of forms, the formation of geometric elements, to express the subjective will of the designer, so as to make the picture more impactful, thus stimulating the public's thinking and triggering associations.

Next, let's look at a group of posters from the Bauhaus period (Figures 1-7), which use more geometric shapes, categorized into organic shapes, free-form lines, irregular shapes, etc. All the patterns use geometric shapes. Geometric shapes were used in all patterns, including geometric shapes, geometric Geometric shapes in various patterns are more rational and simple, with more rigorous shapes and proportions.

Ikko Tanaka, a famous Japanese designer whom I like very much, skillfully blends Japanese local culture with Bauhaus style of composition. This work combines modern design concepts with traditional Japanese art, and the overall appearance of the picture gives people a harmonious and beautiful feeling. The overall symmetry has some variations to better control the image of the dancer,

using simple geometric elements to fully express the overall demeanor of the character, and the use of color is also well suited, through the combination of shapes and shapes, forming his own unique design style (Figure 1-8).

Japanese dancers have extremely rich emotional creative possibilities. The main function of the whole poster is to convey a message. Designers often use many different visual elements and ways of expression to design posters, using figurative forms with the simplest geometric shapes to express strong visual forms.

In Osamu Fukushima's "BLACK RAIN" peace theme poster (Figure 1-9), the abstract element of line is skillfully used to concisely express that after being bombed by the U.S.A., people's tears flowed down into black rain under the smog of war. The whole piece is simple, but straight to the point, better interpreting the ruthlessness of war.

2.3 Design Concept

Through the use of abstract geometric shapes to design, geometric shapes belong to the abstract expression of graphics, with concise, eye-catching, strong sense of form of visual characteristics, through different geometric forms to bring the viewer a strong visual impact, through simple shapes to convey a strong design concept. The main visual poster uses the word "exhibition" to form the visual theme, and the combination of the word "exhibition" through abstract geometrical shapes, which has a sense of design and geometrical sense. Each professional sub-posters use professional English spelling, change the geometric shapes and colors to match the colors and shapes, the colors should highlight the professionalism, and the geometric shapes should have abstract characteristics. The dynamic poster design reflects the abstract and rhythmic sense of geometry, with geometric shapes changing and colors transforming to form the video.

Cultural and creative design plays a central cohesive role in this exhibition, which is not only a deep excavation of the connotations of the exhibits, but also a model of skillful integration of art and real life. Through ingenious creative methods, the design team has skillfully established a close relationship between the exhibition themes, which might have been abstract or distant, and the daily lives of contemporary people, so that each section of the exhibition exudes a strong temperature of life and the atmosphere of the times. This design strategy not only gives the audience a strong sense of identity and emotional resonance during the viewing process, but also effectively closes the distance between artistic creation and the general public.

In the specific implementation process, special attention is paid to the refinement and reshaping of the essence of the exhibits, and the core creative highlights of each piece of artwork are re-conceptualized and redesigned to ensure that it retains the essence of the original culture while incorporating modern aesthetics and practical functions. These carefully crafted design elements are orderly and logically distributed among the various exhibition categories, striving to achieve the ultimate in both visual narrative coherence and spatial layout rationality, making the viewing experience smooth and layered.

In addition, cultural creative design is also committed to enhancing the dual attributes of cultural value and practical value of the exhibits, so that they can not only be appreciated as works of art, but also become products with practical functions that can be integrated into people's daily lives, realizing the seamless connection between art and life. This design concept is undoubtedly a breakthrough to the traditional exhibition mode, which encourages the audience to take a more active and participatory attitude to feel, think and experience, and then promote the benign cycle of cultural inheritance and innovation. In short, cultural creative design with its unique perspective and approach not only condenses the essence of this exhibition, but also opens up a visual and spiritual journey for the audience that is both close to life and enlightening.

Summary of chapter II

1. The digital era has driven the rapid development of the design field, and graphic design has crossed the traditional limitations of pen and paper, and stepped into the stage of efficient creation with software and digital boards. This not only greatly enriches the texture and style expression of works, but also enables designers to easily create unprecedented unique shapes with the help of high-speed modeling and advanced rendering technologies. Computer technology is not only a powerful tool to enhance efficiency, but also paves the way for designers to be creative and technologically innovative.

2. The research results for the main vision of modern exhibition posters show that with technological progress, modern exhibition poster design is increasingly focusing on the application of digital elements, such as dynamic images, QR code interaction, AR augmented reality experience, etc., in order to enhance the audience's participation and interactive experience, so that the posters are no longer confined to two-dimensional static displays. In the era of information explosion, simplicity and clarity have become one of the core principles of design. Modern poster design tends to reduce redundant elements and convey core information through clear visual hierarchies, highly summarized graphics and concise text, ensuring that the audience's attention is attracted and maintained within a short period of time. In the context of globalization, exhibition poster design integrates multicultural elements, adopts innovative approaches to reinterpret traditions, creates a visual language that has an international outlook but also resonates locally, and enhances the sense of cultural identity and uniqueness of the design. In order to better communicate with specific audience groups, the main visual design tends to be personalized and customized, tailored according to the nature of the exhibition, the target audience and the specific requirements of the display venue to enhance the resonance of the target audience. Successful main visual design not only conveys information, but also tells stories and triggers emotional resonance. Through visual narrative techniques, the story, emotion or idea behind the exhibition

theme is presented in a visual way to deepen the audience's memory points. The main visual design of modern exhibition posters needs to consider the compatibility of multi-channel communication to ensure consistency and visual impact on different media platforms (e.g. social media, official websites, outdoor advertisements, etc.). While pursuing innovation and visual appeal, modern exhibition poster main visual design pays more attention to deep communication with the audience, integration of technology and reflection of social responsibility, showing the diversity and foresight of design.

3. Cultural and creative design, on the other hand, is the condensed type of this exhibition. Through creative design, the exhibition theme is linked with modern life, so that the theme has a strong life, and also the products have cultural and use value. The most important parts of the design are redesigned and rationally organized in each category.

Chapter III

DESIGN PROCESS AND RESULTS

3.1 Design process

(1) Poster Design Ideas

As one of the expression forms of visual communication design, poster plays the function of publicizing and conveying information, and is a well-known form of visual information expression. Due to the limitations of tools and contents, the style of poster design in the early days was relatively single. With the development of modern society and science and technology, the scope of application of posters is getting wider and wider, and the forms of expression are getting more and more diversified, showing a brand-new aesthetic concept and design trend, and influencing the development of society, economy, politics, culture, life and other aspects.

Times are changing and technology is advancing, leading the development of art and design into a new process, and more design concepts and styles are emerging. Under the influence of today's international background, the close communication between countries and the deep integration between nationalities, posters present diversified innovative thinking and presentation forms. Since art design has undergone a transformation from complexity to simplicity, coupled with the constant changes in the pace of human life and value orientation in modern society, the flattened style has emerged in the context of the fast-paced era. On the one hand, the overloaded state makes people easily feel tired and exhausted, and people begin to aspire to a simple lifestyle, and the previous design forms can no longer satisfy people's aesthetic direction, so flat poster design gradually meets the psychological needs of the public.

Abstract geometric style is utilized for the overall poster design style. The main poster highlights the integration of the five majors, which are not separated from each other. Visual communication design majors use brown with red, color contrast to form a strong visual effect; digital media art majors use purple and

yellow color visual impact, the use of contrasting color scheme; environmental art design, advertising design and clothing and costume design is the use of shades of low-saturated green, low-saturated blue, low-saturated pink, respectively, with a strong contrast of colors, the use of contrasting color scheme. Contrasting color scheme. The base color is not pure white, but a textured yellowish paper pattern is chosen as the poster backing, as if painting on the paper, which is more suitable for the overall style of the poster.

Using different shapes of abstract graphics to combine and match, the most important thing to design is how to use simple geometric shapes to express the characteristics of the letter image, so that the picture is more overall simplicity. Abstract graphics for texture design, with coarse sand mesh to cover the material, and gradient levels, more design and creativity. By changing the sparseness of the pattern layout to show the relationship between the graphics.

The main poster design is centered around the word “exhibition”, by using the letters and graphics of “Graduation design exhibition” to combine into the word “exhibition”. The word “exhibition” is more abstract and concise, with a greater sense of design. Color matching is combined with the main color of the sub-poster to combine, the picture is more general, in line with the main poster should highlight the characteristics of the exhibition, to attract the viewer's eye, more design and color impact (as shown in Figure 3-1). Visual communication design poster main graphics to “Visual communication” to the abstract graphic splicing, with red and brown tones, red represents the enthusiasm of the fire, as if the enthusiasm of the profession, the brown with the color of the picture becomes stable, representing in the pursuit of progress at the same time also to maintain stability. (As shown in Figure 3-2). The main graphic of the poster of the product design program is “Product design” for graphic splicing, with blue-green and yellow for design. Product design should not only focus on design, but also use wisdom to design rationally, to promote consumer spending power, to achieve a balance between advertising effect and design beauty, so the use of blue-green with yellow, hoping that every student can put their own emotional

power into the work, so that the viewer can feel the charm of the work (as shown in Figure 3-3).

The main graphic of the poster for the environmental art program is “Environment” with green and brown colors. Environmental art design centers around landscape and architecture, green represents vibrant plants, brown represents urban architecture, and the combination of the two has the symbolism of a big tree in the sky, hoping that students of environmental art will be like the flourishing tree, rooted in the land and flourishing in the sky (as shown in Figure 3-4). The main graphic of the poster for the Clothing and Costume Design major is “Clothing and costume” for the graphic collage, using pink and black for the color scheme. Clothing and costume design requires a keen fashion insight, but also has a delicate emotion, pink color warm, to express the delicate feelings, and the addition of black is the impact of the picture to strengthen the more fashionable charm (as shown in Figure 3-5). The main graphic of the poster for the digital media art major is spliced with “Digital media art”, and the contrasting colors of purple and yellow are used for color matching. The mystery of purple and the vitality of yellow are accompanied by sci-fi colors, which are mysterious and charming (as shown in Figure 3-6).

Color itself is a kind of emotional language, which can guide the rich emotional orientation of human beings and achieve the resonance of works and viewers. On the one hand, different color combinations will bring different emotional appeals, easily leading to the complexity of the picture and emotional differences, while the core of flat poster design is simple and efficient, so the use of color should be clean and single. On the other hand, the colors in the flat poster design should be bright and soft color scheme, reasonable use of color can vividly express the theme of the poster and the design concept, which will make the whole picture stable, advanced, with a certain recognition and full of vitality. Different color combinations constitute the contrast of the picture, better highlighting the main idea of the poster, but also stimulate the emotional cognition of the viewer, alleviate the visual fatigue of the viewer. The use of color in the poster is mainly based on single tone, retro tone and higher

brightness and purity tone, which can strengthen the visual memory of the poster, intuitively convey the atmosphere and mood of the picture, and inject a strong infectious force and vitality into the poster.

Text is an important information element in poster design, and is an important medium of communication with the viewers. There are many kinds of fonts, different text content, different font types, different typesetting methods, different spatial structure, will bring different visual effects. Flat posters with the use of fonts, first of all, in line with the core concept of simplicity, the use of fonts that can directly and clearly convey the information content and design solutions, follow the principle of concise, holistic design, reflecting the unity of style and form; secondly, according to the overall characteristics of the poster and the main message of the appropriate text collocation, to show the structure of the layout of the harmonious and aesthetic, in the transmission of information at the same time to bring the best visual effect. Secondly, we should match the words appropriately according to the overall characteristics of the poster and the main message to show a harmonious and aesthetic structural layout, and bring the best visual effect while conveying the message. Individual words and fonts can express the theme, and the poster design with fonts is more clear and recognizable, and can bring the viewers a new visual experience.

The application of layout in poster design integrates text, graphics, color and other elements, cleverly placing these elements, layout, enhance the sense of hierarchy and logic of the picture, presenting a harmonious and unified visual form. The layout of the layout should put the theme information in the most important position, and then appropriate design of secondary information, and then graphics, text, color assistance, forming a complete visual area, guide the viewer to quickly understand the main information, enhance the value of the picture itself. Layout design is widely used in posters, and a reasonable layout can optimize the visual flow of the picture, improve the unity of the picture and bring the best visual experience.

Flat poster layout should abandon the complicated and gorgeous elements, highlight the main information symbols, simple and beautiful layout design will

attract the attention of the viewer in the first time, and better guide the viewer to understand the theme and connotation of the picture.

(2) Dynamic poster design

Dynamic poster design based on the layout of the main poster for redesign, the main visual design concept is based on abstract geometric shapes, through the dynamic design of the new graphic design means to make the podium posters move, geometric abstract and concise, with dynamic dynamic effects, meaning the design of the everlasting movement. The geometric shapes representing the colors of each profession converge into the word “exhibition” through dynamic effects, activating the sense of vitality of the picture through modern graphic visualization, and the various professions intermingle with each other, combining to form the main visual design of this graduation design exhibition. The background music is full of modern and dynamic music, which is more appropriate to the theme.

Stationery Design
Mobile Internet era, the cell phone has become the most important tool for people to receive information, the display characteristics of the screen so that dynamic posters have a venue to show their strength, the maturity of the dynamic production software to make the production of dynamic posters become efficient, the emergence of programmed design makes dynamic posters have more possibilities, from the static posters to dynamic posters, and then interactive posters, posters are becoming more and more diversified in form.

Dynamic poster design standards refer to some norms and standards that should be followed when designing dynamic posters. Clear objectives: dynamic poster design should clearly convey the purpose and message of the poster so that the audience can quickly understand the theme and content of the poster. Simple and clear: the design of dynamic posters should be as simple as possible, avoiding too many text and graphic elements, so as not to distract the audience's attention. Color matching: choosing the right color matching is an important part of designing dynamic posters. The color should be consistent with the theme, and at the same time pay attention to the contrast and saturation of the color to ensure the readability and attractiveness of the poster. Color can be said to be

the most important element in the dynamic poster, and can even be said to be the soul of the whole dynamic poster. Color also plays a vital role in design, for example, when we use text for design, we can choose some warm color text, so it will look more comfortable, but also add some artistic atmosphere. Color is also true for dynamic posters, we can use some warm colors, which will make the whole poster look more comfortable.

Structural design: when designing, there are some structural things to pay attention to. The first thing is the overall layout, it should not be too messy or too neat. The overall layout should have a general direction, but not be too rigid. If there is something that is particularly neat, it will give people a very awkward feeling. The layout of the whole design should have a coherence, or a feeling from the whole to the local and from the local to the whole. In fact, in this design process, many people may feel that they can't understand what the meaning of this poster is, in fact, as long as you look carefully you can find the rules. The whole picture is regular to a certain extent. Layout: In dynamic poster design, layout is a very important factor because it can make our work look more professional. There are some designers who may think that typography in dynamic poster design is very simple, but it is not so. Typography in dynamic poster design includes three aspects, namely color, font and structure. When doing dynamic poster design, we first need to pay attention to the choice of color and font. Color, we try to choose colors with high saturation, so that people can have a bright feeling. Font, we need to pay attention to the choice of those strokes thicker, angular font. Structure, we should pay attention to ensure that there is a certain spacing between the text, not too compact. In terms of typography, we also need to pay attention to whether the layout is left white, and in this process pay attention to the echo between the design elements. Because typography is also a very important part of design, it can help us better highlight the theme.

Font selection: Choosing the right font is the key to designing a dynamic poster. Fonts should match the theme and be legible, avoiding overly fancy or illegible fonts. Picture quality: The pictures used in dynamic posters should be

of high quality to ensure that they can be clearly displayed on screens of different sizes. Animation effects: animation effects in dynamic poster design should be moderate, not too much or too complex, so as not to affect the readability and loading speed of the poster.

Rhythm design: In the dynamic poster, we can realize the overall unity by controlling the rhythm. For example, when we show the image from left to right, from right to left in turn, the visual rhythm will increase from left to right, from right to left in turn. Such a rhythm can give a strong sense of rhythm. However, we need to note that this rhythm also needs to maintain the overall unity, there can not be too big a gap. Otherwise it will affect the overall effect of the poster. To achieve this effect, we can realize through different shapes and sizes. For example, circles and squares have a strong sense of order, so we can use them as the main body of the rhythm; and circles and rectangles can also form a complementary, contrasting relationship with each other.

Combination of text and background: a good poster is connotative, but to show good must be its “connotation” and “outside” perfect combination. Therefore, when we design posters, we can combine the background with the text, so that it achieves the perfect visual effect. When you are creating, you can decide the combination of background and text according to the actual situation. When we design posters, we can consider the content and form of the background first, and then design according to the content and form of the background. For example, we can make the background into a graphic corresponding to the text and then combine the two. This will make the overall design of the poster more coherent and unified, and it will not look cluttered. Combining the text and the background will make the poster design more meaningful. Because in many cases, the background and the text are complementary to each other and can play a role in setting each other off. This combination can not only make the poster more connotation, but also can bring a sense of visual impact, so as to play a better publicity effect. But this way has a disadvantage, is not the content of the poster to show.

Combination of color and graphics: When creating posters, graphics and colors are often handled separately, which does not create conflict, but such a way is easy to feel boring. Combining graphics and colors to create posters will be a good solution. Combining colors and graphics creates a visual conflict and makes the image more interesting. However, we can't create posters by separating colors and graphics because the result may be boring. Two of the ways to combine colors and graphics are, the first is to match them with complementary colors, such as orange and blue, and the second is to match them with similar colors, such as yellow and blue. Both of these ways can produce great results.

Responsive design: Considering the differences in different devices and screen sizes, the dynamic poster design should be responsive to ensure that the poster can be displayed properly on different devices. Visual hierarchy: Dynamic poster design should pay attention to the visual hierarchy of the settings, through the size, color and arrangement of the way to guide the audience's attention, so that the poster is more attractive. Brand consistency: Dynamic poster design should be consistent with the brand image, including the use of brand colors, fonts and logos and other elements to enhance brand recognition. Poster size: Choose the right size of the poster according to the usage scenario and medium of the poster to ensure that the poster can be displayed properly on different platforms.

(3) Cultural and Creative Design

1. Stationery

Stationery is often used in our daily study and work, so its practicality is very important. Nowadays, the stationery we use in our daily life is mainly divided into two main categories: stationery: mainly refers to the stationery used for writing, drawing or recording information. It can be made of paper or a mixture of paper and plastic Generally speaking, it has a delicate texture and is not easy to break. Nowadays, common stationery products mainly include: neutral pens, ballpoint pens, ink pens, oil-based pens, highlighters and erasers. Decorative category: mainly refers to the decoration on the stationery to make it

more beautiful and add interest. It includes many kinds, such as: paper-cutting painting, sticker painting, cloth sticker painting, three-dimensional painting and so on. Among these decorations, paper-cutting paintings and sticker paintings are the most common and common. They can not only add fun, but also increase the beauty and practicality of stationery.

Stickers are papers on which various designs are pasted on stationery. It can be divided into two kinds: one is sticking on paper and the other is sticking on other objects. Usually, we stick stickers on paper and stickers on other objects. For example, we can put stickers on pencils, erasers, rulers, stationery boxes and so on. Many people like to record their lives through stickers. For students, they like to stick some of their favorite things in their pencil pockets or notebooks to better record their study life. For office workers, they usually stick some of their favorite pictures or patterns on their office supplies so that they can release the stress from their work. In addition, many people like to use stickers to decorate their rooms. This can not only increase the beauty of the room, but also make the room look more neat and beautiful.

In the design process, we should start from the cultural connotation and the emotion. We should also focus on the combination of practical function and spiritual function. Therefore, in the design process, we need to make different designs according to different people. For example, for children, they are very fond of this kind of interesting and vivid stationery. Therefore, we should consider their preferences from children's point of view. For students, they like cute, lively and interesting stationery, so we can design some stationery related to students to attract their attention.

In addition, during the design process, we should also pay attention to the comprehensive consideration of cultural connotation and emotional function. Only in this way can people really like these stationery products.

In the design process, we should fully understand the actual needs and ideas of the target user groups. Only in this way can we design stationery products to better meet the needs of the target user groups.

Notebook is one of the essential stationery in daily life. It can be used for recording and storing information, and it can also be used to record things in study and work. As there are many uses for notebooks, there are also many types of it.

According to the purpose: can be divided into notepads, notebooks, workbooks, diaries, tool books and so on. According to the thickness of paper: it can be divided into thin notebook and thick notebook. Thin notebook is suitable for studying or working in the temporary record, thick notebook is suitable for usual record, or write some notes and record some important things.

According to the cover color: can be divided into black, white, red, green and so on. Different colors of notebooks have different purposes. Black notebooks are usually used for usual or important things, white notebooks are usually used for usual or important things, red notebooks are usually used for writing notes and doing some important things, green notebooks are usually used for writing some notes and recording some important things, and so on.

According to the type of paper: can be divided into two kinds of ordinary paper and leather paper. Ordinary paper, and leather paper is made of special paper, which has better writing effect and better durability. Of course, there are some other kinds of paper. According to the type of cover: it can be divided into loose-leaf book, coil book, back cover book and so on. Small books are usually used to write down some small things, while large books are used to write important events or important documents. According to the number of pages: it can be divided into single-page notebooks and multi-page notebooks. According to the type of paper: can be divided into ordinary paper notebooks, loose-leaf paper notebooks, wire paper notebooks, etc., there are some special types of paper notebooks, such as kraft paper notebooks, leather soft side of the book, etc.. According to the type of cover: can be divided into traditional cover, fashion cover, classical cover, etc.. According to the type of back cover: can be divided into two kinds of kraft paper back cover and hardcover back cover, there are some other types of back cover and so on.

Clip is a kind of stationery often used in our daily life. It can be used not only to clip things, but also to clip some small things, such as: pens, note pads and so on. Binders are generally divided into two kinds: one is loose-leaf binders and the other is plastic binders.

Flipchart binders require two or more clips when they are made. When in use, they can hold one or more pages of paper, thus making them easier to use. Plastic clips can also be used to hold small things such as bookmarks and cardboard. As a designer, the stationery we design should also be creative and aesthetically pleasing, as well as practical and utilitarian. During the design process, we should fully consider the practicality and aesthetics of the stationery and try to combine the two.

Lapel pins, also known as badges or emblems, are a kind of items used to represent identity, usually used in some important occasions. It has many types, such as: commemorative badges, student badges, corporate badges and so on. It is also common in daily life. As a kind of tool, the function and practicality of stationery is very important, which is also an important factor to consider when we design stationery.

Designing creative stationery can not only meet people's needs for stationery, but also improve people's interest and hobby in life and work. Therefore, we should not only consider its beauty but also its practicality when designing. Only in this way can we design better and more practical stationery to bring people a better experience.

The design of the stickers use the main visual of the poster as the main body, professional characteristics more distinct, applicable to the direct expressive nature of the sticker information, so that visitors can get their hands on clothing, books can be affixed to (as shown in Figure 3-7). The design of the book and the main graphic related to the color of the circle, rich picture color and shape, intuitively let the viewer see the professional color (as shown in Figure 3-8). The header of the sticker card uses the main visual of the exhibition, "exhibition", with five color circles representing the five majors, showing that the five majors have combined together to create this exhibition of

graduation design works (as shown in Figure 3-7). Produced acrylic material information folder, clip design is to highlight the main graphics, six main graphics for the overall design of the clip, more concise and clear, both to meet the design needs, but also in line with the use of information folder occasions (shown in Figure 3-9). According to the main graphic produced a badge, can be applied to multiple places, decorative clothing, can also be hung on the backpack (as shown in Figure 3-10).

2. Office

Office creative design is a kind of design that applies creative elements to office supplies. Using creative design as a carrier and combining modern design concepts and fashion, office supplies are creatively designed in terms of function, structure and appearance. Cultural and creative products can not only reflect the functional value of office supplies itself, but also meet the emotional needs of users, so it is loved by more and more people. At present, with the continuous development of the economy and society and the continuous improvement of people's living standards, people's requirements for office products are getting higher and higher. In order to better meet the needs of different users, cultural and creative products, as a kind of creative commodities, not only can bring high economic and social benefits for enterprises, but also can enhance the enterprise culture construction and brand image. At the same time, cultural and creative products can pass the corporate culture and spirit to users, and make use of the Internet and other new media communication methods to establish the corporate brand image.

The principle of office creative design: the principle of functional value. Office products are a kind of functional products, so when designing office creative products, we need to fully consider the needs of users, so that their functions meet the needs. At the same time, office creative products also need to have a certain artistic aesthetic value, so that it has a high ornamental value, to provide users with a good experience. Innovative design principle. When designing office cultural and creative products, it is necessary to combine modern design concepts and fashion, so that office cultural and creative

products are both practical and ornamental. When designing office cultural and creative products, the method of combining cultural elements and modern technology can be used to make office cultural and creative products more artistic, ornamental and practical. At the same time, the creative design also needs to follow the trend of the times, to meet the needs of users of cultural creativity.

The principle of emotional needs. People often produce certain emotional fluctuations in work or study, and creative products as a creative product that can meet people's emotional needs, can make the user get spiritual pleasure. The principle of user experience. In order to make users feel comfortable, convenient and pleasant in the process of use, it is necessary to carry out reasonable planning and layout of the product. At the same time, it is also necessary to consider and optimize the various aspects of the user's use process, so that the user can get a better experience. Green environmental protection principle. As the creative design can promote the development of corporate culture and brand image building, so in the office class creative product design should pay attention to environmental issues. Also need to fully consider the impact on the environment, as far as possible to reduce the negative impact on the environment.

Office stationery has a certain cultural connotation, is people in the long-term work, their own work experience, life experience of the summary and sublimation. Through the office stationery can understand the user's occupation, hobbies, habits, etc., is to understand the user's life of a window. At the same time, office stationery is also a way of corporate culture dissemination, corporate employees in the use of office stationery, office class stationery to understand the corporate culture and spirit, so as to form a sense of identity of the corporate culture and spirit.

Different from the design concept of general merchandise, office class stationery products are designed with cultural creativity as the carrier, integrating modern design concepts and popular fashion into innovative design. Through the analysis of modern design concepts and fashion, traditional

elements and modern design, so as to form a traditional cultural connotations and meet the aesthetic needs of modern people products. When applying cultural and creative elements to office stationery, we should start from the modern design concept and utilize the combination of traditional elements and fashion to design products creatively. Through the application of creative elements to make office stationery more practical and artistic.

In the process of seal design, there can be two steps: one is to determine the size of the seal according to the content, form and style of the seal; the second is to determine the size of the imprint according to the content and style of the seal. In the first step, to determine the size of the seal, generally should be based on the size of the seal text. In the second step, the size of the seal should be determined according to the content, form and style of the seal. In both steps, certain principles should be observed.

For example, after the size of the seal is determined according to the content and style of the seal, the design should be made on this basis. If the design cannot be carried out immediately after the size of the seal is determined, it needs to be carried out after the content, form and style of the seal are all determined. In order to avoid contradictions and conflicts, the seal design must follow certain principles.

Aesthetics is a study of human aesthetic activities and aesthetic phenomena. For seal design, it is the study of seal design visual form law, so that the seal design has a certain aesthetic value. People often feel satisfied or dissatisfied when using seals. Dissatisfied because it is not compatible with people's aesthetic requirements. In the seal design, to grasp the coordination and balance between the factors in the seal. Seal design should comply with the following four principles: first, the unity of change; second, harmonization in the search for unity; third, symmetry in the search for change; fourth, balance in the search for change.

Seal design, to grasp the content of the seal, form and style and other aspects of the relationship between the seal, according to the different functional requirements of the seal, through the clever conception, arrangement, so as to

achieve compliance with the aesthetic principles and practical needs of the purpose. Seal design is a kind of re-creation activity, pay attention to the connection between it and other art forms, pay attention to strike a balance between inheriting tradition and promoting tradition, avoid losing tradition in inheritance and detaching from tradition in promotion. Attention should also be paid to the interrelationships with other forms of art such as text, glyphs, chapters and lines.

When designing a visitor pass, we can use some interesting elements to attract viewers. However, we should not use too fancy design elements because it will make people feel dazzled. In addition, we should avoid using too many colors and patterns in the visiting pass. Too many colors and patterns will dazzle the users and they will lose their attention. That is why it is important to try to use simple and clear language to attract attention when designing a visiting pass.

We also need to pay attention to the color of the background when designing a visiting pass. To ensure that the background is visually appealing, we can choose colors that have brightness, contrast and saturation. In this regard, you can consider using saturated colors to enhance the visual effect, such as red, yellow and blue. In addition, the design also needs to pay attention to the quality of paper and printing. In order to ensure the quality of the visitor pass, we should choose high-quality, high-quality paper to make the pass. During the printing process, printing errors should be avoided, which will affect the quality of the whole visiting pass.

When designing the visiting pass, we should not only consider the appearance of the product, but also the function of the product. Some beautiful pictures can be used to show the advantages when making the visiting passes. If you want to highlight the advantages during the design process of visiting pass, you can express the features and advantages by using pictures.

In the design of visiting pass, we should not only consider its appearance and material, but also consider its production method. Reasonable arrangement of design can make the visiting pass more attractive design will attract more people. Because everyone wants to see something different, so if we work on the

design of the visiting pass, we can communicate our brand image to everyone through the platform of the visiting pass.

Postcard design is an art that requires its own aesthetic criteria. With the development of postcard design, modern postcard design has broken through the original simple function, and the content it presents is more and more rich. When designing postcards, it is necessary to choose appropriate forms of expression according to specific themes and contents, so as to create excellent works that have both visual aesthetics and can express specific thematic contents. From the formal point of view, postcard design is mainly expressed through several aspects such as color, graphics, text and pictures. Color is the most important, color can enhance the visual impact; graphics can make the postcard more vivid image; text can better express the theme content; pictures can enrich the content expressed on the postcard. In the design process, it is necessary to decide which form and method to use according to different design elements.

Produced the main graphic stamp of the exhibition, visitors can pick up their favorite postcards and put the stamp on the postcard, which is more interesting and interactive (as shown in Figure 3-11). Produced a visitor's pass for the exhibition, in order to the rigor of the exhibition, the visitor's pass to the main poster of the main graphic design center, with Qilu University of Technology (Shandong Academy of Sciences) logo and emblem, more rigorous, but also to ensure that the visitor's pass is aesthetically pleasing (as shown in Figure 3-12). The postcard is made with colorful circles related to the color of the main graphic, echoing the main graphic and making the picture richer (as shown in Figure 3-13).

3. Life

Pillows in cultural and creative design are not only home decorations, they carry the double value of culture and creativity, aiming at conveying cultural stories, artistic aesthetics and creative concepts through daily life products. Pillows in cultural and creative design must follow the design guidelines:

Combination of cultural heritage and innovation: the design of cultural and creative pillows should be based on the deep cultural heritage, extract the unique elements of national, regional or historical culture, such as totems, traditional patterns, words, etc., and integrate them with modern aesthetics and design concepts to create works with traditional flavor without losing the sense of modernity. Emotional resonance and storytelling: There should be a story or moral behind every design that can inspire emotional resonance in the audience. The story is told through patterns, colors, shapes and other elements, so that users can feel the temperature and depth of culture while enjoying comfort. Selection of materials and craftsmanship: Select materials in line with the cultural theme, such as natural cotton and linen, silk or special handicraft materials, emphasizing the feel and texture, combined with fine craftsmanship, such as embroidery, printing, weaving, etc., to enhance the product's artistic value and collector's value. Balance of practicality and aesthetics: While pursuing creativity and aesthetics, the practical functions of the pillows should not be neglected, such as appropriate size, comfort of the fillings, and ease of cleaning and maintenance, etc., to ensure that they are both aesthetically pleasing and practical. Personalization and differentiation: cultural pillows should have distinctive personality characteristics, avoid homogenization, and differentiate themselves from ordinary products on the market through unique design language to meet consumer demand for personalization and customization.

As a daily contact item, the pillow can subconsciously spread cultural knowledge and enhance public awareness and pride in local culture, which is an effective way of cultural inheritance. Integrating art into daily life enhances the aesthetic quality of life, encourages people to discover and appreciate beauty in life, and promotes the overall artistic aesthetic level of society. As part of the cultural and creative industry, cultural pillows can drive the development of related industrial chains, create employment opportunities, and promote the prosperity of the local economy and cultural industry. Pillows with specific cultural meanings given as gifts can deepen the emotional connection between

people and become a medium for expressing feelings and cultural exchange. By choosing environmentally friendly materials and traditional handicrafts, cultural pillow design can promote the promotion of sustainable lifestyles, support craftsmen and small-scale producers, and maintain cultural diversity.

To summarize, cultural pillow design is not only a modern expression of traditional culture, but also a perfect combination of art and practicality, which enriches people's lives while invisibly transmitting culture and promoting social and cultural diversity and innovative development.

In the field of cultural and creative design, canvas bags, as a carrier combining utility and art, should be designed not only to reflect creativity and aesthetics, but also to fully convey cultural connotations and the spirit of the times.

Refinement and fusion of cultural elements: The design of cultural canvas bags lies primarily in the excavation and refinement of representative cultural symbols, traditional patterns, regional characteristics and other elements, and skillfully fused with modern aesthetics to create products with both cultural depth and in line with modern fashion trends. For example, combining ancient patterns with modern geometric shapes, or utilizing elements such as calligraphy and seals to mix and match with modern illustrations, showing the unique charm of blending the ancient and the modern.

Environmental protection and sustainability: The use of environmentally friendly materials, such as organic cotton and recycled fibers, emphasizes a natural and healthy attitude towards life and responds to the concept of sustainable development. At the same time, the design encourages durability and multi-functionality, reduces disposable consumption, prolongs service life, and reflects a responsible attitude towards the earth.

Functionality and Practicality: While ensuring aesthetically pleasing design, the design focuses on the practicality of the product, such as reasonable spatial layout, sturdy carrying handles, and adjustable shoulder straps, to ensure a good user experience. Cultural canvas bags are often used for daily carrying, traveling, shopping and other purposes, adapting to the needs of different scenarios.

Personalization and emotional connection: Through limited editions and customized services, the uniqueness and exclusivity of products can be

enhanced, so that consumers can have emotional resonance in their use. The design can incorporate profound phrases, artists' signatures or commemorative meanings related to specific events, so that the canvas bag is not just a commodity, but an object with stories and emotional support. Artistic and aesthetic value: With the help of high-quality printing technology, hand-painting or special craft treatment, the artistic quality of canvas bags can be enhanced. The pattern design focuses on color matching, layering and visual impact, making it a walking work of art and enhancing the wearer's overall sense of style.

Cultural canvas bags become a bridge between traditional culture and modern life, through the design of traditional culture in a more approachable, more living way to be accepted by the public, to promote the living heritage of culture and innovative development. By choosing environmentally friendly materials and designing durable products, the canvas bags convey the concept of green consumption, guide the public to pay attention to environmental protection, and promote the formation of a sustainable lifestyle. The personalized design makes each canvas bag a medium for self-expression and emotional connection, and consumers feel a sense of belonging and identity in the use of the bag, which promotes the cultural diversity and inclusiveness of the society. As a kind of cultural and creative products, the successful design and promotion of cultural and creative canvas bags can not only inspire the emergence of more creative talents, but also drive the development of related industrial chains, injecting new vitality into economic growth.

The keychain in the cultural design is not only a practical thing to carry in daily life, but also a miniature carrier for personality expression and cultural dissemination. In terms of design, keychains follow a series of unique guidelines, aiming to show infinite creativity and deep meaning through this square inch. Creativity and originality: Creativity and originality are emphasized in the design of cultural keychains, and each piece of artwork strives to be unique, through novel design concepts or cultural story reinterpretation, so that the small keychain becomes an eye-catching focus. Integration of cultural

symbols: rich cultural elements are condensed into the design, whether historical figures, traditional totems, local characteristics or festivals, all of which can be presented in miniature form, making the keychain become a symbol of the bearer's cultural identity and telling a vivid story. Material and craftsmanship: The selection of materials focuses on environmental protection and texture, often using natural wood, ceramics, metal or hand-woven materials, combined with fine handmade or modern technological processing technology, to ensure that each piece of work has a high quality and unique feel. Functionality and fun at the same time: In order to meet the basic function of hanging keys at the same time, the integration of fun interactive design, such as deformation, splicing, sound, etc., to increase the possibility of play and emotional communication, so that the keychain is not only a practical product, but also a small toy to reduce stress. Personalized customization service: Provide personalized customization options, such as engraving, pattern customization, etc., to meet the individual needs of consumers, so that each keychain becomes a unique emotional support, and enhance the user's sense of belonging and exclusivity.

As a small cultural artwork, the cultural keychain is carried around and invariably becomes a bridge of cultural exchange, allowing people around the world to understand and appreciate different cultural backgrounds and artistic styles through these tiny artworks. It is often used as travel souvenirs, holiday gifts or friendship tokens, carrying specific memories and emotions, and whenever it is touched or seen, it can evoke memories of good times and enhance interpersonal emotional ties. The prosperity of cultural and creative keychains not only enriches the cultural market, but also promotes the development of creative industries, provides a platform for designers and craftsmen to display their talents, and at the same time drives the economic growth of the related industry chain. By choosing environmentally friendly materials and promoting durable design, keychain design also conveys the concept of environmental protection to the public, encouraging people to choose a sustainable lifestyle and jointly protect the earth's homeland. With their unique creativity, deep cultural heritage and perfect combination of emotion and

practicality, keychains in cultural and creative design not only beautify daily life, but also become an important carrier of cultural heritage, emotional transmission and creative economy.

Cushion design to highlight the theme of the exhibition, cushion base color is the use of various professional color characteristics to be matched, so that each pillow color is clear, professional color at a glance (as shown in Figure 3-14). According to the main graphic to create a coaster (as shown in Figure 3-15). The canvas bag was designed using the same six main graphics for the design (shown in Figure 3-16). The keychain is made of acrylic, which is lighter and more portable, and is designed using six main graphics (as shown in Figure 3-17). The phone case and phone holder chose a hard shell glossy material to make the product more fashionable and simple, and the bright shell design makes the picture richer and more colorful, and the material is easy to take care of and more resistant to dirt (as shown in Figure 3-18). Also produced playful fun puzzle, the use of acrylic transparent material, more fashionable and simple (as shown in Figure 3-19).

Summary of chapter III

1. The poster design accurately grasps the overall theme of the exhibition and integrates its essence into the visual elements through creative techniques, ensuring that the design highlights the individuality as well as closely follows the theme, triggering the audience's resonance and interest. Focusing on the shaping of the first visual impression, using strong color contrast, unique graphic elements, clear information layout and other techniques to quickly attract the attention of the audience, and at the same time ensure that the key information (e.g., name of the exhibition, date, location, etc.) is clear at a glance and easy to receive. Combined with modern digital technology, it enhances the interactivity and interest of the posters, so that the audience can deepen their understanding and memorization of the exhibition content during the experience. As the image spokesperson of the college or school, the poster design needs to be consistent with the school's brand tone, strengthen the brand

image through a unified visual identity (VI) system, and enhance the school's visibility and reputation.

2. Dynamic poster design breaks through the limitations of traditional static posters and tells the design story more vividly through animation, video and other dynamic elements, enhancing the ability of visual narrative. Designers skillfully combined with the theme of graduation design, using dynamic images to show the creative process, design concepts or highlights of the work, so that the audience can more intuitively and deeply understand the design connotation. Utilizing modern digital technology, the dynamic posters achieve diversified and interactive visual effects, enhance the technical content and futuristic sense of the works, and show the graduates' exploration and practice in the combination of technology and art. Although the dynamic poster reduces the need for physical printing to a certain extent, its design and dissemination process also emphasizes energy-saving and efficient data transmission technology, reflecting the thinking of environmental protection and sustainable development, in line with modern design concepts. Through creative visual narratives, cutting-edge applications of technology, enhanced interactive experiences and extensive communication strategies, the dynamic poster design of the graduation design exhibition not only demonstrates the design talent and innovation ability of the graduates, but also provides the audience with a novel, rich and interactive viewing experience, which effectively promotes the fusion of design art and digital technology.

3. The core of cultural and creative product design lies in combining deep cultural heritage with innovative design concepts. Successful cultural and creative product design is based on adequate market research. The student designers clarified the preferences of the target consumer groups and the market demand through the research to ensure that the designed products had both cultural value and could meet the expectations of specific groups of people. Inadequate market research was noted as a common problem in design, emphasizing the importance of preliminary preparation. During the design process, a variety of design concepts were explored and practiced, such as

minimalism, sustainability, and emotional design, and design thinking methods were flexibly applied to solve practical problems from the user's perspective. The design method analysis report summarizes the case studies, method comparisons, and innovation attempts used in the design practice, emphasizing the systematic and scientific nature of the design process. Challenges encountered in the design process include how to balance cultural heritage and innovation, cost control, and production and market interface. The summary also puts forward an outlook for the future, emphasizing continuous learning of the latest design trends, strengthening cross-disciplinary cooperation, and the use of digital means to enhance design efficiency and dissemination. The cultural and creative product design in the graduation design exhibition is not only a comprehensive demonstration of individual design ability, but also an exploration and preview of future design trends.

Conclusion

In the process of writing this thesis, I have experienced from the chaotic groping of the first draft to the gradual clarity of the final document, and every step along the way could not have been separated from the support and encouragement of many teachers, peers, family and friends. Here, I would like to express my deepest gratitude to all those who have left a deep mark on my academic journey through this 1,000-word acknowledgement with a lot of enthusiasm.

First of all, I would like to express my heartfelt gratitude to my supervisor, who is not only an academic leader, but also a lighthouse in my spiritual world. From the initial conception of the topic, to the construction of the framework of the thesis, to the refinement and argumentation of each argument, your careful guidance and strict requirements have enabled me to steer steadily forward in the ocean of scientific research. You not only taught me knowledge, but also taught me how to think independently and how not to give up in the face of academic challenges. Countless days and nights, you patiently answered

questions and provided me with directions; your encouragement and trust were the greatest motivation for me to persevere in the face of difficulties. Under your words and teachings, I have learned to be rigorous in my studies, and moreover, I have learned how to embrace the infinite breadth of knowledge with a humble heart.

Looking back on this journey, the company of my classmates was so valuable. We have experienced the collision of ideas, inspiration, and countless days and nights of side-by-side struggle. Every group discussion was a feast of ideas, with everyone expressing their own views, complementing each other and making progress together. When I encountered bottlenecks, it was you who reached out and provided new perspectives and solutions to solve the problems. The friendship and tacit understanding accumulated during these times have become one of the most valuable assets in my study career.

At the same time, I can't forget the librarians, database maintainers, and contributors to the open source community who have facilitated me with literature, data resources, and software tools. It is with the support of these resources that my research can be more in-depth and my vision can be broadened. I am grateful to those who quietly give their time to build bridges of knowledge to the academic community.

Last, but by no means least, I would like to express my deep gratitude to my family. When I am buried in the sea of books and forget about my work, it is the understanding and support of my family that creates a warm haven for me. When I was frustrated and tired, it was my parents' encouragement and comfort that gave me the strength to stand up again and continue to move forward. The love of my family, like a silent power, is always my strongest support.

In conclusion, the completion of this thesis has gathered the efforts and expectations of too many people. Here, I would like to express my most sincere thanks to all the people who have helped me again. In the future, I will continue to explore the road of academics with more enthusiasm and firm steps, and strive to become a person who contributes to the society, so as to return your

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ANNEX

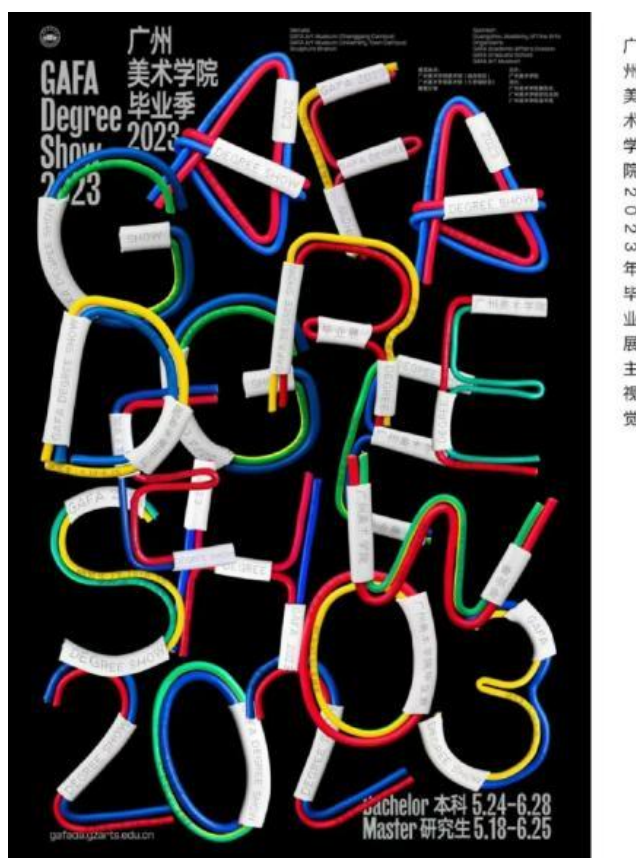


Figure1-1



Figure1-2



Figure1-3



Figure1-4



Figure1-5

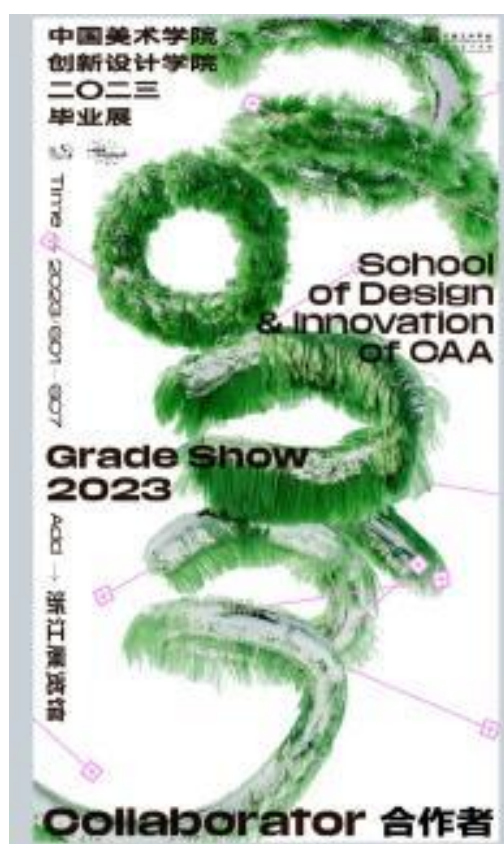


Figure1-6



Figure1-7



Figure1-8



Figure1-9



Figure3-1



Figure3-2



Figure3-3



Figure3-4



Figure3-5



Figure3-6



Figure3-7



Figure3-8



Figure3-9

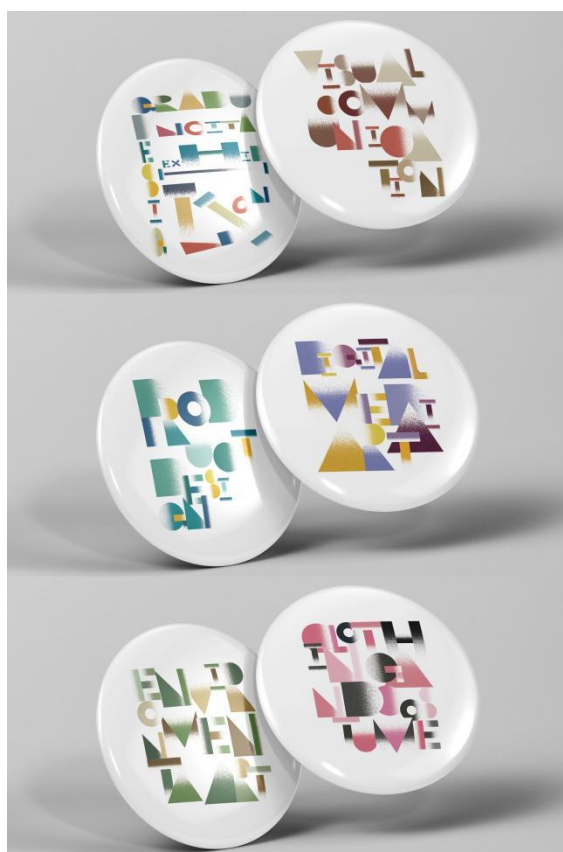


Figure3-10



Figure3-11



Figure3-12

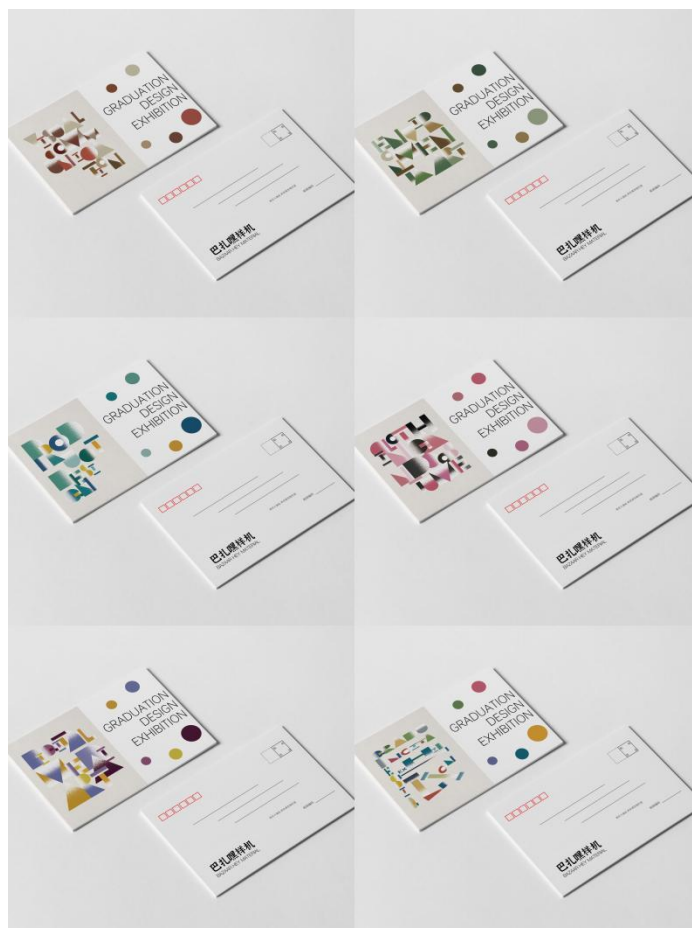


Figure3-13



Figure3-14



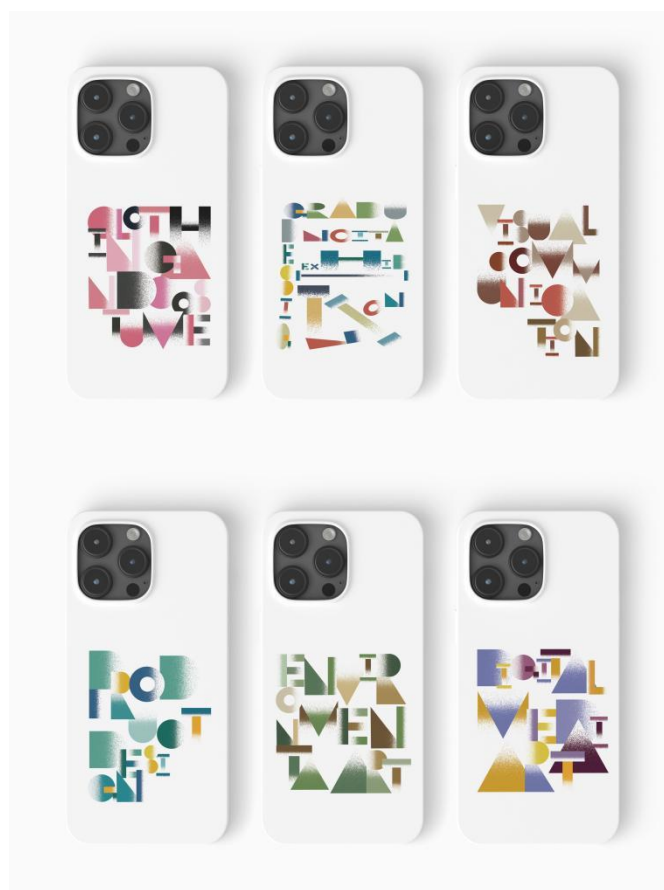
Figure3-15



Figure3-16



Figure3-17



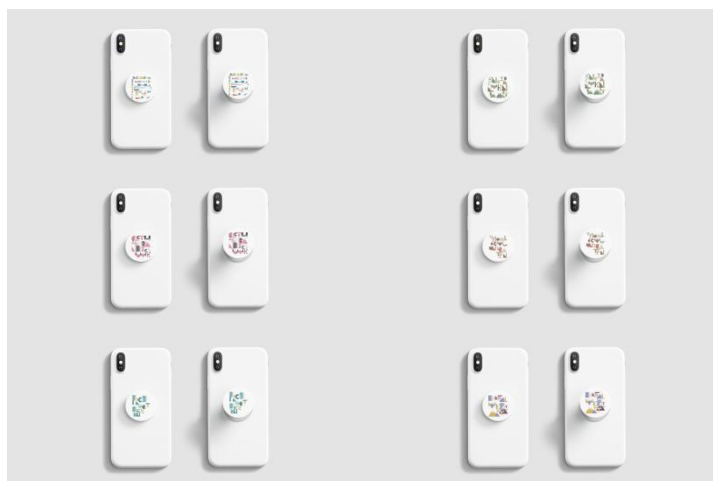
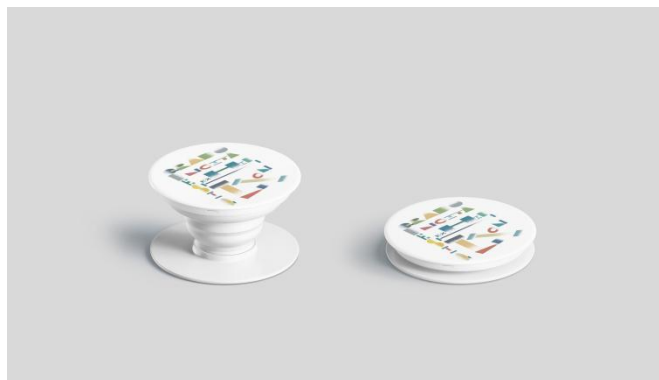


Figure3-18



Figure3-19