

## **Innovative Design Performance of Creative Fonts in Posters —Take Dance Play Poster "The Rite of Spring·Jī" as an example**

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**Abstract.** The poster design of The Rite of Spring·Jī is based on the theme of Yangzhixiao's dance drama of the same name. It uses text creativity as the main line, and also directly expresses the idea of the work. The graphical design of the text design is based on the specific content of the text, using a rich imagination and emotional concepts to flexibly reorganize the glyphs. The design of the Rite of Spring·Jī Poster poster uses the creative design form expressed by the text to record the language in different forms. It consists of three elements: "pronunciation", "shape", and "ideographic". It achieves the best collocation of text and graphics, and jointly undertakes the task of content expression and emotional expression. Through the emotional narrative of the typeface creation, the creative form expresses the tangible cohesion of the word meaning and the intangible spiritual sustenance. The arrangement skills in the graphic design space reach the realm of knowledge more than speech, and the word table restores knowledge.

The Rite of Spring·Jī series posters are created by the dance director Yangzhixiao's original dance drama of the same name. The entire work is based on the use of text creative arrangement as the main body, through the text creative arrangement to express the idea of the work. In the creative concept of the work, the creative model that pursues diversity and diversity is not only a pattern of graphics and text design, but also draws on the principle of Kandinsky's design composition, and cleverly uses the most basic elements in the work: points, lines, surface, The three are integrated into the poster works, and instead seek points, lines, and faces to explore innovative design concepts for their own language.

With the development of the times and the progress of aesthetics, people began to make new forms of changes and creations in the text, and gave them different forms and postures. These are particularly reflected in the poster design.

### **1.Elements of Rite of Spring·Jī Poster Design**

The design of the Rite of Spring·Jī and shrine poster is a creative form expressed in words, and the artistic language is recorded in different forms. It consists of three elements: "pronunciation", "shape" and "ideographic". In the study of the history of graphic design in the exploration of fonts, through the interpretation and analysis of the "Glyph concept". The poster of the work is composed of the words "spring, it, sacrifice, and shrine" as the elements. It originates from the motive of visual communication and naturally forms the main form of graphic design, forming a unique aesthetic form.

#### **1.1 Text design narrative meaning of the Rite of Spring·Jī**

In the study of the history of graphic design, because of the characteristics of multiple combinations, the concept of text creation is obviously different from the general artistic creation. From the symbol of ancient civilization to the development of mature writing systems; From calligraphy works of art to print and published media; Different artistic creation periods are the artistic thoughts of each stage. In the early days, the calligraphy art of the text and the communication function were inseparable until the appearance of printing, and the text was gradually combined with design. Professor Wangshouzhi stated in the art of "Modern Graphic Design in the World" that "a graphic design Shike is seen as a microcosm of the history of social development."

The idea of writing forms is directly derived from cultural modeling. At different stages, the

history and significance of writing forms in different periods of graphic design. For example, the Gothic font expresses the Germanic religious and national spirit, and the post-Renaissance Roman font is a manifestation of classical humanities. When the Roman font evolved toward geometry in the seventeenth and eighteenth centuries, it was also the development of European rationalism. stage, During the period when European monarchy was Supreme, fonts were used to convey the authority of the royal family and nobles. Modern fonts and ideologies are more like closer, capitalist and socialist opposition processes, reflected in the character of the font and simple functionality. These illustrate that in the interaction between graphic design activities and the development of social ideology, the typeface is expressed in narrative. The principles of narrative font design are highly recognisable, accurate information, and eye-catching innovative narrative transmission; Design techniques include the establishment of narrative themes, the use of font emotions, and the use of muscle color visual elements to complete the narrative character of font design.

The meaning of the word "Rite of Spring·Jī" is two-way, that is, the "Rite of Spring·Jī" plus the word "Jī". The "Rite of Spring·Jī" is Stravinsky's ballet "Rite of Spring·Jī" selected by the British classical music magazine "Classic CD Magazine" as the top 50 works that have the greatest influence on the history of Western music. In many aspects of music, rhythm, harmony, etc., they are cut off from classical music. The word "Jī" is pinyin for jī, and the basic meaning is divination: help~ (a kind of superstitious activity). Also known as "Fushun"), it has the mystery of Eastern religion. In the form of art and culture, the "Spring Sacrifice" is a combination of Western classicism and Eastern religious charm.

## 1.2 Extraction and Establishment of Narrative Theme of the Font Design Elements of "Rite of Spring·Jī"

The strokes of "spring" are composed of“一、一、一、ノ、ㄣ、丨、ㄣ、一、一” the earliest ones. The meaning of the word is found in Oracle. Its original meaning is that the seeds of vegetation take root and sprout, and later extend to "spring" as the first season of the year. The book is "Analytical Dictionary of Characters language" believes that "spring, push also", that is, the meaning of "The Sunshine of Sping care, all things nourish", so it can be extended to vitality, full of vitality and other meanings. The spring font in the poster work is written in one piece, and the font structure is based on uniformity, as shown in Figure 1. With the "day" three strokes in the design, there is no intention to form a rough hollow texture effect. The "spring" and the meaning of the word in the work have a broken sense of vision. The original meaning is "all things are revived," but the writing font has powerful emotions.



Figure 1 Spring Font

"of" is composed of “ㄣ ㄣ ㄣ” strokes, and the meaning of the word is meaningless: virtual use, pronouns, and modification relations. The stroke writing makes the emotion more prominent, sharp and powerful, like a knife, and it is also consistent with the number of knife dances in the dance drama of the same name. The line composition in the plane composition, which directly represents the alignment, in which the curve is sharp when hard, especially under the traces of calligraphy strokes, the rough line is rich in emotion and hides the charm, as shown in Figure 2.



Figure 2 Of Font

The strokes of the "sacrifice" are composed of "丿 ㇀ ㇏ ㇏ ㇀ ㇏ 一一 ㇏ 丿 ㇏" the characters. The meaning of the word is found in the Shang Dynasty Oracle. Its ancient shape is like holding wine and meat to worship God. The original meaning is to offer offerings to the gods and ancestors, and hold ceremonies to express respect and pray for blessing. Later it evolved into a ceremony to pay tribute to the deceased. As the name implies, in the design, the word has a strong sense of sacrifice. In the stroke part of the rough line, the combination of "" and the word "" has a subtle emotional change in visual emotions. In the emotional use of the "center of gravity" font dimension, between ink and ink, or in or out, the power highlights the outbreak and breaks through the meaning of the shackles, as shown in Figure 3.



Figure 3 Sacrifice Font

The stroke of "Ji" is composed of the meaning of the word, as shown in Figure 4. The basic meaning of the word is divination: help ~ (an ancient form of divination. Also known as Fushun "). The "Ji" font placement is in the limited space, only one-third of the space in the limited space, with a mysterious and rough visual sense. Positive space and negative space are "symmetric" composition techniques in plane space design, that is, a sense of balance. The sense of balance is a more secure visual effect in design techniques, but once the sense of balance is broken, the entire picture may favor the extreme trend. For example, in the word "Ji", the clever posture is left and right. For example, in the limited space composition, the symmetry of the axis is quite obvious. At the first glance, the rule layout appears to be full of balance.



Figure 4 Jī Font

### 1.3 "Rite of Spring·Jī" font emotional narrative

"Rite of Spring·Jī" font design stroke structure, font texture, picture color and graphic narrate Deng's context of expression creation. The expression of context can transmit information accurately and broadcast large, and it is the most effective design method. Compared with simple text, the effect of transmitting information is more direct and stronger.

There are three versions of the poster series. One is that the three characters of the Rite of Spring·Jī are in the main position, and the words are in the form of superposition, as shown in Figure 5; On the other hand, the main body is the main body, and the Rite of Spring·Jī is at its bottom, as shown in Figure 6; The third is the combination of the four words and the abstract painting of the blue tone, but the main position is still based on the font. Regardless of the style of the work, the main font occupies the center of the poster, and the dark font behind it forms a strong

contrast with the simple background color.



Figure5 The poster design of The Rite of Spring·Ji



Figure6 The poster design of The Rite of Spring·Ji

Two series of poster works, the main character tone is mainly white, in the color emotion white symbolizes purity, innocence, clean, purification, justice, holy and so on. In Chinese traditional culture, white is also commonly used in rituals, which coincides with the metaphor of works. In Figure 5 and Figure 6, the "Rite of Spring·Ji" font uses bright red colors and bold red colors. It has an artistic conception that breaks through the shackles and emphasizes the vanguard of the poster. In the visible spectrum, the longest red light wave is an expanding, advancing, warm color color, which is one of the three primary colors. It is easy to cause visual fatigue, it is easy to cause human blood circulation to accelerate, and it is easy to cause excitement, tension, and excitement. The background color, the main font color, and the bottom color unconsciously form the emotional narrative of the "triangle". The triangle has sharp, strong, and eye-catching effects. It has played the meaning of the work to the greatest extent, forming a visual tension, striking and transparent.

The font design mechanism of the poster design is created through special materials, showing the creator's emotional interpretation of the work. Through the way of emotion, the creation of fonts will be through the needs of the works throughout the creative cycle and the pre-creative planning, the emotional sustenance of the works, and the concept of abstract artistic creation to achieve the "people-oriented" design idea. In the choice of color collocation of the works, from the perspective of the traditional culture of the Chinese nation, the combination of color and warmth of the works highlights the main position of the font.

#### 1.4 Physical cohesion of the word

"Under the book of Yizhou Shuangshuo" mentioned that "the word has nine palaces. The nine houses, each word is a square, the outside world is extremely fat, and the grid uses a "well" word in the fine painting world to evenly spread its paintings. Where the word is sparse and oblique, there must be a spiritual knot, which is the middle of the word. "There is something tangible, and there is a word tangible, and there is a word there must be a sound, and there must be a sound. Chinese character is a kind of language symbol that expresses ideas, inherits civilization, and exchanges information. It is a carrier of China's long history and culture. "Rite of Spring·Ji" is a graphic art composed of the basic strokes of Chinese characters through the addition, combination, deformation, and selection of various decorative means. It emphasizes the decorative beauty and symbolic meaning of Chinese characters.

As a form of writing art with decorative beauty and symbolic meaning, the spring offering is a kind of aesthetic aesthetic. The combination of words, the artistic processing, forms a "meaningful form" with profound meaning. The subtle transformation of the form creation of the Rite of Spring·Ji and the creation of the work forms the physical cohesion of the work.

## 1.5 Intangible sustenance

Xu Shen, a famous writer of the Han Dynasty, wrote the preface to "Shuo Wen Jie Zi". "The first four heads of the book pass through the gods, and look up at the trend of Kui Xing's round song to examine the image of the turtle's pattern. "This passage records the origin of Chinese characters. It is an expression of the ancient people's abstract generalization from the natural world. The beginning of its creation is based on the image, and its shape reflects the information it contains. And ideas. The characteristics of the morphological structure of Chinese characters, as well as the six-character rule of making words, "pictograms, finger things, shape sounds, meanings, transfers, and illusions," make Chinese characters have strong plasticity and creativity. Chenyuanchuan is at & It; In the basic design of fonts, it is said that "Chinese characters have created an artistic diversion of the same gate. The first Chinese characters formed by the book have produced the art of writing in different times and in different mainstream fonts: calligraphy. Because of its writing content and communication requirements of informatization, it has produced an informatization text that is different from calligraphy art.

The reason why "Spring Sacrifice" uses calligraphy characters to create is to understand the creative thinking of the same name dance drama and to make bold attempts at the innovation of modern art. "Like invisible, self-determined." The poster design of "Rite of Spring·Jī" is a way for designers to use artistic creation to describe current emotions in life and art. Analyzed from the perspective of plane composition, the text design in the work is also composed of "points". The entire picture can be arranged from abstract points, such as the four "points" elements of spring, it, sacrifice, and desecration. The internal power between the four font elements forms a coordinated and unified composition, the mutual constraints between the points and the point elements, and the hierarchical relationship between them. The power between the invisible forms the spatial structure of the form. The different forms of expression of the screen, even if it is a casual accident, different positions and directions will form different visual senses, resulting in internal resonance to the work.

## 2. Creative skills of the multi-meaning and metaphorical characters of "Spring Sacrifice"

In addition to the cultural connotation of Chinese characters, Chinese fonts have gradually begun to have a connection with design, making posters more unique in aesthetic and visual significance. In the movie poster design, the Chinese font design is no longer simply changing the size, shape, color, and font of the text, but regards the font as a graphic and creative design. In the font design community, the structure of Chinese characters can usually be divided into five dimensions, namely: word weight, word conception, middle palace, and center of gravity.

### 2.1 Negative space creativity

A white space, with an ethereal void, suddenly divided by irregular cracks in the quiet space, there will be a shocking impact, similar to the word. The blank part between the strokes of the font is similar to the blank technique of the Chinese painting. The font structure can be evaluated and adjusted in space. When the area of the word becomes larger, the font strokes become finer, and the overall structure of the font is loose; The area of the cup changes, the strokes become thick, and the overall structure is full and compact. For example, in the Rite of Spring·Jī in poster II, the Department of arrangement occupies the right side of the screen, showing only part of the font, accounting for 1/3 of the space, and the rest of the space is left blank. The main character "Jī" font creation technique breaks through the sense of space of the established rules, combines the texture of brush calligraphy, and cleverly uses the composition of negative space to be imaginative, which can bring double visual surprises to the audience and firmly attract the audience's attention. Inspire people's interest and imagination to leave a deep impression on the poster.

In Kandinsky's arguments, lines, and faces, it is believed that "two vertical lines and two horizontal lines constitute seconds, and the surface is carried on the content of the work." The creation of negative space will cause people to feel unbalanced at a certain moment. The lines of

"Zhi" and "Sacrifice" strokes in the works are interspersed to create a sharp sense. Different designs produce different innovative combinations. In the continuous design process, the design space is used to generate hallucinatory multidimensional spaces.

## 2.2 Creativity of splicing techniques

The meaning of the Rite of Spring·Jī and the word Jī, meaning that the characters change each other. In space, they are both graphics and fonts, and they are also a font and a graphic. So that the visual will not clearly define an accurate concept, such creative techniques are quite respected in modern art.

In the poster design, the use of font and font superposition techniques, in the design is a variable, playable creative thinking. In the Rite of Spring·Jī Poster, the superposition technique in the design of the ink jet brush design is unique to the text design. The font is a representative element. It uses local and superimposed intersperses to form a pattern to form a poster. Expression information. The depth of the superimposed transparency affects the traction relationship of the entire picture between the element and the element. Like a musical melody, the subjective world of the work is represented by the line shape. The ancients said: "The pen is called, and the pen is supposed to be." A word echoes, and a stroke is involved between the word and the word in a line. This line echoes each other, as if there was a "gas" in circulation. The four characters of spring, spring, sacrifice, and sacrifice are born from the works of the dance drama, but they are also melted into the works themselves. They are free from vulgarity and vicissitudes, and the opposing contradictions are interdependent.

## 3. Conclusion

In the design of the movie poster, the "Rite of Spring·Jī" better uses and uses the "font" element. Under the premise of recognizing and understanding the audience's aesthetics, we find the combination of fonts and designs in the poster. Make the font you designed work just right throughout the poster.

In the design space, the fonts correspond to independent elements, and the strokes between the characters and the characters are interspersed with concessions and echoes. Not only should the gap and structure of a single font be considered, but also the direct coordination of each font element be handled to make it whole. Harmony.

Although the color in the work is single, it can highlight the mood of the subject through the contrasting colors of the color. Through the concrete display of the works, the text is combined with various spatial forms, and the overall image style, visual characteristics and color reactions are used to express Yang, and the emotional narrative design concept is used to innovate the design works. The meaning is greater than the word table, and the word table restores the meaning.

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