Integration of Art Design and Advertising Creativity from the Perspective of Traditional Culture

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Abstract: In today's increasingly fierce advertising competition, advertising creativity needs the agitation of ideas. We should not only maintain the foundation of national culture, but also perceive the changes of culture with the advance of the times, keep pace with the times, and make advertising creativity constantly updated, so as to better serve customers and consumers. As a carrier of consumption culture, advertising has developed with the civilization of human society. It can not only promote the sales of goods and make people understand the meaning of advertising, but also is a kind of mass consumption orientation. This paper studies the integration of art design and advertising creativity based on the perspective of traditional culture. As a new generation of designers, they must have a broad cultural perspective, consciously inherit China's excellent cultural heritage and traditional art, master the cultural essence of their own nation, draw essence from it, and make their own designs have national characteristics. Through research, the method in this paper is 13.54% better than the current one, which is suitable for wide application.
Keywords: Traditional cultural perspective; Art design; Advertising creativity

1. INTRODUCTION

Indonesia is a nation characterised by its extensive regional and cultural heterogeneity, wherein the presence of mythical oral traditions remains an intrinsic component within the local communities. The community exhibits a strong adherence to mythical customs that are transmitted orally across successive generations.

In the era of economic globalization, culture has become diversified and vivid. Advertising is often regarded as an element of cultural fashion. Many creative advertisements have become the topic of people's leisure and entertainment and the target of collection and treasure. Advertisements are appreciated and appraised by people like a piece of art (Shareef et al., 2017). In terms of the essence of advertising, it is not only a propaganda medium, but also a carrier carrying culture. Originality plays an important role in advertising creativity (Goyal et al., 2017). With the continuous development of social civilization, advertising has become an indispensable part of people's life, and advertising design is becoming more and more international. In the past advertising design, the phenomenon of

"traditional culture" missing can be seen everywhere, and it is difficult to achieve a good advertising design effect.

Nowadays people live in a world surrounded by advertisements. Advertisements have become an important way for people to obtain information. With the rapid development of science and technology, various media forms give full play to their advantages, expand their own commercial value, strengthen their own quality development, and realize the reputation and influence of their own brand image (Wei et al., 2018). The influx of various foreign art trends has brought unprecedented impact on Chinese traditional culture and art. Under this situation, it is obviously not advisable to completely deviate from the tradition. The pure imitation and simple appropriation of western modern art will make our art lose national individuality, and it is necessary to inherit the tradition (Forti et al., 2017). Some advertisements have entered the highest aesthetic palace. In particular, the information conveyed in modern advertising has gone beyond its products and services, and is more inclined to convey a beautiful lifestyle, social culture, aesthetic enjoyment and Life Philosophy (Kaba, 2017). The emergence of any new thing is based on tradition. If Chinese modern art wants to go out of the way, it must be based on tradition. However, it does not mean that it is rigid. The civilization of thousands of years has left us a colorful art treasure house, but we are obsessed with the glory of tradition. In our design, we simply "take it" and have no self-style. Most of all, we only leave some antique copies, No design (Chmielewski et al., 2018). National culture, regional culture and era culture are subculture phenomena with certain time and space significance. They have their own cultural attributes and cultural research scope. As a cultural phenomenon, advertising, together with national culture, regional culture and era culture, exists in the large cultural system of mankind. There are both differences and connections. National culture and regional culture play an important role in nurturing and promoting the generation and development of advertising with their rich traditional cultural heritage and realistic cultural characteristics, and also restrict the development of advertising in a certain range due to their historical cultural limitations (Chiasserini et al., 2017). How to gain a place in the fierce market competition and achieve sustainable development, and how to find new breakthroughs to help the development of the domestic advertising industry are the main issues that every advertiser should deeply consider and study. In this paper, the author first analyzes the meaning and characteristics of domestic traditional elements, then demonstrates the relationship between advertising creativity and China's cashier cultural elements, then discusses the types of Chinese

traditional elements, and finally discusses how to better use domestic traditional cultural elements in advertising creativity (D. Zhang et al., 2017). In recent years, Chinese traditional cultural elements have been widely used in interior design, clothing design, commodity sales and animation design. With the integration of traditional Chinese culture, advertising design not only achieves the purpose of carrying forward traditional culture, but also endows it with deeper advertising connotation and makes it more lasting (Guo et al., 2017). Various forms of advertising have appeared in China since a very early time. Until today, various elements of ancient excellent culture in China are still integrated in modern advertising, making advertising effects unique in homogeneous media (Zhang & Yuan, 2018).

With the rapid development of the advertising industry, more and more cultural characteristics of advertising communication have been promoted. The ancient advertising consciousness, advertising forms and advertising words have not only been rapidly expanded, but also started to connect with the times and achieve an advertising atmosphere that keeps pace with the times (Kim et al., 2012). The so-called "Chinese traditional cultural element" refers to the design with Chinese national characteristics, which is unique to the Chinese nation. Its connotation and essence are the result of the long-term historical accumulation of the Chinese nation, and also the soul of the national form. In the field of advertising design, Chinese traditional cultural elements have attractive application prospects, which is worthy of further discussion.

The innovation of this paper lies in:

(1) This paper explains the elements of Chinese traditional culture. This paper studies the integration of art design and advertising creativity based on the perspective of traditional culture. The article involves the elements of Chinese traditional culture, so we want to explain the elements of Chinese traditional culture. We should explain it from a professional perspective.

(2) This paper discusses the relationship between Chinese traditional cultural elements and advertising creativity. The research of this paper is based on advertising. Therefore, here, we put Chinese traditional cultural elements and advertising creativity together and discuss their relationship. In this way, we can integrate the elements of Chinese traditional culture into advertising to carry out the discussion in this paper.

(3) This paper discusses the application of creativity and Chinese traditional culture. First of all, it discusses the creativity of advertising. And then put Chinese traditional culture into it for discussion. At the same time, the simulation experiment is carried out. Through the data, the results of

this paper are more forcefully verified to be correct.

This paper is divided into five parts:

The first part is the background and summary; The second part is related research and introduction; The third part is Chinese traditional culture and advertisement; The fourth part is the application of creativity and Chinese traditional culture; The fifth part is the conclusion.

2. RELATED WORK

Kong proposed the famous four stages theory of the creative process, which divided the creative activities into four basic stages: preparation, brewing, clarification and verification, and analyzed the characteristics of each stage (Kong et al., 2018). M â ngia suggested that there is a strong interaction between popular culture and advertising. On the one hand, advertising reflects popular culture, and on the other hand, it plays a role in promoting popular culture (Mângia et al., 2017). Tiwari suggested the relationship between artistic aesthetics and profiling. He believes that the beauty in art is "the charm is intangible, but the quality is better than the text". He emphasizes that the beauty in art is the unity of content and form (Tiwari, 2016). Rios Soto suggested that the media make the advertising with popular culture more extensive and far-reaching through agenda setting, thus bringing impetus to sales (Rios-Soto et al., 2017). Aikin suggested that innovation is the key for design to move from the "Kingdom of necessity" to the "Kingdom of freedom" and from spontaneous creation to conscious creation. Technological beauty innovation is not a formal beauty based solely on formal innovation, but a more important symbolic value and a specific beauty based on human's own functions created through the form of things (Aikin et al., 2017). Kujur suggested that advertising is not only a bridge between production and consumption, but also a cultural intermediary. Advertising exerts cultural functions in the long and repeated communication process, acting on human spirit and social ideology (Kujur & Singh, 2018). Penna suggested that the design of visual arts such as point, line, surface, light and shade, shape, volume, space, light and shadow, texture, color, etc. and the core of several comprehensive visual language design is thinking innovation (Penna et al., 2017). Zhang suggested that in modern society, people's consumption is not only about clothing and food, but also has other meanings other than the use value of things, and thus the consumption culture is generated. In other words, commercial advertising

may promote the generation of consumerism values (S. Zhang et al., 2017). Reinhold suggested innovation, which is the hottest topic in the advertising circle and an eternal theme in the cultural and creative industry. Without innovation, there will be no progress and development. Without innovation, the vitality of the media will be like water without a source and a tree without a source. It will only be gradually exhausted. The vitality of media lies in continuous innovation (Reinhold et al., 2017). Lee suggested that advertisements strive to show people a better way of life than real life, which may trigger a revolution in hedonistic values (Lee et al., 2017).

Advertising makes products become commodities, makes commodities become boutiques, endows commodities with cultural and aesthetic values, and creates a splendid wealth of human society. As a common and special national element in the world, Chinese traditional elements not only exist in the history and the present, but also will shine brightly in the future. Chinese traditional cultural elements have given great nutritional support to modern print advertising design and creation, which has greatly enriched the creative source of print advertising design. On the basis of complementing with contemporary advanced science and technology, it not only promotes the development of print advertising, but also reuses traditional culture.

At the same time, we can't stick to the old pattern. On the premise of maintaining the characteristics of Chinese cultural communication, we must create and make works in a way that conforms to the trend of the times and can talk with the world. This paper studies the integration of art design and advertising creativity based on the perspective of traditional culture, which is of great significance.

3. Chinese Traditional Culture and Advertising

3.1 Elements of Chinese traditional culture

Chinese traditional culture is all encompassing, whether it is palace art or folk art, whether it is literati painting or religious painting. Through the creative practice of painters, artists and artisans over the ages, a large number of rich and colorful artistic expression techniques and forms have been accumulated. Chinese traditional culture is broad and profound, with a long history. It is a series of excellent traditions gradually formed by the people through social practice and the refinement and generalization of thinkers in the long-term historical development process. From a certain level, traditional culture has a unique material connotation and a widely

recognized basic spirit of inheritance. It is a realistic portrayal of a nation's historical heritage.

From painted pottery in the Neolithic Age to bronze in the Yin and Shang Dynasties; From the vessels and silk paintings of the Warring States period to the sculptures and stone reliefs of the Han Dynasty; From the paintings of the Tang and Song Dynasties to the porcelain of the Ming and Qing Dynasties, as well as the paper-cut, wood New Year pictures, architecture, decorative patterns, costumes, masks, etc., which are widely circulated among the people, all of these provide rich forms of expression and schematic language for modern advertising poster design. Although Chinese culture has general commonalities with the excellent cultures of other nationalities in the world, it has been formed under the specific social and historical conditions in China and still retains its distinctive Chinese characteristics, which plays an irreplaceable role in promoting the growth and growth of the Chinese nation.

It would be too narrow if we only limit Chinese traditional elements to the scope of some expressions, and some abstract symbols and cognition should also be included in the scope of Chinese traditional elements. Chinese elements are unique to China, reflecting Chinese characteristics and culture. They are an important part of China's broad and profound folk culture and an important carrier of Chinese civilization. Traditional cultural elements are an important source of advertising creativity, including graphics, words, national music, national drama, folk art, traditional Chinese painting, poetry and songs.

Chinese traditional graphics are rooted in Chinese national and regional traditional art, and they have many differences with modern graphics. There are also more or less differences in the definition of Chinese traditional culture by predecessors, that is, some scholars believe that Chinese traditional culture is mainly manifested in the spiritual level, while others believe that it includes not only the temperament of the spiritual level, but also the carrier of the material aspect, and even the model of the system, with a distinctive personality. After thousands of years of history, China's traditional culture is like a mine with rich treasure. It needs to be continuously exploited and polished to make it glow.

Traditional cultural elements are the way to realize the global localization strategy of products. The traditional culture of any nation is formed and developed in the historical process, and it continues from generation to generation with the evolution of history. It has its specific connotation and dominant basic spirit. As the name implies, Chinese traditional cultural elements are carriers that can express Chinese traditional culture, are

symbols of Chinese traditional culture, and are "symbols that are given special significance and widely recognized by people in a certain cultural background". Traditional culture contains tangible material culture, but it is more embodied in intangible spiritual culture, which is embodied in people's lifestyle, customs and habits, psychological characteristics, aesthetic interests, values, internalization and accumulation, and permeates the psychological depths of every generation of social members.

3.2 The relationship between Chinese traditional cultural elements and advertising creativity

The excellent traditional culture of a nation is the lifeline of a nation, which cannot be valued. In all kinds of advertisements, we can always see some unique advertising works that integrate traditional elements. We are not only familiar with each other, but also amazed at the wonderful creative display and the clever combination of various elements. China is a multi-ethnic country with a long history. In the vast and long river of national history, the Chinese nation has accumulated a profound and broad traditional cultural heritage, which is a huge and precious cultural wealth left by our ancestors.

After five thousand years of development, China has a strong historical and cultural heritage, and its graphic art is also developing. Among them, the most popular folk animals in China, such as the depiction of dragons, horses, phoenixes and birds, are symbols of auspiciousness; Pine, bamboo and plum, which symbolize friendship and constancy; Lotus playing with fish symbolizes the rolling of wealth; Sanyang Kaitai symbolizes good luck; Crane and green mountain symbolize longevity and South Mountain, which are an important part of Chinese traditional national culture. As a huge and complex cultural system, Chinese traditional cultural elements, after five thousand years of accumulation, have established the broad and profound characteristics of Chinese culture and have a wide and far-reaching impact in the world.

The important sources of print advertising creativity include Chinese traditional cultural elements represented by Chinese painting, calligraphy, compilation and traditional graphics. It has strong national and regional characteristics.

It exists in the origin of national culture, reflected in people's customs and aesthetic interests, and then internalized, accumulated and penetrated into the hearts of every generation of social members. The flow chart of advertisement design is shown in Figure 1.
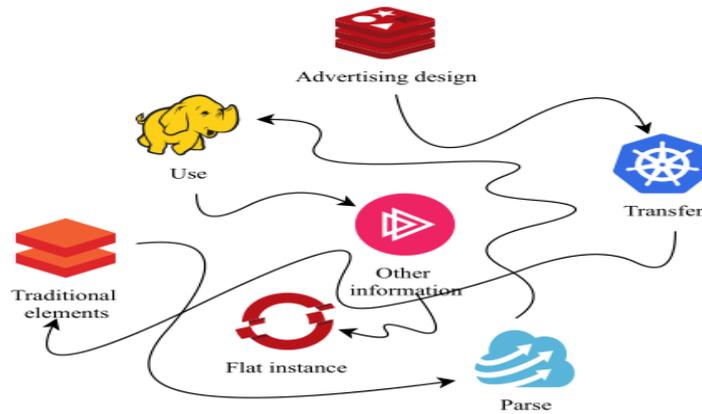
Figure 1: Advertising design flow chart

Today, when advertising design is becoming more and more "international", many designers blindly follow the international trend and deliberately imitate the artistic style of some foreign masters. Instead of achieving the desired effect, they have lost their own cultural characteristics. After entering the new century, information technology has made rapid development. The society is flooded with information and the quality is uneven. The market competitiveness of products and the level of enterprise development have a great relationship with the cultural value of advertising. Nowadays, Chinese traditional cultural elements have been paid much attention to and applied in every aspect of our society, especially in the field of print advertising, such as shadow play, ink painting, calligraphy and sculpture. All kinds of Chinese traditional cultural elements have been displayed, which also fully shows that a "visual style of Chinese traditional culture" is emerging and forming a scale in the field of print advertising. The advertising statistics function diagram is shown in Figure 2.
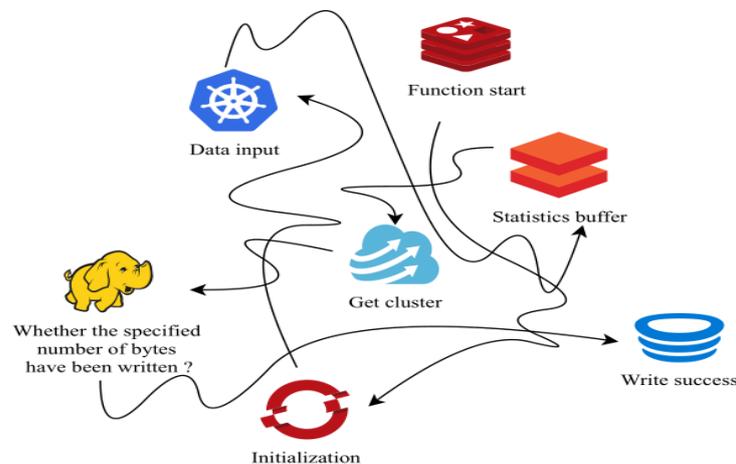

Figure 2: Advertising statistics function diagram

In Chinese traditional culture, ink painting is an indispensable cultural symbol and an important expression of Chinese cultural thoughts. As a cultural carrier, advertising has a strong inheritance function and cultural load function. At present, China's advertising not only shoulders the function of promoting products, but also should consciously shoulder the responsibility of developing and inheriting Chinese traditional culture, and further carry forward and inherit Chinese traditional culture. Under the background of globalization, it has a certain impact on China's traditional culture. In the process of exchange and communication with the world, the use of national traditional culture can promote the enrichment of traditional cultural assets. In the process of conceiving modern advertisements, based on the above materials, the essence of traditional culture is revealed through the use of modern aesthetic volume creation techniques to create advertisements that conform to the development of the times, So as to moisten and develop traditional culture.

4. Creativity and Application of Chinese Traditional Culture

4.1 Creativity of modern advertising design

Advertising is a part of human civilization. Obviously, it is closely related to culture and cannot be separated. Due to the transformation of society and culture, the living environment of contemporary people is being greatly advertised. Advertising creative thinking is perceptual and rational. Complex creative thinking has the characteristics of non logic and non procedure. Advertising is the art of breaking rules, not the science of establishing laws. There are countless advertisements in the media for the silent "war dead". They come and go quietly. This shows the lack of creativity and the sadness of advertising. In the construction of our socialist market economy, advertisements are everywhere.

Let $a > 0$ be the scale parameter, $v_1 > 0$, and $v_2 > 0$ the shape parameter, and p the power parameter of probability density distribution. The power parameter p and the shape parameter $v_1 、 v_2$ determine the characteristics of clutter distribution, $\Gamma(\cdot)$ is the *Gamma* function, and $K_v(\cdot)$ is the second kind of vth order modified Bell function. The expression of probability density function of *GK – pdf* model is:

$$f_{GK}(z) = \frac{2p}{a\Gamma(v_1)\Gamma(v_2)} \left(\frac{z}{a}\right)^{\frac{p}{2}(v_1+v_2)-1} K_{(v_2-v_1)}\left[2\left(\frac{z}{a}\right)^{\frac{p}{2}}\right], z \geq 0$$

(1)

When $p = 2, v_1 = 1$, the formula (1) degenerates into:

$$f_{GK}(z) = \frac{4}{a\Gamma(v_2)}\left(\frac{z}{a}\right)^{v_2} K_{(v_2-1)}\left[2\left(\frac{z}{a}\right)\right], z \geq 0 \tag{2}$$

In order to see the meaning of formula (2) more clearly, let $a = 2a'$ and formula (2) become:

$$f_{GK}(z) = \frac{2}{a'\Gamma(v_2)}\left(\frac{z}{2a'}\right)^{v_2} K_{(v_2-1)}\left[\frac{z}{a'}\right], z \geq 0 \tag{3}$$

Formula (3) is the usual expression of K distribution probability density function. Where v_2 is the shape parameter and a' is the scale parameter.

When $v_2 = 0.5, v_1 = 1$, formula (1) degenerates to *Weibull* distribution:

$$f_{GK}(z) = \frac{2}{a'\Gamma(0.5)}\left(\frac{z}{a}\right)^{(3\rho/4)-1} K_{-1/2}\left[2\left(\frac{z}{a}\right)^{p/2}\right], z \geq 0 \tag{4}$$

Order $\rho = a \times 2^{-2/p}$, available:

$$f_{Weibull}(z;\rho,p) = \frac{p}{2\rho}\left(\frac{z}{\rho}\right)^{(p/2)-1} \exp\left[-\left(\frac{z}{\rho}\right)^{p/2}\right], z \geq 0 \tag{5}$$

Therefore, two different *Weibull* distributions and K distributions have the same generalized expression, but different parameter values are selected respectively. Further analysis shows that in the *Weibull* distribution, if $p = 2$ is taken, the exponential distribution can be obtained, and when $p = 4$, it is *Rayleigh* distribution.

The k th moments of generalized K distribution, K distribution and *Weibull* distribution can be derived as follows:

$$E_{GK}[z^k] = a^k \frac{\Gamma\left(\frac{k}{p}+v_1\right)\Gamma\left(\frac{k}{p}+v_2\right)}{\Gamma(v_1)\Gamma(v_2)} \tag{6}$$

$$E_K[z^k] = a^k \frac{\Gamma(k/2+1)\Gamma(k/2+v)}{\Gamma(v)} \tag{7}$$

$$E_{Weibull}[z^k] = \rho^k \Gamma\left(\frac{2k}{p}+1\right) \tag{8}$$

With the sustained and rapid growth of modern economy and the escalating market competition, the commercial war has begun to enter the period of "intellectual" war, and the print advertisement has also risen from the previous "media war" and "input war" to the competition of advertising creativity. The word "creativity" has become the most popular common word in the advertising industry, which means to create, create and cause. With the abundance of material resources, there are more and more kinds

of goods, and almost every day, new products or different brands of similar products will be introduced to the market. If these new products or brands want to attract consumers' attention and interest, they must be advertised. However, in today's era of "TV series in the middle of advertisements", the vast majority of consumers have become "immune" to ordinary advertisements, and turn a blind eye to the advertised products, which makes it difficult to achieve the expected results. Therefore, the creativity of advertising is crucial. On the one hand, advertising spreads commercial information, which makes the audience accept the goods or services it sells, on the other hand, it also makes the audience agree with the lifestyle and life concept with certain cultural significance that it advocates in the dissemination. The process of advertising is diverse, and creativity is a new combination. It can be imagined by observing the relevance of things, eliminating the stale and ordinary, so as to awaken the sleeping creativity. Among the factors of advertising creative thinking, intuition, inspiration, imagination and association are the most important ones, which often play a breakthrough and leading role in creativity. "Creativity" literally means "creating images".

The null hypothesis is that the model output conforms to a normal distribution. The normal distribution $F_0(x)$ of the simulation duration is tested by $\chi^2 = \sum_{i=1}^{k} \frac{(n_i - np_i)^2}{np_i}$, which takes $p_i = F_0(x_i) - F_0(x_{i-1})$ as the premise, and there are $r = 2$ parameters in $F_0(x)$, that is, the expected value and variance are unknown, and the parameters are replaced by the maximum likelihood estimator, so that the distribution function $F_0(x)$ is completely determined, The χ^2 has $k - r - 1 = k - 3$ degrees of freedom.

The null hypothesis of normal distribution is $H_0 : X \sim N(\mu, \sigma^2)$, and the maximum likelihood estimates of parameters μ and σ^2 are obtained as:

$$\hat{\mu} = \bar{x} \quad \hat{\sigma}^2 = \frac{1}{n} \sum_{i=1}^{n} (x_i - \bar{x})^2 \tag{9}$$

Then we get an estimate: $\hat{\mu} = \bar{x} = 24.61 \ \hat{\sigma}^2 = 16.74 \ \sigma = 3.78$

Testing the Null Hypothesis $H_0 : X \sim N(273.54, 3.21^2)$

When the hypothesis is established, the probability of X falling in each sub-interval is calculated by checking the standard normal distribution table.

$$P_i = \phi i \left(\frac{a_i - 273.54}{3.78} \right) - \phi \left(\frac{a_{i-1} - 273.54}{4.33} \right) \tag{10}$$

Print advertising creativity is an artistic conception activity between

advertising planning and advertising performance production. It is a process of creating an image by creatively combining the materials mastered by artistic means after careful thinking and planning according to the advertising theme. . In short, the imagery of the subject of the ad. It is particularly important to have ingenious ideas and creative ideas for product promotion advertisements, because only such advertisements can attract consumers and realize the premise of consumption. Therefore, how to properly use creative strategies and how to properly reflect the theme of advertising is a problem that every advertising designer has to ponder. At present, as a proposition covering society and involving the overall behavior of human beings, the development and application of culture has surpassed the value and significance brought by purely academic issues, and has become a huge treasure for the advertising industry or other economic sectors to seek development strategies. Each factor plays a different role in the thinking process. There are rational judgments and space for imagination, as well as irrational intuition, inspiration and imagination. Sometimes there are flashes of creative thinking in sleep. In the creative thinking process of advertising, the flash of creative spark is not determined by a single factor. Advertising design works without creativity will not be able to effectively disseminate information. Therefore, print advertising design must be developed with creativity as the driving force. Among them, creative thinking is the key to the visual communication of advertising information. How to fully and artistically express and interpret the theme of advertisements is a problem that creators need to consider.

4.2 The application of chinese traditional culture in modern advertising design creativity

Advertising, as one of the important branches of mass communication, plays a role in guiding consumption, accelerating circulation, and accelerating production in the field of communication. At the same time, advertising also has social and economic functions, cultural and aesthetic functions. In today's rapid development of economic information, the commercial era and market economy breed and prosper advertising. Under the long-term invasion of traditional culture, the Chinese nation has formed a moral system centered on benevolence, righteousness, propriety, wisdom, and faith, and built a cultural psychology with self-cultivation, family order, governance of the country, and peace of the world as the core, which has become the core of people's understanding and peace of mind. The basis for evaluating things. Modern advertising creativity should naturally follow this guideline, and spontaneously restrict advertising

creativity, instead of blindly pursuing exaggerated and eye-catching expressions, it is best to achieve a win-win economic effect on the basis of winning social reputation. People's attitude towards advertising has changed from the initial unfamiliar to the process of cognition to acceptance. Today, advertising, like other products, has become a necessity in people's lives. Looking at the evolution history of advertising at home and abroad, we can clearly see that, whether in China or the West, the early (or ancient) advertising started from print advertising without exception. my country's traditional graphic art has a history of thousands of years, among which there are many animals and characters that symbolize auspiciousness. Graphic arts not only originated early, but also continued to develop, such as the gluttonous graphics on bronze wares in the Shang Dynasty, the tadpole inscriptions in the Spring and Autumn Period and the Warring States Period, the plum blossom seal, the phoenix shape on the lacquerware in the Han Dynasty, the treasure pattern in the Tang Dynasty and the later appearance of inscriptions on gold. And so on, with their diverse and unified styles, they show unique, profound and charming national traditions and national spirits. In modern design, how to grasp the relationship and application of traditional patterns, we not only need to master the basic laws such as the contrast, unity and change of patterns and colors, but also pay attention to absorb the essence of colors in traditional Chinese ethnic pattern art and give them creative play. With the application, it can better reflect the national style of Chinese graphic design. For advertising production, it is far from enough to have only good advertising ideas, but also need to have good advertising performance and production. It can be seen from Figure 3, Figure 4, and Figure 5 that the clutter amplitude and the density function generated by the simulation fit well, and the power spectrum of the simulated clutter data is close to the theoretical power spectrum curve.
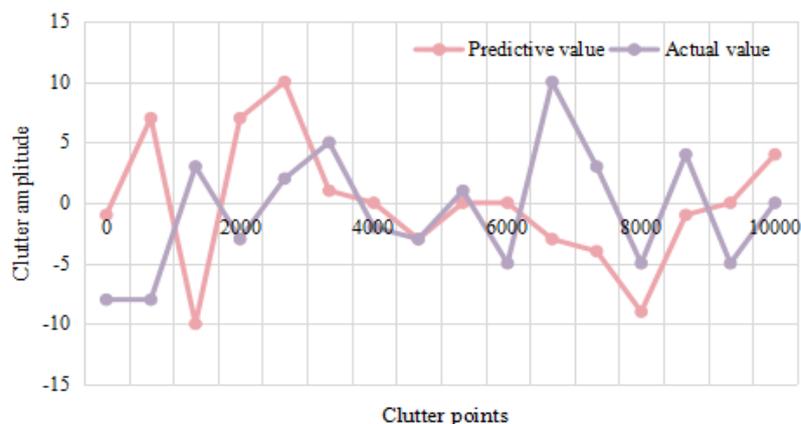

Figure 3: Time domain wave travel of pattern clutter
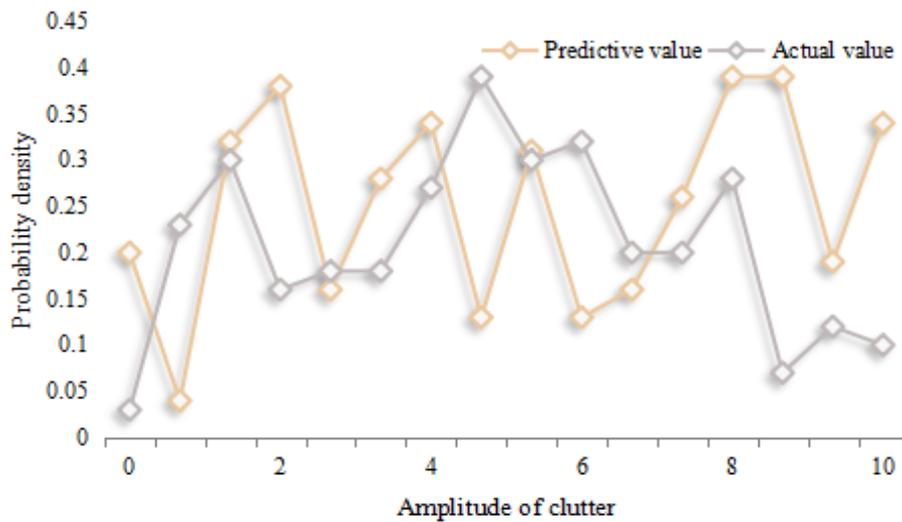
Figure 4: Clutter amplitude distribution
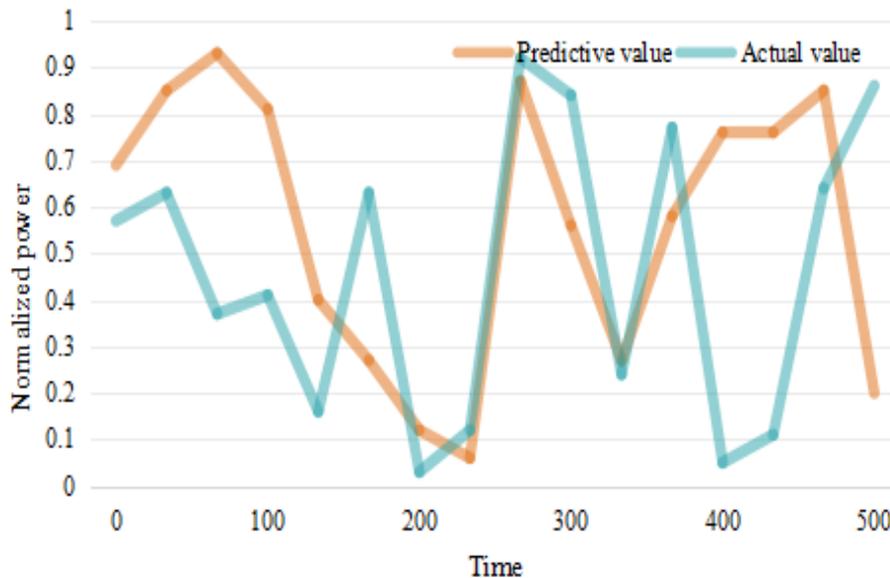
Figure 5: Clutter power diagram

The reason why print advertising is favored is that it can make the information of enterprises more directly and more convenient to be understood and recognized by consumers. In the fierce market economic competition, modern print advertising design has developed into a new industry, especially in the postmodern society that has entered the "visualization era", the innovation of communication technology has changed people's reading methods and habits. People are more willing to be interested in "texts" that have visual impact and a strong sense of rhythm. The modeling method of traditional Chinese graphics is very different from modern design. It mainly focuses on the integrity and

decoration of the shape, pays attention to the echo, comity and interspersed relationship between shapes, and also pays attention to the virtual and real. After the traditional graphic elements are derived , and then used in modern advertising design. Traditional patterns represent certain national and regional characteristics. From an aesthetic point of view, traditional Chinese graphic decoration is an art form that can best reflect Chinese characteristics. It is a kind of high-grade Chinese cultural connotation, and a new style that conforms to the current trend of the world. The use of traditional Chinese graphics in the design must be considered in connection with the cultural and artistic elements of the Chinese nation. From Table 1, Table 2, Table 3, Figure 6, Figure 7, and Figure 8, it can be seen that the method in this paper is optimized by 13.54% compared with the current one, which is suitable for extensive use.

	0	10	20	30	40	50
Predictive value	0.15	0.44	0.93	0.68	0.80	0.99
Actual value	0.86	0.75	0.97	0.72	0.82	0.96

Table 1: Distribution of deletion patterns
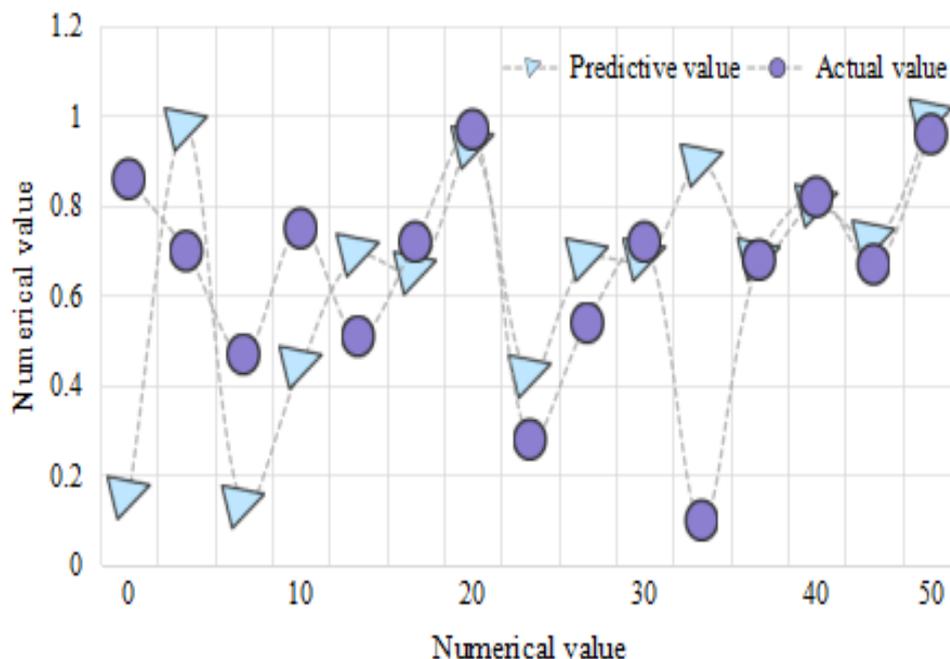
Figure 6: Distribution of deleted patterns

	0	20	40	60	80	100
Predictive value	0.55	0.79	0.42	0.77	0.11	0.25
Actual value	0.32	0.31	0.40	0.14	0.70	0.56

Table 2: Distribution of pattern modifications
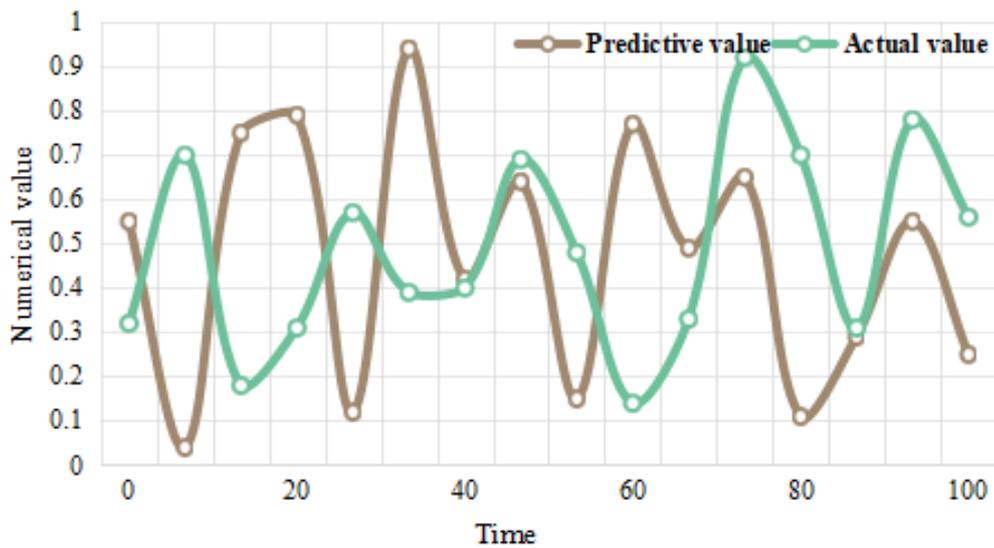
Figure 7: Distribution of pattern modification

|	0	20	40	60	80	100
Predictive value	0.80	0.90	0.68	0.49	0.08	0.24
Actual value	0.91	0.44	0.70	0.95	0.49	0.90

Table 3: Curves for pattern utilization
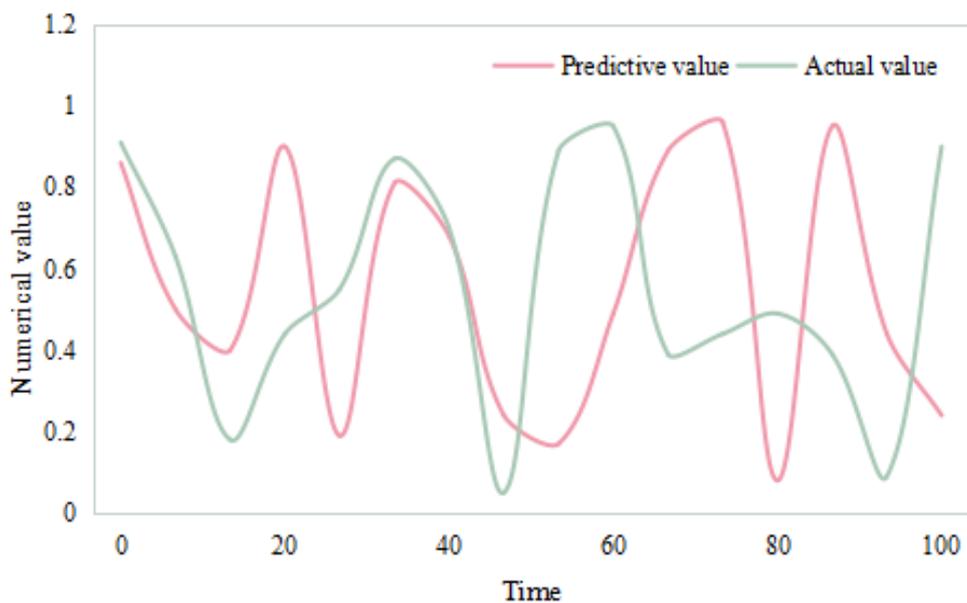
Figure 8: Curve of pattern utilization

As a new generation of designers, designers must have a broad cultural perspective, consciously inherit my country's excellent cultural heritage and traditional art, master the cultural essence of the nation, and draw the essence from it, so that their designs have national characteristics. Print advertising design has great advantages in the shock of visual

communication and visual impact, which is also the most important feature of modern print advertising design works. Print advertisements play an important role in the field of modern cultural communication through beautiful or shocking or intuitive pictures. While quickly and effectively conveying personalized product information, it attracts the attention of advertising audiences in its unique way. And spread the unique culture and values. We will create a new series of folk graphic works, provide materials for modern design, maintain and develop local cultural characteristics, and strive to develop and create decorative art products with distinctive local characteristics. In the traditional decorative arts of our country, the expression of "meaning" is attached great importance, and no matter what kind of place or all kinds of utensils are used for decoration with a certain meaning.

5. CONCLUSIONS

With the development and progress of society and the deepening of cultural exchanges, the excellent cultures and national traditions of various ethnic groups are gradually integrated in the exchanges and accepted by all mankind. People's aesthetics tend to be assimilated, design styles are gradually globalized, and countries retain the essence of their traditional national culture in the constantly developing international trend. Chinese traditional elements are not only the image of the nation, but also the manifestation of the historical precipitation of a country. Nowadays, with the development of economic globalization, the distance between countries in the world is shrinking. You have me and I have you. We should pay attention to our national image. Advertising is the result of cultural creation and the crystallization of the wisdom of advertising workers. The emergence and progress of advertising is the result of the promotion of human productivity, and it is also an important part of human history and culture. To go global, Chinese design must combine Chinese local culture with modern trends. Apply the ancient Chinese elements to the design, be creative in the inheritance, and innovate in the maintenance. After research, the method in this paper is optimized by 13.54% compared with the current one, which is suitable for being widely used.

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