Research on the Practice of Traditional Binding Art in Contemporary Book Design Creation Based on the Assistance of CorelDRAW Software

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Abstract. CorelDRAW is a graphic design software. With the help of foreign knowledge of book binding design, the level of book design in China has been greatly improved in terms of modeling, layout and technology. However, this way also exposes the lack of cultural connotation and artistic characteristics of our nation in the design of books. Therefore, domestic book designers have absorbed the essence of traditional binding art, and tried to create novel books with the assistance of CorelDRAW software. This attempt will explore a way to make Chinese book design glow and develop in the long term. This article expounds the advantages and far-reaching significance of using traditional binding art in modern book design from the aspects of art form, cultural connotation and computer technology.

Keywords: Traditional Binding Art, Modern Books, Design, CorelDRAW Software

1. Introduction
With the continuous improvement of the level of spiritual connotation of books, people pay more and more attention to book binding design. The book design of our country has made great development in the short decades. Generally speaking, in recent years, the appearance, design techniques and printing quality of Chinese books have been greatly improved. In the context of economic and cultural globalization, books have become more abundant and diversified as an important medium of information dissemination. The gradual progress of China's technology makes the form of books more exquisite.

With the appearance of books becoming more and more exquisite, how to fully and vividly express the cultural connotation of books in the design has become a concern of designers. Obviously, only by imitating the design of Western books can not meet people's needs. The problems exposed in the design of copying are increasingly prominent. The richness of skills can't hide the lack of culture, and the stress of color can't make up for the absence of style. We need to re-examine the brilliant cultural history of our country and explore the essence of traditional binding technology. Only in this way, can designers broaden a promising way of thinking for book binding design in the new century[1].

2. Integration of content and form in book design
At present, the main problem of book binding design in our country is that the form and connotation...
of books do not conform to each other. Its concrete embodiment is over binding. Too fancy layout of the text and a large number of pictures will affect the readability of the book. There are many factors contributing to this situation. The most important reason is the misunderstanding of designer's concept. Book designers should not focus on their own artistic personality. Human's reading just shows the special requirement of the combination of sensibility and rationality of human's book design. The form must satisfy the requirements of the content\(^2\).

Book binding design as a special form of art to reflect the cultural background. Its production needs to transform cultural spirit into aesthetic consciousness. Through the specific work of the designer, the design concept is transformed into visible works of art. This process is very special and complex. China's splendid and rich traditional culture plays an important supporting role in book design. It is necessary for local book design to establish a unique style and achieve a simple and low-key taste, deeply tap traditional culture and learn from and absorb traditional art forms and techniques.

3. The summary of traditional binding art

3.1. Splendid traditional binding art

The form of book binding art in ancient China is rich in diversity and contains profound cultural connotation. Its characters, layout and the form of letters all have distinct regional and time characteristics. Scroll, wind and thread are the unique books of the East. This form not only has a special advantage in the way of development and visual sense, but also reflects the Chinese people's attention and pursuit in the cultural and spiritual level. Taking the famous riverside painting of Qingming as an example, the painter started from the suburb of the capital city, quiet and quiet, sparsely populated, and gradually smoke curled up from the kitchen, and there were three or two groups of people, until the traffic and noise of the city.

\[\text{Figure 1. Ancient book design of Wind Suit.}\]

This is a process of artistic expression, and the content of right to left conforms to the gradual aesthetic of Chinese people. The construction of this mystery lies not only in the content, but also in
the expression of the connotation (see Figure 1). The folding decoration, which was introduced into China in ancient times and widely used for a long time, also has incomparable advantages in the art of binding. This design style is light and simple and beautiful. It is also one of the common styles of modern book design[3].

3.2. The charm of Chinese characters and the expression of Book Art
As an important carrier of cultural heritage, the core of books is words. Character is the most important role in the stage of book design, and Chinese character is the most expressive actor. Chinese character is a kind of wonderful character which can combine rich connotation with varied forms. The pictographic advantage of Chinese characters cannot be replaced by other characters. Chinese characters reflect not only the form of things, but also their meaning and content. The structure of a font is related to its phonetic symbols.

Figure 2. Contemporary book design.
The form and meaning of Chinese characters have profound cultural meanings. Therefore, every Chinese character contains infinite interest. This highly expressive text system provides a wide space for the design of books. The binding form of ancient books in our country can keep the harmony and unity with Chinese characters in form and mood. After thousands of years of accumulation, a kind of writing must have a form of arrangement and binding coordinated with its writing style (see Fig 2). Chinese traditional binding art and Chinese characters in the form and mood of the fit is the western book form cannot match[4].

4. The application of the combination of ancient culture and information age
The advent of the digital age has produced a wide range of new media forms. The status of books as the mainstream media is gradually changing and facing unprecedented challenges. Under the threat of the rapid rise of E-reading, the value of books as a material form has also been challenged. Therefore, the design of books as an independent existence of art has become really important. More and more young people are used to using computers and the Internet to get information. They seldom use time to read books.
Under the invasion of western culture, people seldom understand the knowledge of traditional culture. This does not mean that traditional and national culture is backward. On the contrary, profound traditional Chinese culture can guide our real life. It is the source of our self-esteem and self-confidence. If we can't convey the cultural idea of inheriting the nation as much as possible in the design, what we lose is not only the market and position of Chinese books in the international competition, but also the dignity of ancient culture. Therefore, how to combine the fresh elements with the tradition and attract the young readers has become an unavoidable key problem in book design.

5. Protect and inherit the traditional craft design culture
The production technology of books is an important link that can not be ignored in the design process of books. China's ancient book technology can be well protected and inherited, which is the guarantee of the integrity of traditional art in book design. In the impetuous social environment, people pursue wealth excessively, and there are fewer and fewer folk artists who master the traditional decoration skills. Many traditional handicrafts are facing the dilemma of disappearing. There is no doubt that this will aggravate the problem of high cost and low efficiency of traditional process book making. At present, the scattered manual workshops are difficult to satisfy the needs of book mass production. Learning the traditional handicraft will bring the dying book craft back to life, and at the same time drive the recovery of the whole traditional papermaking craft. This method is worth learning. Only when the book design inherits the spirit of predecessors' devotion, can the creators produce excellent works[5].

6. Conclusion
The comprehensive market economy and the globalization of economy have brought infinite splendor and vitality to book binding design. However, the essence of prosperity is often just exquisite imitation and repetition. Under the background that Chinese traditional culture is weakened by the impact of market interests, the binding concept and copying that permeate the spirit of western culture strongly impact the binding design concept of Chinese books. If we abandon the traditional book design technology, the oriental book culture will no longer exist[6].

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