

The Application of Ink Art Elements in Modern Cultural and Creative Product Packaging Design

Qi Wang

School of Wuhan Textile University, Wuhan, China

Abstract: In the social reality where various cultures collide with each other and art and design are ubiquitous, ink art has constantly absorbed and borrowed the essence of other art forms. absorbs the essence of other art forms, and has a close relationship with various art disciplines. In-depth analysis of the external characteristics and Ink art is analysed in depth for its external characteristics and profound connotations, and the unique features of ink art are explored from the perspectives of truth, simplicity and spirit. The integration and extension of ink into cultural and creative packaging design is feasible and meets the requirements of both consumers and the times. It is concluded that the integration and extension of ink in cultural and creative packaging design is feasible and meets the requirements of both consumers and the times, and it is explored from the viewpoints of truth, simplicity and spirit. The visual elements and the beauty of chiaroscuro in ink and wash culture are The visual elements and the beauty of chiaroscuro in ink and wash culture are the inspirations for the current cultural and creative packaging design. The changes of ink and wash culture, as well as the mood of both motion and tranquility, make the modern cultural and creative product design have more Chinese characteristics and It can make modern cultural and creative product design have more Chinese characteristics and play the role of promoting Chinese traditional culture.

Keywords: Cultural and creative products, Packaging design, Ink art, Visual communication design, Art and design.

1. Preface

1.1. Background and Purpose of the Study

The ever increasing pace of modernised life has made the modern man feel more stressed than ever before. In today's world of commerce In today's globalised world of commerce and trade, fashion and culture are changing, while certain traditional cultures are gradually disappearing from our sight. In today's rapid development, people often neglect the humanistic meaning. The packaging of some products is similar, while the design is even more crude. Therefore, in this environment, we must seek to So, in this environment, we must seek the combination of traditional culture and contemporary products, in order to improve the quality of products and inherit the good traditional culture.

In recent years, fashion trends have taken the world by storm, and more and more designers are incorporating traditional Chinese culture into their designs. Take the recent hot cultural and creative works of the Forbidden City Museum as an example, by applying the form of art to the extension and expansion of the museum's functions, it can increase sales and greatly enhance the museum's brand promotion.

Therefore, in the packaging design of modern cultural and creative products, it is necessary to prevent the fancy appearance from contradicting its inner content. content, but also focus on reflecting its inherent spiritual meaning, which requires finding China's unique cultural elements and symbolism to design. This requires finding the unique Chinese cultural elements and symbolism to carry out the design. Chinese ink and wash is an excellent traditional art of the Chinese nation, it It has a rich history and artistic connotation. The combination of Chinese ink and contemporary product packaging is not only a cultural overlap, but also a kind of It is also an expression of its spiritual meaning. Therefore, from the perspective of words, graphics,

colours, meaning and Therefore, from the perspectives of text, graphics, colour, and mood, we will discuss the issues used in the packaging design of contemporary cultural and creative products.

1.2. Research methodology and thinking

This paper focuses on the literature research method, multidisciplinary comprehensive research method, case study method and other methods to carry out a more systematic research. Through reading literature from the Internet, libraries and other channels, it is known that traditional ink elements have a unique personality in modern graphic design, which has a certain impact on the creative thinking of contemporary designers. How to make it better used in contemporary packaging design is a question that designers have been thinking about for a long time. We explore the application of ink elements in traditional Chinese painting in contemporary packaging design to further expand its expression form, enhance its intrinsic significance, and win more customer recognition.

According to the relevant theories of culture, aesthetics, ethnology and other related theories, ink art is a classic and treasure in China's art and culture, in the social reality of various cultures colliding with each other and the ubiquity of art and design, ink art constantly absorbs and draws on the essence of other forms of art, which produces a close connection with various art disciplines. Based on this, the research idea of this paper explores the influence and penetration of various aspects in the process of development, analyses in depth the external characteristics and profound connotations of ink art forms, explores the uniqueness of ink art from the perspectives of truth, simplicity and spirit, and concludes that the incorporation and extension of ink in packaging design is feasible, in line with the dual requirements of consumers and the times, and then explores the specific characteristics of the elements of ink and its application value in packaging design, combining with ink

and ink elements, and then explores the value of ink and ink elements in packaging design, and then explores the value of ink and ink elements in packaging design. Then, we will explore the specific characteristics of ink elements and their application value in packaging design, combine the graphic, text, and aesthetic meaning of ink to carry out directional exploration, and select the prominent representative fields in packaging design to carry out comprehensive and detailed research. The study is a comprehensive and detailed review and analysis of the prominent representative areas of packaging design. Finally, on the basis of this, some design cases and specific application methods are presented. methodology. In-depth consideration of its outstanding value to the form, content and effect of cultural and creative packaging design, exploring the specific innovative directions and strategies.

On this basis, through the use of ink, it has its own unique colour and expression, making it and the design of the packaging are integrated, and it has a more distinctive artistic flavour. In this way, not only can it fully reflect the cultural connotation of the country, but also can be used in the packaging design. cultural connotation, but also in the packaging design innovation, but also can fully reflect the cultural connotation of the nation, promote the The packaging of the products can gain a greater advantage in the market with its unique style characteristics. In the current cultural and creative products, the The visual elements and the beauty of ink culture are the sources of inspiration for the current cultural and creative packaging design, with its thick, light, dark or light colour. or light, deep or shallow changes, as well as the mood of both static and dynamic, serene and distant, all give it a unique artistic attraction and economic benefits, so that it will be developed in the future.

1.3. Research questions and current status

In most of the packages nowadays, most of them apply Chinese traditional culture or Chinese traditional symbols, and the use of ink and wash elements in packaging is extremely rare. The use of ink and wash elements in packaging is extremely rare. Ink and wash painting tends to be experiential and perceptive, connecting the mind and the object by the sense of communication, focusing on the wholeness of the things observed and the sense of life. It focuses on the wholeness of the observed things and the sense of life, which is a kind of thinking mode of the unity of heaven and mankind. This There are various ways of thinking, such as image thinking, word thinking, experience and enlightenment, dialectical thinking, and neutral thinking. There are various ways of thinking, such as image thinking, word thinking, experience and enlightenment, dialectical thinking and so on. This kind of thinking mode is exactly what contemporary packaging design lacks. Packaging design should not purely stay in the external aesthetics, to increase the cultural connotation of the design, moral philosophy is the design of the most The highest demand of design is to increase the cultural connotation and moral philosophy of design.

If we are talking about design excellence, we have to count KAN Tai-keung. He has spent five years in western art. art, fusing foreign pop songs and paintings. Kan Tai-keung was the first artist in China to use the popular brush and ink technique to create his works. He was the first artist in China to use the popular ink and brush technique, and his work has gained a high reputation in the industry. During this period, he realised that he was following the trend of the period, using

ink and wash. period, presenting a popular style with the texture of ink and wash. Therefore, he combined the traditional Chinese ink and modern painting concepts. Again, he revisits and explores the Chinese vernacular culture and He endeavours to create works that are rich in Chinese style. Kan Tai-keung's special life experience and the background of the times he lived in has given him a combination of Eastern traditions and Western design fundamentals, as well as a variety of art forms. His work has been further developed. Eventually, he combined Western colours, graphics, compositional elements, combination of dots, lines, and surfaces, and many other elements together and its brushwork into one. Kan Tai-keung's paintings fully fully embodies the Chinese idea of "harmony".

The spirit of Chinese ink and wash has a long history, imbued with its Western philosophy and humanism, and formed an expressive and infectious form of painting that reinforces the importance of the mind. Each founder was born in a different backgrounds, receiving influences from various cultures, and ultimately in their own creative systems, gradually developed a Each founder was influenced by a variety of cultures and eventually developed a unique art form within their own creative system. To this day, ink and wash is no longer limited to rice paper and brushes, but can be used with any number of different materials and media. Ink and wash is now not only limited to Xuan paper and brushes, but can also be used with different materials and media at will. From an aesthetic point of view, in order to get a good impression of the customer. A good product can not only attract the attention of consumers, but also regulate the mood, cultivate the sentiment, and then and form a strong brand appeal.

2. Research on Traditional Chinese Ink Art

2.1. Concept of Ink Art

Paper-cutting, New Year's painting, ceramics and ink painting are typical expressions of Chinese folk art, and ink painting is one of the most representative one and the essence of Chinese culture for thousands of years. Traditional Chinese ink painting, after thousands of years of carving, has formed an art form that is full of of sculpture, has formed an art form full of Chinese characteristics, and its external expression also reflects the Chinese culture's spirituality. The form of ink painting is expressed in a simple way, a pure black and white picture, with ink sketches, together with the blending and rendering of water, and the contrast between the two colours creates a powerful visual effect; Using the least amount of image elements to convey the most information, "white as black" is just an The idea gives life to all things and gives a sense of the truth of all things in the world. Chinese ink painting is unique in its Chinese ink painting, with its unique "art" as the expression of "Tao", reflects the civilised quality and personality of the Chinese people.

2.2. Characteristics of Ink Art

Black and white are the classic colours of ink. Simple and clean, these two colours are not really "simple", but rather purely ethereal, while black, through its own energy, compresses it again and again to make it look less boring. These two colours make up the simple, ethereal colours of the Chinese tradition, and are also the essence of traditional Chinese ink art.

2.2.1. Natural interest

The creation of ink and wash, which expresses everything in the world, is based on the feeling of nature, which means that the creator relies more on his own perception, even if it is just the simple subtleties of life, which can be expressed with the brush, and even more rare, is not intentional, but just as it pleases the eye and the eye, which is natural and pleasing to the eye. The painting "Travelling in the Mountains and Streams" is a silk-and-ink work by Fan Kuan of the Song dynasty, now in the National Palace in Taipei. This is a very northern landscape painting, a big mountain occupies the whole picture, the mountain is lush with trees, there is a waterfall between the mountains, and at the foot of the mountain is a big stone, which sets off the "thick mountains" more perfectly, and has the "bone of the mountain", It has the reputation of "getting the bone of the mountain" and "being the spirit of the mountain".

2.2.2. The beauty of simplicity

Ink painting does not have a lot of expressive techniques, and it is usually expressed in a concise form, but simplicity does not mean roughness, but reflects the painter's own strength and emotion, removing those complicated procedures and showing his own personality. Behind such a simple composition is the wisdom and effort of the creator, making it a minimalist art with strong emotions and techniques. This is also the case with the famous Chinese painting Qi Baishi's Ink Shrimp, where there are only six shrimps, and the rest are all skimmed over, but although the number is large, it is not cluttered, which shows the cleverness of its construction. Qi Baishi's skilful painting technique, coupled with the characteristic dipping of ink and dyeing of water, easily outlines the structure, dynamics and transparent lines of the shrimp, and each shrimp is so lifelike as to be pleasing to the eye.

2.2.3. The ethereal realm

This "emptiness" is also a characteristic of ink painting, and often its success or failure lies in its "transcendental" mood. The success or failure of an ink painting often lies in its "extraordinary" mood. The author's delicate brushwork and the combination of real and imaginary images give rise to endless imagination. It is difficult to describe the feeling of emptiness in words, but only in the real but serene mood can one Experience, can make people produce a "virtual, real, empty" combination of mood. Fishing Village in Autumn is a painting by Ni Zan of the Yuan Dynasty. ink on paper by the Yuan Dynasty painter Ni Zan, currently in the Shanghai Art Museum. In this painting, there are five or six ancient trees in the sky, which look like Confucians. The lake in the centre scene is sparkling with light. The hills in the distance that stretched on and on, without a trace of human beings, not even a single bird's cry. The picture, a picture of peace and picture of silence, a dead silence, an emptiness.

3. Application in Modern Cultural and Creative Packaging Design

3.1. The application value of ink elements in packaging design

Excellent packaging design can promote product sales, and in the emphasis on the premise of appearance, its inner meaning is particularly important. meaning is particularly important. In today's market environment, packaging is one of the most important aspects of business activities.

packaging is one of the most important links in the business activities of enterprises in today's market environment. The integration of traditional national culture into packaging design can make the packaging design occupy a certain advantage in the fierce market, and in a certain way, the packaging design can be used in the market. The integration of traditional national culture into packaging design can give packaging design a certain advantage in the fierce market and improve the popularity of enterprises to a certain extent, thus generating real economic effects. and social benefits, thus promoting the development of the enterprise. The integration of the essence of Chinese tradition and modern packaging design together, it can not only reflect the fusion of tradition and contemporary, but also reflect the strong national history and cultural heritage.

For example, in the use of traditional packaging elements, the use of traditional Chinese culture to carry out the packaging of soft cultural promotion, is the creativity of the Forbidden City. with its unique art form to attract consumers' attention and promote its cultural promotion, and at the same time, it has gained wide recognition, thus confirming its great influence on artistic expression. influence on artistic expression. Contemporary culture and design are constantly searching for elements of "ink" in order to better pass on and promote traditional Chinese art. In order to better pass on and promote traditional Chinese ink painting, contemporary culture and design are constantly searching for the element of "ink". In the packaging of cultural creativity, it is necessary to incorporate contemporary consumer concepts, traditional cultural connotations and values into the packaging. cultural connotation and values into the packaging of cultural creativity, and express the spirit and feelings through the image symbol of ink and wash. and attract consumers with its own advantages, so as to shorten the distance between products and consumers. The rich philosophy and cultural connotation of traditional ink elements are shown, and the cultural connotation of cultural creativity is increased at the same time. And the packaging of the product is to bring the traditional Chinese art aesthetics and cultural heritage to the customers, so that the audience's attention to the packaging, thus winning the favour of the audience in the senses, thus achieving the visual oriented purpose.

3.2. Application of ink art in modern cultural and creative packaging design

3.2.1. Integration of ink characters and packaging

Packaging without a brand name is soulless. A good font design can highlight the taste of the product. Meanwhile, the packaging of cultural and creative products is also closely integrated with the brand design of the product. And ink painting is not a general text, but originated from Chinese calligraphy. The use of ink writing is based on ink and traditional calligraphy, using ink as a carrier and focusing on the use of the brush. Every stroke and every painting is carefully designed. The expression of rhythm, ink and brush imagery can better convey the spiritual connotation of cultural creativity. Such as an online mooncake gift box named "the moon is born at sea", its packaging style is simple and atmospheric, with Chinese ink as the theme, calligraphy as the theme of the Mid-Autumn Festival The gift combines the creativity of the "Moon on the Sea" motif with the theme of the Mid-Autumn Festival. The use of calligraphy is a unique and elegant style, and the use of the font is smooth and tough. Every stroke reveals the author's comprehension of the words

and the flow of emotions, and the and emptiness in the strokes are the overall spatial processing of the overall text. The expression of language is a kind of symbol, which can be used as a form of drawing and writing. In this artwork, the blank and the bold contrast between the stark black and white, stark black and white, stark subject matter, clearly expresses the message, with very little textual information to express the innovation of the design, in a simple and elegant way, conveying a sense of the beauty of ink.

3.2.2. Integration of ink graphics and packaging

Renowned Hong Kong architect KAN Tai-keung uses ink art for the first time in contemporary art. Many of his paintings are Many of his paintings are a blend of ink and pattern, creating a new era of ink painting rich in traditional Chinese culture. His logo for the Bank of China still exists today and is instantly recognisable to consumers as an ancient coin. The creator left a notch in the centre of the coin, so that the character "中" is clearly visible. Just by looking at this abstract image, it is clear that this is a financial company. The rounded shape of the whole emblem makes it easy to think that it is a globalised international company. It is easy to think of it as a globalised international bank. The classic shape and modern art style are blended together, fully reflecting the "heavenly square". The classic shape and the modern art style are combined together, fully reflecting the concept of "the sky is square, the earth is round, and the economy is the basis".

In the long-term development of ink painting, with the expression of ink dots, lines and surfaces, it integrates things with the mood, and gradually develops into a unique beauty with interest and mood. In the packaging of cultural and creative products, pictures are a very crucial visual expression, and excellent pictures can make customers know it more deeply. Therefore, the cultural and artistic expression in the art work is very crucial. The use of ink, from dark to light, from light to dark, from light to dark, and from dark to light, the use of ink in wash, dye, chapping and dotting constitutes a natural beauty. Water The meaning of ink painting and the cultural connotation of cultural creatures have reached the realm of "celestial and human", so that their inner essence can be expressed in the external ink and wash. The inner spiritual meaning is expressed in the external ink and wash, thus sublimating its essence.

3.2.3. Integration of ink colours and packaging

Colour is also an important visual element in the packaging design of cultural and creative products. As colour has a strong visual impact, it is equally capable of attracting consumers' attention. Ink is divided into five colours, reflecting the Chinese people's unique aesthetics of colour much. Therefore, in the modern cultural and creative product packaging, it is necessary for designers to be able to combine the five colours from ink painting with modern colours to produce a unique colour effect through a kind of colour and colour immersion, penetration and rendering. For example, in the packaging design of wine, the dexterous and changeable ink and brush are used to combine colour and ink, to help ink with colour, to show colour with ink, and the colour of the picture is unified in a mottled and mottled way. The colour of the picture is unified in the tone of the mottled ink background, which is clear and bright, bright but not vulgar, and full of interest. The colour treatment expresses a rich sense of light and layers, and fully expresses the artistic effect of smoky rain, thick and moist, with a fresh and lovely tone. It is fresh, lovely and refreshing.

3.2.4. Integration of ink mood and packaging

The beauty of Chinese ink and wash lies in its intangible and qualitative expression of meaning. "Meaning is the essence of Chinese painting. It is the combination of "form and spirit" that makes a painting more artistic. Ink and wash, on the other hand, is more inclined to "winning more with less", showing more Ink and wash, on the other hand, is more inclined to the style of "less is more", showing more of a style of "silence is more than words". The use of a large number of blank spaces makes people think of with a lot of blank space to make people think and express the deepest feelings with a very small picture, which is the mood of the author, that is, a kind of spiritual state of him. This is the author's mood, which is also his spiritual state. In the packaging design of cultural and creative products, we should pay attention to two points: firstly, the use of ink and wash mood cannot be confused with the ink text, ink graphics, ink colours to produce contradictions. It is a kind of fusion. In the packaging design of cultural creative products packaging design, its whole and level should be fully considered. Good packaging will not only not be boring, but also give people a layered feeling. people a feeling of rich layers. However, it is precisely because of this hierarchy that designers can not to have any barriers. In terms of space, with the help of the meaning of ink painting and the meaning of words, graphics and colours, it is possible to improve the meaning of the packaging. Secondly, the use of ink painting in cultural and creative packaging design, in addition to its cultural connotations, depicts the cultural connotations, but also the cultural connotations. Secondly, the use of ink painting in the packaging design of cultural and creative products can not only depict its cultural connotation, but also play a role in soothing people's hearts. Sensual ink paintings can better reflect the humanistic spirit, reflecting consumers' personality and humanistic qualities, and embodying their humanistic care. Modern cultural creative products The external packaging design of modern cultural creative products not only uses the elements, but also reflects its inner soul. An excellent creative product Packaging not only has the role of preventing damage and ease of delivery, but also reflects its inherent humanistic connotation. For example, most of the general fruit packaging adopts modern design elements, showing a sense of youthful fashion, and draws on the Chinese ink art technique, which is a good example. Chinese ink art technique, outlined in the branches of the ripe grapefruit tree, the bright yellow fruit in the ink under the The bright yellow fruits look very rich and energetic against the ink. The products are arranged in layers, and the patterns on the two packages can be combined to form a whole. be combined to form a whole, conveying the ecological environment of Changshan's origin and showing a strong cultural The two packaging patterns can be combined to form a whole, conveying the ecological environment of Changshan's origin and showing a strong cultural atmosphere.

4. The Significance of Ink Painting Art to Modern Cultural and Creative Packaging Design

4.1. Enrichment of forms and expression of themes

Ink painting, as a special art form, applied to the packaging of cultural and creative products, can not only enrich the the

theme of the product, but also increase the various ways of expression of the product, broaden the information and emotion of the product, make the product packaging form becomes more colourful and the theme of the product is more distinctive. As long as we can fully explore and use of the "real" and "natural" characteristics of ink painting, you can strengthen the connection with the real environment and enhance its popularity in the market. market awareness.

4.2. Expanding content to meet demand

Based on the rich ink resources, the national cultural essence of "ink" elements are introduced into the packaging of cultural and creative products, presenting the connotation of the products and creating emotional communication and resonance with customers. For example, integrating the relevant elements of For example, integrating the relevant elements of ink painting into the creative use of the product can better attract the attention of the customers and achieve a higher emotional expression. achieve higher emotional performance. Maslow's five levels of desire, i.e., from the most basic physical needs to the greatest satisfaction, is a continuous process of achieving the highest level of satisfaction. satisfaction, is a process of continuous realisation. As long as a person's needs are fulfilled, he will seek the for the next higher requirement. From the beginning of unpackaged goods to the present specific packaging, people's demand for products have been increasing. In today's society, people pay more and more attention to a kind of inner feeling to a object with certain historical and cultural connotations to cater for their needs. In this case, it is necessary to use the most Chinese elements. Since ancient times, ink has been an expression of feelings, and it has gathered a strong traditional Chinese cultural atmosphere. traditional Chinese cultural atmosphere. The use of shape, colour and meaning in the packaging of cultural creative products is not only an effective supplement to cultural creativity, but also an important element in the development of the Chinese culture. It is not only an effective supplement to cultural creativity, but also a kind of "icing on the cake"; secondly, it is to cater to the psychological needs of contemporary consumer groups for tradition. Secondly, it is to cater to the psychological needs of contemporary consumer groups for tradition.

4.3. Adapting and energising

The packaging design of cultural and creative products is in a sense constrained by its own performance and connotation, and with the time, consumers' aesthetic concepts and aesthetics are becoming more and more diversified, which is a fact that needs to be noticed. This is a fact that needs to be taken into account. Therefore, as a traditional national culture and art, ink painting as a carrier, integrated into modern packaging, with its colourful forms and connotations, has injected new vitality into the packaging design of products. Cultural The difference between cultural and creative commodities and other commodities lies in the rich cultural heritage it contains. Cultural products are made of cultural elements as the main body, with commodities as the medium. cultural elements as the main body, with commodities as the medium, with cultural, symbolic and meaningful. The commodities of cultural creation are more provide people with higher psychological needs. Therefore, in the packaging design of the products, it is necessary to highlight their cultural elements and convey their unique

humanistic content. elements and convey its unique humanistic connotation. Chinese traditional painting, on the other hand, is characterised by Chinese tradition. shape, colour and meaning of traditional ink and brush elements are used in the packaging of cultural creative products, which can better meet the psychological needs of modern consumers. psychological needs of consumers.

5. Conclusion

After a long course of development, instead of being eliminated by the times, it has become a traditional symbol that is loved and enjoyed by more and more people. Ink painting, which has the dual artistic effects of aesthetics and humanism, has been increasingly widely used in various arts because of its strong vitality and unique artistic atmosphere, and is widely recognised for its layered, dynamic visual effect and profound mood. Excellent cultural and creative works, on the other hand, are a kind of art that integrates culture and creativity. It is the concrete expression of image in cultural and creative works, and the perfect fusion of physical environment, environment and mood. Therefore, putting Chinese traditional ink art elements used in the packaging and design of contemporary cultural and creative works, it is the fusion of the physical situation, the environment and the mood of the product. In the future, we should look at it with contemporary eyes, integrate it with contemporary culture and concepts, explore and apply it with the creativity of science and technology, and make it relevant to contemporary culture and business. We should explore and apply it with the creativity of science and technology, so that it can be integrated with today's art, especially the typical significance of package design, in order to achieve a higher level of artistic design.

References

- [1] GENG YI. How to develop the industry of the cross talk in current context[C]. //Proceedings of the 2018 Tsinghua Cultural and Creative Forum.2018:365-365.
- [2] ZHENG ZILI. Research on the construction of regional collaborative innovation mechanism for the high-quality development of the cultural industry in the Changjiang river economic zone[C]. //2018Proceedings of the Tsinghua Forum on Cultural and Creative Industries. 2018:234-235.
- [3] Yan JW, He LH.A novel atomistic-continuum multiscale approach to predict nonlinear mechanical behaviors of carbon-based nanostructures[C]. //Proceedings of the Fifteenth National Conference on Physical Mechanics. 2018:146-146.
- [4] Lisa Xu.Multimodal Discourse Analysis on English Movie Posters[D]. Anhui: Anhui University, 2012. DOI:10.7666/d.y2114332.
- [5] Yuan Yuan. A Cognitive Metaphorical Study on the Expressive Functions of Print Public Service Advertising[D]. Chongqing:Southwest University, 2012. DOI:10.7666/d.y2085217.
- [6] KIICHI URAHAMA, KOHEI INOUE. Nonlinear Scale Spaces by Iterated Filtering of Images[J]. IEICE transactions on information and systems,2003,E86-D(7):1191-1197.
- [7] KOHEI INOUE, KIICHI URAHAMA. Continuous Optimization for Item Selection in Collaborative Filtering[J]. IEICE transactions on information and systems,2004,E87-D(7):1987-1988.