

A model for the application of art and design based on semiotic design theory

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Abstract: This paper focuses on the nature and meaning of symbols and examines the relationship between symbols and art design, and then examines the emphasis in art design from the perspective of semiotic design theory and explores the differences between structuralism and deconstructionism, so as to analyse the application of semiotic design theory in the representative works of deconstructionism.

1. Introduction

From ancient times to the present day, art and design have been inseparable from symbols. For example, in ancient China, the ideas of "the unity of heaven and man" and "tools to carry the way" were widely used in various architectural landscape design, product design and art design. With the rapid development of the current economy and society, China's people have fully entered into a well-off society, gradually focusing on spiritual pursuits in addition to material pursuits, and also paying more attention to the development and application of semiotics. This paper focuses on the close relationship between semiotics and art design from the perspective of semiotic design theory, and examines representative works of semiotic design theory in the field of art design.

2. Theoretical basis

2.1 Semiotics

Without symbols, people would not be able to communicate their ideas to others. Therefore, there is no symbol without meaning, and no meaning without symbols. To be precise, the expression of meaning cannot be achieved without symbols, which are not only the tools and carriers of people's thoughts and feelings, but also the necessary conditions for conveying information [1].

Semiotics, as its name implies, is the study of signs. It focuses on the nature, meaning and development of signs, and explores the relationship between signs and human practices. Symbols are considered to be objects that carry special meanings, and their role is to express meaning and convey ideas. Because of the close relationship between signs and meaning, semiotics can also be seen as a doctrine that studies the activity of meaning [2]. At the same time, meaning needs to be interpreted in relation to signs, which are used to interpret meaning, and the close relationship between signs and meaning is the basic starting point of semiotics.

2.2 Art & Design

Art & design, at its root, is the combination of the formal beauty of art with the elements of everyday life into the creation of art, which will change the single aesthetic function of traditional art and increase the practicality of art. In other words, art design is the combination of artistic symbols, artistic images and so on with everyday objects, architecture, landscape and other objects, which embodies the idea of people-oriented, is an important embodiment of the organic combination of material and spiritual in the process of the continuous development of human society, and is also an important symbol of the continuous progress of human society [3].

Art and design is an important part of the art discipline system, an independent discipline, and is highly comprehensive, and is closely related to the social background, the level of economic

development, market trends and science and technology. At the same time, the aesthetic standards of art and design are not static, but are subject to change due to social, cultural and economic factors, making it a discipline that is constantly evolving and changing with the times [4]. At the same time, the discipline of art and design also has the function of cultivating morale and improving overall quality.

3. The connotation of art and design symbols

3.1 Basic meaning

The Swiss linguist Saussure's theory of binary semiotics defines signs as a medium of information exchange, containing both the energy and the reference, and Roland Barthes applied the theory of semiotics to visual design in advertising and painting. [5] The Swiss linguist Saussure once said that symbols, like paper, have two sides, one of which is the "energy" and the other is the "reference". Art and design symbols are an important part of the symbol system, therefore, in the field of art, the "energy" of art and design symbols represents the object presented by art, while the "reference" of art and design symbols contains the emotion that the designer wants to convey through the art image [6]. However, unlike traditional symbols, in the field of art and design the artistic image has not only the property of 'referent' but also the property of 'referent'.

3.2 Intrinsic meaning

In the field of art and design, whether it is architecture, landscape or household objects, it is up to the designer to use artistic symbols to convey relevant emotions and meanings. Often, designers are able to express different emotions and long-cherished wishes through different design symbols [7].

For example, in traditional Chinese landscape design, the designer incorporates his or her wishes for life into the design symbols and conveys them through these symbols. Among these are the crane, the elk, the auspicious clouds, the phoenix and the bat, all of which are traditional Chinese symbols of peace and happiness. These artistic symbols are often found in traditional Chinese architecture and to this day there are still many nationals who adopt the traditional decorating style and incorporate these artistic symbols into their decorating designs.

4. Semiotic Design Theory and Art Design

Symbols are found everywhere in people's daily lives, and their meaning is reflected everywhere. The existence of symbols not only allows people to express their emotions more concisely, but also creates a unique cultural connotation of symbols. Designers are not only able to arrange artistic symbols according to the needs of the user, but can also adapt them to their own ideas. In the field of art and design, art and design symbols not only contain the designer's inner feelings and people's aspirations for a better life, but also the national spirit and culture [7]. "The Chinese people believe that everything in the world is in a dynamic balance and that there is a close relationship between heaven and man, which makes traditional art symbols in China an important responsibility to convey the spiritual culture of the Chinese people.

5. A model for the application of art and design based on semiotic design theory - the example of deconstructivist architectural design

5.1 The emergence of deconstructionism

Essentially, Deconstructionism evolved from Constructivism, which symbolises acts of rebellion, dismantling, tearing and other acts of flip-flopping. From a visual perspective, there are more similarities between the two, as they both emphasise the importance of structural elements in art and design.

However, it is worth noting that in the process of artistic creation, Constructivism emphasises the integrity and unity of the overall structure, expressing the idea that the parts are in the service of the

whole. Deconstructionism, however, differs in that it emphasises and asserts that the partial elements of a work of art are important individuals, and focuses more on the study of individual elements than on the overall layout. Deconstructionism can therefore also be considered as a challenge and critique of traditional artistic standards.

5.2 Symbols of Deconstructionism

Deconstructionism breaks down and dilutes the traditional structuralist style of architecture, using exaggerations and even distortions to highlight parts and elements of the building, which is what makes it so different. Through deconstruction, the design of buildings is enriched in terms of form and expression, which allows buildings to break free from the traditional structuralist and structuralist 'glass box' and gives the designer a wider range of ideas.

Symbols do not only represent one thing, they can also signify many meanings, and are therefore vehicles for the transmission of information, especially in the arts, where they are responsible for the relationship between 'referent' and 'referent'. The same is true of deconstructionist symbols.

In deconstructionist architecture, the 'referent' of the symbol refers to the use of exaggerated distortions to distort the original image of things, to break with the traditional architectural style and to design and present a novel or even grotesque architectural image. The constructivist 'referent' refers to these new and grotesque architectural images that break with traditional structuralist design standards and styles.

However, it is worth noting that although deconstructionism advocates the design and presentation of grotesque, distorted and even fragmented architectural forms, deconstructivist buildings still find it difficult to escape the standards of traditional architectural design, and this makes deconstructionism and structuralism mutually exclusive.

5.3 Applications and developments

5.3.1 Vitra Furniture Museum

The Vitra Museum of Furniture is one of Gehry's masterpieces and a representative work of deconstructionism. The architectural form of the Vitra Furniture Museum is characterised by a distorted dynamic, which is a key feature of Deconstructionism and distinguishes it from other architectural styles. Gehry, the designer of the Vitra Museum of Furniture, uses exaggerated distortions to reorganise the various grotesque elements that make up the main features of the Vitra Museum of Furniture.

It can be said that the Vitra Museum of Furniture is a typical deconstructionist building that emphasises the importance of the different parts of the building body and expresses them in an extremely exaggerated way, which is different from the traditional architectural style and makes the Vitra Museum of Furniture a success.

From the outside, the Vitra Museum of Furniture consists mainly of a number of distorted geometries (Fig. 1), giving the impression of different geometries rather than the building as a whole, which is the main characteristic of deconstructionism.



Fig.1 Vitra Furniture Museum

In addition, the spaces within the Vitra Furniture Museum are interconnected and interpenetrating,

with the different spaces communicating and integrating with each other, creating a contrast between the interior and exterior of the museum and thus highlighting the different characteristics of each. The designer Gehry did not only consider the integration of deconstructionism into the building, but also the experience of the viewer inside the museum. Thanks to the interpenetration of the interior of the Vitra Furniture Museum, the light and airy environment of the interior provides a good viewing experience.

5.3.2 Parc de la Villette

In the mid-nineteenth century, as the number of urban dwellers grew and social pressures increased, more and more of them wanted to be close to nature and to have peace of mind in the city, and this led to the concept of urban parks. This has led to the concept of the urban park, an area or areas of the city that are set aside to create a rural-like landscape, so that city dwellers can feel like they are in nature during the day. A city park can therefore be considered as a green space in the city, which is the main reason for the creation of the Parc de la Villette.

La Villette Park in Paris is not located in the heart of the city, but on the edge. It is surrounded by a large number of inhabitants, mostly expatriates from all over the world. Therefore, the designer Quémie has incorporated different architectural styles into the different areas of the park, and the different architectural systems have different roles and functions (Fig. 2).



Fig. 2 Parc de la Villette

In the design of La Villette Park, the designer Quimby emphasised the idea of transformative unity and incorporated this into the design process. In La Villette Park, the architectural and botanical elements are in stark contrast, yet they are completely unified in terms of expression and the themes they convey.

La Villette Park is also an important example of deconstructionism, where the designer uses novel and exaggerated distortions of the architectural elements to combine them with the greenery. In this environment, people feel as if they are in nature when they enter La Villette Park, which not only provides a temporary break from the hectic pace of life for city dwellers, but also reflects the gradual shift in aesthetics from traditional reinforced concrete buildings to natural elements. The design and construction of La Villette Park provides a fresh breath of nature to the modern city, allowing city dwellers to experience the countryside in the city.

5.3.3 Guggenheim Museum

The Guggenheim Museum is located in New York, USA, and is the headquarters of the Guggenheim Museum complex. The building is considered a famous landmark in New York, USA,

and was designed and built by Frank Lloyd Wright, one of the most famous American architects of the last century.

The museum's exterior architecture resembles a teapot and a spring, a representative work of Deconstructionism (see Fig. 3). Using exaggerated techniques such as twisting and tilting, architect Frank Lloyd Wright reassembled irregular shapes and added a formal aesthetic to them. Although many people think of the Guggenheim's external architecture as the result of the designer's random reconfiguration of various shapes, a closer look reveals a view of the Guggenheim from different angles, with the centre high and the sides low. At the same time, the exterior of the Guggenheim Museum has a spiralling form and the interior is an open space, similar to the design of the Vitra Museum of Furniture, both of which were designed to give the viewer a better visual effect.



Fig. 3 Guggenheim Museum

6. Conclusion

As mentioned above, symbols are everywhere in people's daily lives. People need to use symbols to express emotions and convey information, especially as society continues to progress and develop, the importance of theoretical knowledge of semiotics has gradually come to the fore. For the art field, the art image is the art symbol, therefore, the importance of art design symbols is self-evident. The author believes that all art designers should learn the relevant theoretical knowledge of semiotics, improve their professionalism, and summarise the special meaning of symbols for their own use, so as to design more excellent works.

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