

Visual Semiotic Thinking Strategy: A Hypothetical Dialogue between Visual Graphics and Audience Construction

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Abstract: The primary purpose of this research is to find a better visual thinking strategy and how designers design graphics will enable the audience to receive information better. Based on visual semiotics, this research combines Li Siqu's DIMT thinking mode and Morris symbolic context to explore the spatial thinking of graphic design and audience receiving information. From two levels of formal level (essential academic thinking, visual symbol research features), entity level (three conversion thinking, keyword traceability research), three-dimensional grasp of its theoretical ideas, outline the relationship with the audience and visual graphics. Based on the theory of semiotics, this paper discusses the relationship between different types of graphics and ideographic methods and summarizes the ideas of creative graphic design and audience acceptance of information.

1. Introduction

In the new media era, a large number of visual symbols have appeared, and modern society has shown us various dazzling visual symbols. How do audiences interpret multidimensional visual design? The Chinese thinker Zhuangzi puts forward in the “Chuang Tsu - External chapter”, that “the speaker is concerned, smug” . it means that there is a relationship between the character and the thing between the language and the item. the word is the representation of the situation, the item is the representation of language, the function of language is the transmission of information, and the role of communication is the medium that conveys information. Visual symbols are things that use a certain medium to represent or indicate something.

This paper aims to explore the design method of visual thinking strategies through one of the traditional Chinese mainstream cultures: Taoist yin and yang theory. Yin and Yang is a broad and straightforward ancient Chinese philosophy. The two opposite principles of yin and yang are in nature, and the former is feminine and negative, the latter is masculine and positive. This is a single concept of yin and yang opposition. This paper analyzes the visual design method in a yin and yang opposition.

2. Characteristics of Visual semiotics and Yin Yang theory

Although many semioticians and communication scholars explain the relationship between visual symbols and audiences[1] , for example, Morris semiotics[9] emphasizes the role of context and the inherent differences between the recipients and visual symbols discussed by Roman Jakobson and Sato Ke Shi, and proposes three levels of “space”, “information” and “thinking” so that when you absorb information and think, your brain can be more unobstructed. However, there are few studies on the relationship between visual symbols and audiences in combination with yin and yang theory.

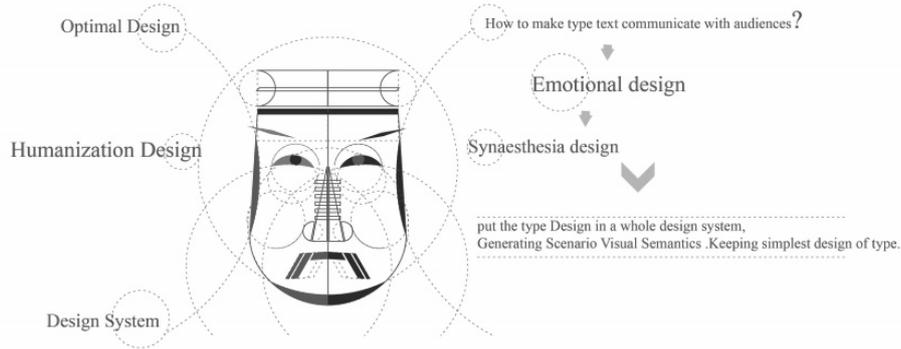


Fig.1. Experimental design related topics

2.1. Characteristics of Visual graphic semiotics

Visual symbols are media carriers that are composed of symbolic elements such as graphics, light, color, and expression to convey various information. Visual language is a visual communication and graphic design method that is gradually established on the basis of visual experience and visible laws. The intuitive visualization of perception is the way humans understand nature and society. People usually use visual graphics to spread into one of the central positions of information dissemination.

2.2. Characteristics of Yin and Yang theory

Taoist aesthetic thoughts and aesthetic tastes have attracted more and more people's attention. In art design, Taoist aesthetics can meet the everyday needs of people, return to nature, body and mind, and desire for inner peace with its unique human care and natural interests. Enrich the spiritual needs and use it to counter the excessive expansion of material supremacy, utilitarianism and scientific rationality in today's world. This paper aims to explore the design method of visual thinking strategies through one of the traditional Chinese mainstream cultures: Taoist yin and yang theory. Yin and Yang is a broad and straightforward ancient Chinese philosophy. Yin and Yang, the two opposing principles in nature, the former feminine and negative and the latter masculine and positive. This paper analyzes the visual design method in a yin and yang opposition.

3. Question of Visual Semiotic Thinking Strategy

The purpose of this paper is to propose a hypothesis that explains the meaning of plasticity. In visual semiotics, the definition of resilience is produced by the optical configuration itself, that is, independent of the purpose they represent. This meaning can be assimilated. In his book "The Body of the Heart" is the first to propose an image model, and its metaphorical predictions can be used to explain some of these visual effects. Still, I think his approach has some drawbacks.

Most importantly, Johnson's example always involves the matching of visual stimuli to image patterns, while Arnheim's observations are primarily about the tension and dynamic. I will present a more simplified graphic design thinking. This theory will explain expectations and their verification, how to make the audience generate different types of emotional dialogue? the primary mechanism of plastic meaning when the audience receives visual graphic information. In particular, the study pursues the following research questions:

How to establish a situational dialogue with the audience through visual thinking strategies?

How to explore contextual dialogue and graphic design relationships (Morris semiotics), but also explore the relevance of visual design systems to yin and yang theory.

Objectives:

Effectively combines semiotics, yin and yang, and visual art and design to create a specialized design symbol system.

To find a practical and feasible design method to convey visual graphic information to the

audience, creating a contextual dialogue between the viewer and the graphic, so that the viewer can effectively receive the information.

”Only pursue the right design”, from the perspective of practice, point out the characteristics of graphic appearance similarity, appeal point and design method. Designers need to analyze the characteristics of visual graphics according to the two-point thinking of yin and yang theory, and flexibly optimize the graphic design ideas and methods.

4. Methodology of Yin and Yang Theory Guides Visual Graphic Design

Visual semiotic thinking strategies are attached to the review of Taoist yin and yang theory. At present, part of the research on visual thinking strategy is mainly based on visual semiotics and draws on the classical theory of phenomenology and hermeneutics to analyze visual graphics. The purpose of conveying the law is to use a simplified thinking perspective to establish a dialogue space with the audience to provide a technical resource and thinking method for visual graphic design. The research focuses on the following six topics:

The first topic discusses the graphic design language as a symbolic phenomenon and analyzes the symbolic representation of words, such as text, graphics, and color explicitly.

The second chapter discusses the characteristics of symbol structure in graphic design from the image structure, functional structure, style, and meaning structure developed by the symbol system.

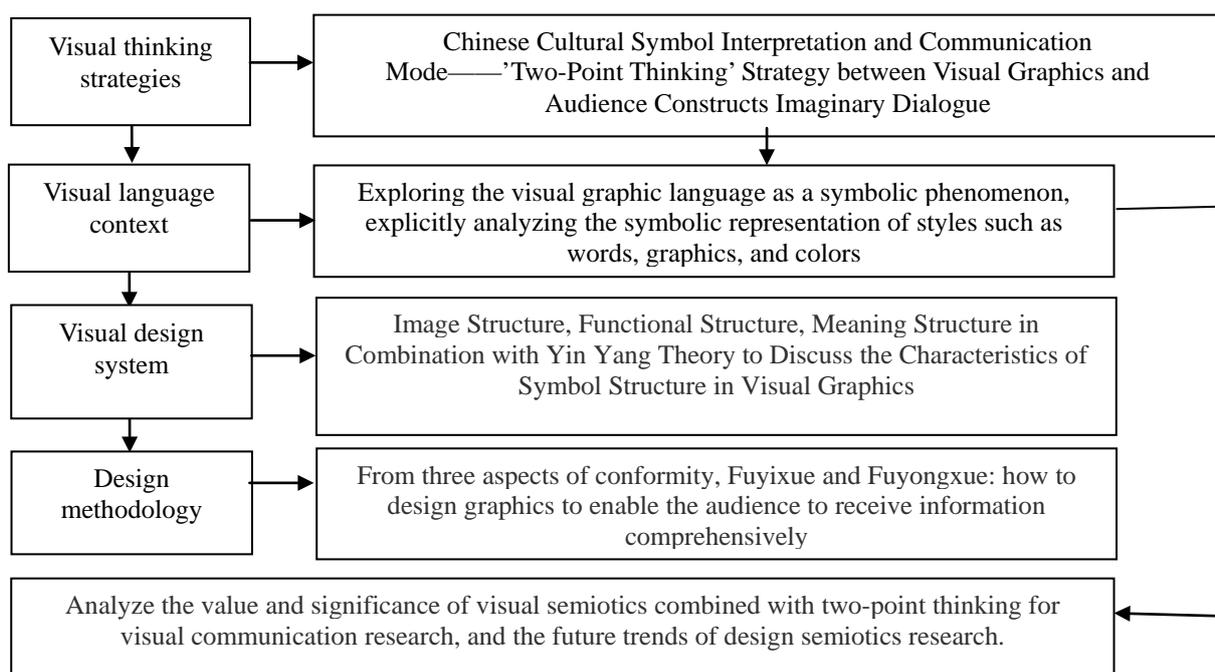
The third topic draws on the generation of the meaning of literary works and analyzes the general laws of symbolic meanings of design works from establishment, fixation, and extension to replacement and alienation.

The fourth topic analyzes the transfer of core symbols and core semantics in the design works, the expression of auxiliary symbols and background semantics, and proposes the idea of semantic reproducibility.

The fifth topic explains the application of symbols in specific design through the analysis of representative design categories in graphic design.

The sixth topic discusses the basic norms of graphic design from three aspects: conformity, Fuyi, and Fuyong. It analyzes the value and significance of semiotics for graphic design research and the future trend of design semiotics.

Table 1 Theoretical framework of Visual thinking strategies



4.1. Thinking

Li SiQu[2][3] proposed a unique model of Chinese cultural symbol interpretation and communication. He believes that in the context of China's neighborhood culture, unlike the Western emphasis on the linear relationship between 'signifier,' 'referring' and 'symbolic meaning,' it is necessary to cultivate a kind of “speech-intention-image-dance” The way. '言[discourse]-象[image]-意[meaning]-道[Tao], The four elements of integrated thinking and communication are named [DIMIT mode], discourse(language symbols), image (image symbols), meaning (graphic meaning), Tao(all things in the world, are composed of two substances, yin, and yang). These four elements constitute a symbolic interpretation model.

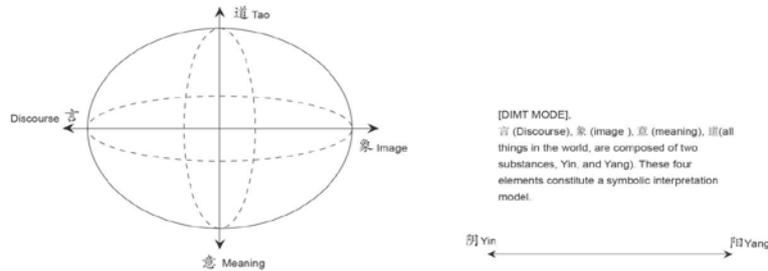


Fig.2. DIMT mode

Taoist yin and yang[6] theory: The ancients called the world's original Taiji, Taiji two instruments, and the concept of yin and yang, all things, emphasizing the unity of nature and man, the yin and yang theory is born from this.

Characteristics of yin and yang theory: Emphasis on imaginary and real, opposite and unity, interacting with each other, the ingenious combination of simple graphics and curve elements, both simplified[4] two-point thinking, and “black and white symbiosis” The philosophical significance of “the philosophy - aesthetics - design aesthetics - visual communication[5] “ logical relationship.

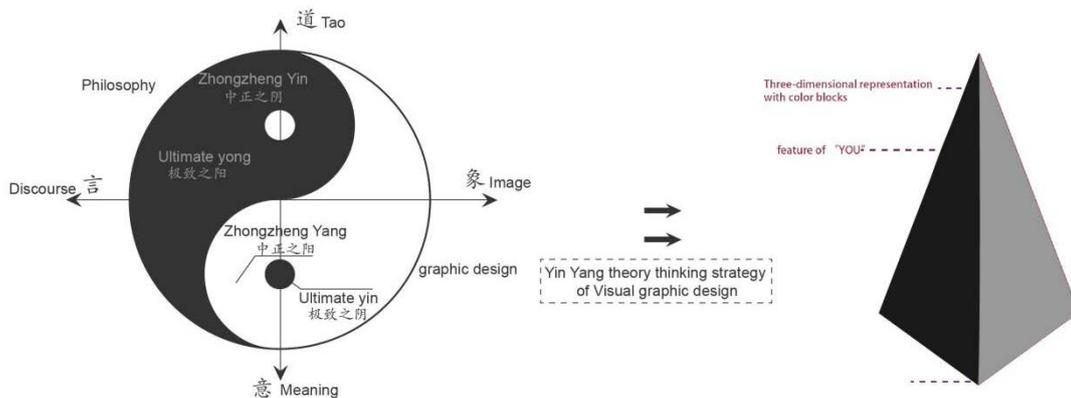


Fig.3. the Application of Taoist Yin and Yang Theory in Graphic Design

Information Integration Method

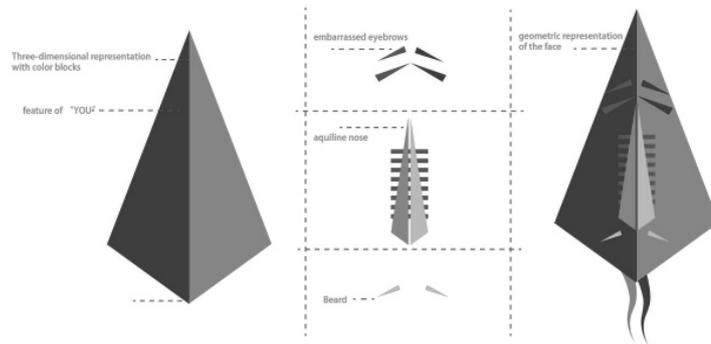


Fig.4. the Application of Yin and Yang Theory of Thinking in Visual Graphic Design Practice--Graphic Symbolization

The theory is based on interdisciplinary subjects[7].

(1) Need to discuss the relationship between art semiotics and visual design, artistic symbols and visual symbols, language, and visual design;

(2) Research need between audiences, visual graphics, designers, and other stakeholders. Time, space, and emotional relationships. Organize the various elements of planning and analyze how to create a visual contextual dialogue with the audience.

(3) Try to discuss the combination of visual graphics and Taoist yin and yang, and strengthen communication between design practice and audience.

4.2. Methodology

Space arrangement[8] is unconsciously reminiscent of room space arrangement. Of course, the spatial arrangement of graphics is consistent with the principle of personal space arrangement, and all kinds of information need to be classified. The commercial posters we see in our daily life often fail to read the message conveyed by the sign quickly. The reason may be that there are too many elements in the poster, improper format structure, or graphical colour problems. The simplest method of spatial sorting is to adopt the classification method. Classification is to classify things according to their nature and characteristics. It organizes different or identical information and forms a systematic structure.

Information collation method

- Space sorting - setting priorities;
- "Information" collation - introducing personal opinions;
- "Thinking" Arrangement-Informatization of Thoughts;

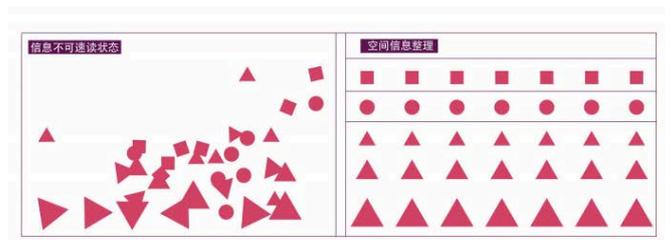


Fig.5.graphic design method

5. Conclusion

Through the Taoist doctrine and Morris semiotics analysis to analysis, the graphic should be multi-dimensional, and the interactive role of visual graphics should be analyzed by aesthetics, morphological, aesthetic semantics, and aesthetic pragmatics. The method of yin and yang theory guiding graphic visual design is indeed feasible in the above discussion. Two-level thinking makes realistic vision simpler. Of course, the overall effect of the graphic combination is the core meaning of semiotics and visual semantics.

The development of semiotics to the Internet age is not limited to the field of philosophy. Whether our increasingly simplified language symbols or symbols in our lives, this research have a facilitating role in the development of visual design and provides a useful reference for the rapid delivery of graphical information in the future. The graphic design is more anthropomorphic and three-dimensional. The data is suitable for society with diversified information. In the era of information modernization, the symbolic design is more advocating, but the true meaning of communication cannot be ignored. Otherwise, the symbol will not express emotion.

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