

## Research on Interaction between Visual Communication Symbols and Design

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**Abstract:** The so-called visual communication design mainly refers to the forming process of graphical linguistic. Designers need to seek or create the best visual language, by which they highlight their own design ideas and artistic views. Graphic symbols belong to a kind of direct means of expression of visual information. Designers are able to express their emotional attitude existing in their own consciousness by means of this “visual symbolic language” with strong emotional color.

### 1. Analysis of the Main Problems in Visual Communication Design at the Present Stage

First, the design works are relatively “templates” without novelty. The age of the Internet realizes the massive storage of information, improves the exchange rate of information and breaks the space restrictions. For the purpose of improving the efficiency of design practice, people gradually make use of this remarkable advantage. For example, with the help of a large number of resources provided by the network platform, people draw lessons from other design works or completely copy when they plagiarize seriously. The existence of these problems makes the design works lack identification and personality. Some scholars once commented on this phenomenon as “a large number of works of art produced like printers, on the one hand, have no irreplaceable charm, on the other hand, even represent the disappearance of artistic inspiration.” Under the current network environment, there are many phenomena such as the emergence of large amount of visual information and the great difference in the level of visual design works. Most are single commercialized communication products. People have realized that there is no connotation and value, but they still plagiarize and copy each other, forming a vicious circle trend in the process. The main reason for the visual “template” of design works is that people can easily obtain information, which make some designers fail to consider by themselves and lack in-depth analysis and exploration of the design purpose and design connotation in the process of creating works. At this stage, in order to better promote their products, most businesses hope to increase their market share, so they duplicate design works related to their themes without scruple, which is particularly prominent in online advertising. Second, the design works rely heavily on technology and lack innovation. With the rapid development of information network technology, new media is becoming more and more mature. It is also vigorously promoting the development of visual transmission design towards the direction of diversification. Meanwhile, it also brings people new ideas and thinking. It has to be admitted that digital new media is one of the key carriers of human advanced culture, and the upgrading of digital technology also marks the rapid progress and deep development of culture. However, we also need to treat this phenomenon from a critical perspective, since it also brings many incalculable strong shocks and confusion. Although during the high development of information technology, the original visual manifestation has been expanded, the design of works has been further facilitated, the design tools of visual communication have been perfected, and the expression paths have been enriched, it can not be underestimated that the use of computer software as the “main force” of artistic expression tools, compared with the predecessors, tends to be more rational and rigid, which is also the embodiment of the “two-sidedness” of technology. For example, in a variety of design software, many operations are at our fingertips, which is common in print, CG animation and outdoor advertising. It should be admitted that although these media technologies improve the convenience of design practice, they also make the designers’ dependence on them more obvious and prominent. Over time, people will slowly forget

the original purpose of design. While the sense of innovation is lost, the inertia of design gradually emerges, which makes the design ability more rigid. Now many designers rely heavily on the convenience and visual effects provided by software. While how many people can think deeply after the shock?

Technology is only a means and method as well as a tool to be used in the process of design and creation. Especially in this era, visual communication designers rely on technology to effectively complete the relevant design practice. As far as technology is concerned, although it is rational, it does not mean that it is indifferent. Technology is the same as the brush once held. There are only differences in the expression media. The “original purpose” of design should never be forgotten. Behind the form, there must be profound connotation and creativity for support, so the chain of digital technology may not limit the design completely. No matter how innovative science and technology are, it is impossible to eliminate the “original purpose” of design. We should firmly grasp the historical opportunities given by this era and always firmly believe that in the process of further development of science and technology, the concept and innovation of visual communication design can be explained more perfectly.

## **2. Relationship between Visual Symbols and Visual Communication**

From the point of view of the organs that can obtain information, the so-called visual communication mainly refers to the path through which people get information through eyes. If we start from the perspective of information transmission media, it has a certain degree of comprehensiveness. For example, regarding film and television advertisement, it is a combination of audio-visual aspects and packaging. In the display process of advertising products and exhibits, it also has the characteristics of tactile and olfactory transmission of information. But these forms all regard vision as their main characteristic.

Firstly, visual symbols are the main carriers of information. No matter what kind of information is transmitted, it needs to be supported by the symbolic way of load information, which is also true for visual communication. The diversification of communication forms makes the types of information carriers pluralistic. For example, sound symbols are the main carriers in the transmission of auditory information. While visual symbols are the main carriers in the process of visual information transmission. Relevant designers express their actual intentions with customers through visual channels, and trigger the concrete shape and posture of information exchange between them.

Secondly, in the process of information dissemination, visual communication is bidirectional. As far as Communication science is concerned, the main realization in the process of communication is the sharing of information, and so is visual communication as one of the main ways for human beings to disseminate information. Some scholars compare the characteristics of visual communication design and pure art. As for pure art, it mainly reflects the artists' own experience and often fails to take into account the feedback information provided by the recipient. However, visual communication design highlights the respect and emphasis on the recipients' own attitude, which is also taken as a design work' starting point and ending point. From its practical level, the market survey conducted before the design and the evaluation of the effect afterwards are the key manifestations of the two-way communication of visual communication.

Thirdly, people are the main carriers of visual communication. Visual communication is the main behavior of information communication between people, rather than sending and receiving information by oneself. In view of the information received by individuals, on the one hand, it is the actual image of the object, on the other hand, it can also be the information symbols conveyed by other individuals. However, visual communication is considered to be equated with, to a certain extent, a social behavior, that is to say, individuals not only need to accept visual symbols but also send out visual symbols. Only in this way can it be called information of visual communication. However, it can not be denied the fact that the individual accepts and then processes the objective image. This is the important foundation and source of the formation of visual symbols and visual communication.

Fourthly, visual communication is the main way for human beings to transmit information. If people want to disseminate their own information and receive relevant information, they need to draw support from visual communication. Some people have expounded on the development of human information dissemination: from visual culture to auditory culture, then to conceptual culture, and finally to a new audiovisual culture. So it can also be seen that the necessary method of human information transmission is visual communication.

### **3. Interaction Analysis of Visual Symbols**

Firstly, it is embodied in the interaction between corporate culture and products. At this stage, many enterprises infuse their own unique corporate culture into product design, so the products designed reflect the essence of corporate culture. In the application of corporate culture, it is essential to think about transforming cultural connotation into a diversified component of products, which promotes the further development of enterprises in this interactive process. The main reason why enterprise culture should be infused into products is that it is hoped to publicize enterprise culture and “activate” enterprise image. The products designed with the help of corporate culture can better reflect the combination of corporate culture and product design. As for “product language”, it belongs to a deeper cultural connotation. In the process of semantic expression, it usually relies mainly on symbols or metaphors. For example, the emblem of the Beijing Olympic Games consists of two parts. The upper part is similar to an oval traditional seal. The red background is engraved with the pattern of an athlete running hard. It is also very similar to the Chinese word “文”. The meaning of this icon reveals the cultural connotation of our country. The following is “Beijing 2008” written in brush and the Olympic rings, which fully integrates the Olympic spirit with our country’s long-standing traditional culture, and reflects the time and place of the Olympic Games. The design of the emblem is very concise but rich in connotation. Many people regard athletes as symbols of competitions, which is also the embodiment of the spirit of never giving up and courage to fight, thus highlighting the interaction between culture and symbols, and achieving the communication effect.

Secondly, it is reflected in the interaction between people and products. In many traditional packaging design processes, in some cases, the interaction between people and products has not been achieved due to the pursuit of unilateral aesthetic design. Even from the users’ point of view, designers are only regarded as hypothetical users. In this way, there are often obvious personal bias existing in such design. In the current design of some pharmaceutical packaging containers, the lid of the container belongs to a double-layer safety structure, that is, the lid must be pressed down before it can be opened by rotating. Although it is relatively simple for adults, it is difficult for children. This design method can largely avoid the problem of children taking drugs by mistake, which is also a reflection of the interaction between people and products. At present, in graphic design, multi-dimensional visual symbols are often used, which can improve the audience’s cognitive ability of products. With the aggravation of natural ecological environment problems, people vigorously advocate green environment protection. Many have raised their awareness of environmental protection. So they will carry shopping bags when they go to supermarkets. In order to avoid the uniformity of environmental protection bags, various designs appear on bags. Many manufacturers at home and abroad devote their efforts to the design of shopping bag advertisements. By improving the creativity of portable shopping bags, they can better improve the usage times and purchase willingness of adults. For example, shopping bags with the picture of holding the shopping mall in one hand are more interesting and will stimulate people’s purchase desire to a certain extent.

### **4. Conclusion**

Generally speaking, realizing the interaction of visual symbols can break through the original design form, realize the diversified development of design methods, and further innovate the related concepts of graphic design. For symbolic interaction, on the basis of breaking away from traditional

design concepts, it improves the degree of integration between the works and the audience. The improvement of the interaction of visual symbols tends to more accurately express the design concept and highlight the social sense of the times.

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