

Application of Oriental Visual Language in Graphic Design

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Abstract: Chinese culture is extensive and profound, and the oriental visual language also has profound cultural details. At present, eastern visual language is increasingly used in design and becomes an important design element in the hands of designers, and the thought of eastern visual language is embodied and expressed in it. Language is the carrier of human thoughts and feelings. It has both material form and spiritual content. The visual language of graphic design, like other perceptual languages, is also the objective existence of human perception. Graphic design is an important design category in art design. Design comes from life, of course, design can not be separated from social and cultural living environment. Oriental visual language has rich content and various forms of expression. This paper discusses how to combine the spiritual core of the Oriental visual language with the modern graphic design concept in the art design, and how to find the combination of the traditional and modern, so as to design excellent design works with both national style and modern concept.

1. Introduction

Graphic design, as an important component of artistic design, is showing more and more important significance in contemporary human life. Compared with other forms of visual art design, graphic visual art design has obvious and unique characteristics [1]. Although it is mainly built in the field of human material civilization and is premised on meeting the material needs of the people, it also plays a great role in promoting the construction of spiritual civilization. In today's multicultural society, if China's graphic design wants to integrate into the international modern design arena and better communicate with the design circles of other countries, it must speed up its familiarity with the international common design language, at the same time, it must dig deeply into the elements of Chinese traditional culture, and make a beneficial supplement to both [2]. Evaluation of a graphic design work depends to a large extent on whether its visual language is used accurately and properly. Therefore, it is necessary to have a clear understanding of visual language in creative activities of graphic design [3]. For the appreciation of graphic art design works, people generally do not spend too much time to admire these works specifically. Most people only pass a brief glance, which puts more emphasis on the efficiency of the communication of graphic design works. High requirements [4].

In terms of the independence of artistic expression, graphic visual art design is weaker than painting art. The communication and existence of graphic visual art design need to be subordinate or dependent on a certain concept or commodity [5]. Designers have gradually realized that only rooted in the essence of local culture can they open up new outlets for design and stand out among many visual design works [6]. Language is the carrier of human thoughts and emotions. It has both a material form and a spiritual content. The visual language of graphic design is the objective existence of human perception as well as other perceptual languages [7]. Oriental visual language has extremely rich content and various forms of expression. The values, ways of thinking and aesthetic taste contained in traditional culture still have a certain influence on modern culture. As a creative activity of human beings, graphic design is always interactive with culture. The importance of texture expression in the visual language of graphic design is self-evident. With the development of graphic design expression language innovation and diversification, with the improvement of

graphic design aesthetic awareness and the continuous emergence of new processes, it is meaningful to discuss this expression language of graphic design from the visual and tactile sense of the beauty of the texture of materials.

2. The Main Forms of Visual Language in Graphic Design

2.1 Text Visual Language

Graphic design is to combine and arrange various visual elements on a limited plane and fully express rational thinking in a personalized way. It is a visual expression method with personal characteristics and unique artistic style. Modern graphic design is an integral part of modern artistic design, which is accompanied by modern industry and commercial culture. With the development of science and technology, especially the emergence of the network world, the most resounding slogan of this era is to connect with the international community. National characteristics and regional culture have gradually been assimilated and melted. With the rapid development of modern science and technology, logo design is required to adapt to the high-speed society and shoulder the mission of fast, accurate and effective information transmission in the high-speed society [8]. China's modern graphic design is an important part of modern artistic design. It has the characteristics and functions of modern artistic design. It develops and changes under the influence of western commercial culture on the basis of eastern visual language. The matrix of China's modern graphic design should be China's brilliant traditional national culture. In today's graphic design, characters play an increasingly important role, which has far exceeded its role in transmitting information. The expressive force of characters in graphic design visual language is very unique, which not only forms a strong impact on readers' vision, but also adds humanization and interest to graphic design works.

The first condition for the existence of modern art is spatiality, which means that only matter and events can exist. With the globalization of economy and the rapid development of science and technology, the wide and high-speed dissemination of information has intensified the agitation of the concept of openness. In order to improve the teaching effectiveness of traditional culture courses, it is necessary to formulate the course contents and design the application environment of knowledge according to the specific problems of professional personnel training, and to explore a new way for the organization form of traditional culture courses. Modern art design serves people's life. Good modern art design should satisfy people's aesthetic concept. Modern art is not a specific art form, genre or style, but a connection between modern art works and the public in the sense of contemporary culture and emotion.

2.2 Color Visual Language

In graphic design, color is a unique and charming way of expression of graphic visual language. Through the use of color, we can construct a real visual effect in graphic design works. The design content conveyed by graphic design needs a short and direct form of expression, which can leave the deepest impression on the audience in the shortest time. Therefore, the efficiency of visual communication directly affects the clarity of visual image. Designers should improve their own design level to further improve the visual communication effect of works, so that the information content of graphic design can attract people's attention more intensively. Because of the different cultural background, there are also differences in the cognitive aspects of space between the East and the West. Today, the concept of space is mainly influenced by the western concept. They think that space should be controlled by the tangible. At the same time, we can not avoid and must face up to the imbalance of the overall design level and some problems exposed in it. It is the key to realize self construction of modern art that modern art works gather and attract the public to form a certain group to pay attention to modern art works. Oriental visual language is closely connected with modern Chinese art.

The application of Oriental visual language in urban modern graphic design is conducive to the inheritance and promotion of Oriental visual language. In terms of urban modern art, it can

highlight the characteristics of the city and improve the level of urban modern graphic design and construction. Color visual language itself has the characteristics of harmony, symbolism and ideality. Its harmony is through the use of harmonious, coherent color, the establishment of graphic design features, in order to form a unique way to use color. In order to meet people's spiritual needs, people should not only meet the needs of material life, but also give life a distinctive national color and emotion. In modern graphic design, the use of the Oriental design language can make the overall shape more unified and achieve unexpected design results. With the same symbolism used in literary works, the artistic symbolism of color will promote the effect of graphic design and play a good role.

3. Oriental Visual Language and Dissemination of Design Information

Graphic design is the transmission of visual information, which is the combination of various visual elements such as characters, graphics, colors and images created by human beings. Modern graphic design, based on its practical function value and inseparable connection with human economic life, permeates into various cultural activities based on economic activities. If we regard modern design activities as a process of information formation and flow, then we should realize that the dissemination of design information is the key part and link in this process. Artists work together with their future audiences when creating works of art, and viewers actively participate in the artist's labor when perceiving works of art, and continue to think deeply and observe them in their own way. Traditional oriental design language contains rich philosophical views and graphic symbols. These elements can be refined and applied to graphic design through artistic processing and re-creation, which can fully embody the charm of modern artistic design [9]. Compared with common language, beautiful and vivid language is easier to impress people. Similarly, the application of vivid visual language in graphic design can promote the prominence of the theme of graphic design works, and thus better convey the information of graphic works. Designers should actively control readers' psychology of active participation and find a balance between the two, which is the key to the transmission and interaction of visual language symbols. The most obvious difference between graphic design and oriental visual language is that the creative subject and the appreciating subject of oriental visual language are integrated, while the creative subject and the appreciating subject are separated in modern graphic design.

The visual language of graphic design itself is symbol, and graphic design is composed of symbol elements. Applying the form of image space to visual design can make the meaning expressed in the works more profound, not only on the surface of vision, but also the resonance that the works and the viewer's heart want to achieve. Oriental visual language is the artistic expression form with the most sense of modern design language among the rich traditional folk art categories in China, which has many characteristics of modern art and is very worthy of our reference in modern design [10]. Excellent design should have both practical function and appreciation function, showing certain artistic features and values, which can increase the economic benefits of products. For modern graphic design, it is necessary to continuously absorb cultural nutrition from traditional culture and learn from its rich creative themes, unique shapes and gorgeous and exciting colors. As a practical art, modern graphic design consists of characters and figures. Graphic communication plays an important role in modern art design, while graphic communication in commercial field is the image of corporate culture or brand.

4. Conclusions

Visual language originates from scientific modeling theory. It is a visual style composed of images that can convey emotions, ideas and information, as well as figures, colors and other factors. It is an international language and conveys specific information content by symbols and symbol systems in visual form. The concept presented by oriental space is the highest pursuit of artists for artistic works. Therefore, analyzing and summarizing the cognitive way of oriental space and applying this way to visual design is also an improvement in the field of visual design. The key to

design lies in the discovery that only through continuous in-depth feelings and experiences can we have a new understanding and improvement of design. Moving others is a challenge for designers, and enough design details can move people themselves. With the passage of time and historical changes, Oriental visual language has formed a rich and colorful art form, thus forming a unique cultural system. This system reflects the unique artistic spirit of the nation. It is a solid foundation and unique magic weapon for modern graphic design to inherit, use and develop innovation. For modern graphic design, we need to constantly absorb cultural nutrition from traditional culture, learn from its rich creative themes, unique modeling, gorgeous and stimulating colors.

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