

# Study on Visual Language of Public Service Advertising Graphic Design

Xin Yang

Liaoning Institute of Science and Technology, Changchun, Liaoning, 117004

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**Abstract:** The visual language of graphic design mainly includes two aspects, that is, the congenital natural visual language and the artificial visual language designed by the acquired technology. In order to study these visual languages, it is necessary to first analyze and understand the various elements used to form the visual language and their interrelationships, which cannot be ignored for achieving better graphic design effects. Therefore, the author combines the understanding and experience of relevant knowledge, analyzes and studies the two parts of visual language and their mutual association, and strives to further promote the development of graphic design.

## 1. Introduction

Graphic design plays a role that cannot be ignored in modern life. It can help products and objects to be presented to a wider audience. Visual language also plays an important role in graphic design. Visual language can help viewers to be more direct and direct. Understand the content of ideas that graphic design should express, which is more intuitive and visual than text. Generally speaking, the visual language in graphic design includes two aspects of natural elements and human elements. The following will discuss the components of these two main aspects and their mutual effects.

## 2. Natural visual language in graphic design

The natural visual language in graphic design occupies a fundamental position in all the elements of visual language and plays a fundamental role in the overall graphic design. This natural element mainly includes the main aspects of illustration design, text and color, which will be discussed separately below.

The illustration design of natural visual language in graphic design refers to the design visual language expressed in the form of pictures. Through the design, layout and performance of illustrations such as graphics, pictures and paintings, the effects of visual language in graphic design can be enhanced. Through the display and communication of such effects, the appeal of graphic design works can be improved. the goal of.

In the graphic design, the text symbols in the natural visual language mainly represent the slogan, the prompt theme and the supplementary text of the advertisement. For graphic designers, the role and status of text in visual language exists as a complement and subsidiary of graphics. In order to enhance the effect of visual language, designers often have to perform font art and spatial typesetting on the texts to be used. Other aspects of the design. For example, the fonts with thicker fonts should be selected. The design should also be different according to the purpose of the advertisement. For example, the warning public service advertisements often use mild but serious fonts. Prompt-like ads tend to use sleek, warm-looking fonts and more.

Color is often colorful and beautiful in people's consciousness, and thus can produce a strong visual language effect. Nowadays, all kinds of colors are given different meanings, because graphic designers also consider the choice of colors when designing and creating works. First of all, we must study the basics of color. Different colors have different brightness and color structure. When combined with other colors, some changes will occur. For example, red and yellow will produce an orange effect, and red and yellow are themselves. Bright and beautiful colors, when blended, become gentle, giving people a warmth. Second, different colors have different psychological

meanings in people's minds, such as blue for reason, green for health, red for enthusiasm, and so on. Therefore, when designing and matching colors, designers should also pay attention to the influence of this visual language effect of color.

### **3. Visual language expression of advertising creativity**

In the design of advertising visual communication, the font can be used as a narrative symbol to convey the content, or as a visual image. From the essence of the font, any kind of text or font can be regarded as a kind of graphic, just the font graphic involved in the visual of the advertisement, which is intended to express the relationship between the text and the object as a symbol, and it Use in the media.

Graphical communication of the font as a visual element of the advertisement was first proposed by a Swiss designer. When the famous graphic design master Öster Keller taught in his arts and crafts school, he created a complete teaching system of font graphics. He proposed the concept of content determination form, and believed that to solve the design problem, the first form should be Unity with content [35]. With the development of the times and the increasing demand for human beings in visual psychology, the design of advertising fonts is constantly evolving. It has already surpassed the function of simply translating textual information and narrative concepts. Today's typeface design should integrate its functionality with the aesthetic value of art, so that readers can understand the artistic conception expressed by the gods in the design of the word, and enjoy the beauty. In the design of advertising fonts, a standard font arbitrarily transferred from the computer can not completely explain the advertising theme that you want to express, because they are all the same and have their own personality and characteristics, only through the processing and integration of the designer. The aesthetic elements can double the relevance of the advertising theme to form a visually recognizable and interesting. This also reflects the intrinsic relationship between font design and content. A correct understanding of the content is likely to find a unique way of expression. The different content characteristics of the font design determine different forms of expression. The continuous development of the form is also the deepening of the content. Although there are endless variations in the design of fonts, they will not break the uniform features and shapes of Chinese characters. They are inseparable from the two most basic font styles - Song and Black. These two fonts have their own distinct personality traits, reflecting different styles and different emotions. The Song dynasty is a printed typeface (also known as the Ming dynasty) created in the Ming Dynasty of China. It is characterized by horizontal and vertical weights, horizontal and straight ends are triangular, and the glyphs are straightforward and powerful. They are often used in the text, from the spiritual level. Give people a gentle, subtle, classical and elegant beauty. The black-body strokes are thick and straight, and they are prominent and conspicuous. They are often used in advertising titles, covers, and places that need to be highlighted, and have a modern sense. From the spiritual level, they give people a modern, powerful and rational beauty. In the design of advertising fonts, we first choose a basic font based on the content concept of the advertising theme, and then add creativity and decoration based on it, and develop a new font form that conforms to the advertising content.

Advertising graphics can be used to visually disseminate advertising information. It is based on high-tech design and incorporates the creative components of the designer. The creativity is the soul and core of the advertising work. The creative works without creativity are lifeless and inactive. The work of the advertisement cannot improve the demand of the advertisement and the expected advertisement effect. Advertising creatives must be carefully designed by the designer and expressed in appropriate visual language to effectively convey information and form processing skills through visual language.

Advertising graphics are the most direct and simplest and most recognizable language for the dissemination of advertising themes. The lengthy and cumbersome texts may not be as clear as a picture or graphic, and have rich visibility and appeal. Advertising graphics spread information by stimulating people's visual nerves, causing strong emotional infection and spiritual soaking power, so it will be influenced by human cognition, aesthetic psychology, and thinking. With the

accumulation of visual experience and aesthetic feelings in life, people will form a certain mindset and aesthetic stereotype. If an advertising work can't break the visual psychological set of the basic tendency shared by human beings, it will be plain and obscure, and it will not touch people's hearts, because the fixed pattern makes consumers feel in a state of dullness and numbness when accepting. The information conveyed by the advertisement cannot be effectively accepted. Therefore, the focus of advertising graphic design is to transform the abstract concept into a concrete and easy-to-identify image, which is also the essence of advertising graphic creativity.

Imagination and exaggeration are important means that all advertising graphic ideas can't ignore. Without imagination and exaggerated advertising, there is no idea what creativity can be said to be the basis of all creative activities. Imagine it is a special form of thinking. It is the psychological process of transforming a new image by man's imagination in the mind through the processing of existing visual materials. Through imagination, people can break through the limitations of time and space, and make the original plain visual image magical and incredible and philosophical, which has broadly opened up the design of advertising graphics. Good advertising creative design can stimulate human imagination and creativity, so that consumers can consciously and actively accept the information conveyed by advertisements, and use their imagination to expand their thinking, triggering the aesthetic resonance between advertising designers and consumers. Exaggeration is a very obvious over-exaggeration of an aspect of the quality or characteristics of the product being advertised in the advertisement screen to deepen and expand the reader's understanding of these characteristics. This is the most common expression of advertising creativity. Exaggerated graphics can strongly stimulate people's vision, break the logic of thinking and visual psychology inherent in consumers' minds, deepen consumers' impression of the products promoted by advertisements, and create extraordinary results. In the creative of advertising, the method of fictionalizes the beautiful side of the personality of the aesthetic object, giving the reader a novel and unique taste. In the visual realization of advertising graphics, imagination can not be separated from exaggeration, exaggeration can not be separated from imagination, the relationship between the two is inseparable. The designer must express the imaginary result in an exaggerated way under the imaginary way of thinking. However, it should be noted that any imagination and exaggeration must be consistent with the theme and appeal of the advertisement. Otherwise, it will deviate from the focus of the overall planning and creative of the advertisement, and it will not achieve the purpose of advertising.

#### **4. Conclusion**

Visual language has an irreplaceable effect in graphic design. It can enrich the overall beauty of graphic design in terms of image, content and meaning, and make the quality of graphic design play its biggest feature in general. Therefore, an excellent graphic design should maintain the balance and effective coordination of the internal factors of the visual language, so that all aspects of the factors can be harmonious or complement each other, bringing a perfect visual feast to the audience. At the same time, the audience will also leave a deep psychological impression on the graphic design with outstanding visual language effect, and subjectively promote the development and continuous improvement of graphic design and its visual language level. In order to achieve this goal, graphic design workers should constantly innovate and study the application of visual language to create the most beautiful visual effects on the stage of graphic design.

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