

Studies on the interaction between symbols and design based on visual communication

Shigui Lu

Academy of Arts and Design, Sichuan University of Arts and Science, Dazhou, Sichuan, 635000, China

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Abstract: Under the mobilization of China's rapid economic development, various industries have gradually improved the modernization level. Particularly, with the development of design industry promoted by the continuous growth of the social economy, the design content and form have become more diverse and multivariant. Combination of the development trend of international design industry and rational integration of elements with the characteristics of modern symbols can fully display the characteristics of China's design industry. As a form of visual manifestation in modern society, after integrating symbols with design, the demonstrated works can present elegant and fresh tones, bright and vivid colors, have direct and specific image expression ability, and can comprehensively express people's real emotions for life. In view of this, this paper carries out detailed analysis of the interaction between symbols and design based on visual communication so as to lay a solid foundation for the smooth development of China's design industry in future international market.

1. Introduction

Motivated by the increasingly strengthened economic capacity, various industries are developing towards diversified directions. Newly-developing arts are emerging based on two or more traditional cultural forms, especially on the basis of visual communication. Integrating symbols and design into the same work, the work can be strongly adaptable to the environment with more pluralistic complex contents, relatively clear and bright rhythms. As symbols and design can be integrated to meet the requirements of people for design works, they have been widely applied to the design field. Combining symbols and design and applying to the design field according to the actual situation can not only maximally expand the spatial scope of design field, but also can provide powerful support for the overall development of the design industry and lay a solid foundation for improving the taste of China's design works while helping people obtain great economic and spiritual benefits.

2. Interaction at the cultural level

With the deepening social modernization in China, China has gradually stepped into the era of graphic language symbolized by picture reading, which means various languages will be displayed in front of people in graphic form after text form is replaced by graphic form. As a result, traditional character culture form is developing into a visual cultural form. It can be found from massive actual investigation of visual symbol that the design, promotion and inheritance of visual symbols in visual culture field play a significant role in promoting the development of visual culture. Human beings as the creature with symbol characteristics carry out cultural activities, which are fundamentally in one symbolic form, which is reason of numerous interactions between culture and visual symbols. In China, a multinational country, when people of different ethnic groups create artistic works, they combine the elements that can express their national characteristics and charms, and completely demonstrate the interactivity of national artworks at cultural level. Visual symbols in visual communication with own diversified significance can gradually develop a series of symbols with common similarities. In other words, if garment design works express the connotation and meaning at cultural level, corresponding cultural symbols that can interact with them can be

found. In this way, the artworks can fully express the thoughts and emotions in front of people and get people impressed. At the same time, by displaying the design connotation of artworks reasonably, the cultural connotation of artworks can directly hit people's mind and make people feel touched, thus achieving the effect of interaction at the cultural level. Design, not merely displayed as a specific behavior in modern society, can also affect people in the form of an ideology as a manifestation of thinking mode. A lot of artistic masters' works are in-depth researches and exploration of a certain field based on studies of national culture, thus further disseminating the interactive effect of art works at the cultural level. These designs show abundant cultural connotation, mainly aiming at helping viewers clearly understanding the cultural environment of the author. For example, by studying the Hong Kong artist Jin Daiqiang's design work "Birth", we know he creates this work for celebrating the founding of a design museum. The work vividly presents the bud painted in Chinese ink and the potato-shaped stone. Through analysis of the work, it can be known that the bud symbolizes the birth of a new life, represents the birth of the museum, and the stone represents eternity and history on behalf of the museum. We can also know by analyzing the connotation of the work that it is strongly characterized with Chinese culture because people in ancient China started to worship stones, and stones were regarded as the carrier of new life in ancient legends. Thus, the museum has the function exactly consistent with the connotation of stone. According to above analysis, we can know that visual symbols which has strong interactivity at the cultural level can be a model available for interpersonal communication and design via meaningful graphic language.

3. Human-product interaction

According to numerous actual investigations and studies on the characteristics of traditional packaging, it is hard to find the interaction between users and products in traditional packaging design which mostly focus only on product external appearance, resulting in no basic communication between products and users. This will not only affect product sales volume to a certain degree but also limit the full presentation of the interaction between users and products. At the same time, even some traditional packaging is designed from the user's perspective, they are limited to the scope of designers who deem themselves as users, resulting in designers' creation based on their own preference during design. Designers should be aware that the design focus of packaging works is facilitate packaging without affecting the effective use. For example, for some children's medicine packaging design, most packaging in the market is designed with a double-layer safety cap, which requires two steps to open the bottle cap. Firstly, it requires to press down bottle cap and then rotate the cap counterclockwise while pressing again. This set of steps is completely acceptable by adults. But children would feel extremely difficult to completely. Therefore, it is necessary to effectively eradicate children's mistakenly drug taking and achieve the interaction between people and products. Furthermore, people in modern society with new requirements for the effect of visual communication prefer to choose touching and impressive designs that can convey content directly and accord with people's behavioral logic. A lot of design works integrating funny and humorous techniques can make the work more interesting and arouse people's attention, enhance people's interest in the artwork. By using these diversified means, people's visual memory can be effectively extended to achieve the goal of enhancing brand image. By using visual symbols from multiple perspectives, product content can be truly, comprehensively and specifically conveyed in front of people for a clear understanding of the product, thus realizing the goal of people-product interaction. For example, aiming at the core goal of green environmental protection in China's social development, people's environmental awareness and mentality have been continuously strengthened and expanded. It has many people's necessary act to go out with shopping bags. During this process, many people for highlighting their personality are not willing to use the same eco-friendly shopping bags as others, which motivates the emergence of eco-friendly shopping bags with various creative and individual design patterns. To meet the needs in China's society, a lot of foreign design enterprises have designed a large number of environmentally-friendly eye-catching shopping bags, which can stimulate more people to use green shopping bags

due to strong creativity, motivate people's desire to buy and also effectively improve people-product interaction.

4. Research on the interactivity of symbols of the times

Visual symbols with different characteristics and contents during each period of times are closely related to economic development level and the social development environment. The interaction of visual symbols is the outcome under the precondition of people's shared cognition. Each form of manifestation contains people's common memories of time. Thus, the visual modes in the symbolic logic relationship can be fully displayed through such performance mode, namely, the characteristics of the visual symbol of the times. In view of this, a clear understanding of the interactive characteristics of visual symbols in each era can be conducive to a good mastery of the characteristics, culture, spirit, connotation, thinking and other elements in corresponding era. For example, the visual symbols of China in 1920s and 1930s under the influence of the culture and thoughts of Western countries showed strong Western characteristics. At that time, Chinese women who just out of the fetter of feudalism and feudal ideology gradually participated in social activities with great interest in social work strong sense of self-liberation and concept. At that time, desk calendars were mainly designed with the theme of new women in people's mind. It can be seen from the development of the desk calendar that with the development of the times, the theme of the desk calendar mainly focuses on marketing products, and gradually shift the theme to beauty image with commercial value, which not only satisfies people's desire for new image but also shortens the distance between people and new image. After long-term evolution and development, new women's images in the new era have been established and perfected. This process shows the changing trend of visual symbol interaction in 1920s and 1930s. During the turbulent period of the Cultural Revolution in China, posters as a popular art design at that time were basically designed by taking basic-level workers, educated youth, workers, peasants and soldiers and other time representative tasks as visual symbols. Rigorous persuasion and education are conducted to standardize people's political behaviors, and red as the image color was massively used in numerous images for highlighting. These visual symbols embody that China is developing towards a strong political direction. It can be found from numerous actual investigations and studies on the interactivity of symbols of the times that it is mainly manifested in following aspects. Firstly, with ever-improving social modernization level in China, towering buildings can be seen everywhere. These buildings covered with smooth metal part, creating an indifferent, boring and relentless atmosphere around. To totally change such feeling, by combining with soft decoration, the atmosphere of the surrounding space can become energetic and vigorous, which can make up the inadequacies of the building effectively in many occasions and situations so as to shorten the distance between people. Secondly, with the improvement of people's requirements for furniture, more and more people use shiny furniture show their high taste. However, shiny furniture may express a strong sense of indifference in the surrounding space. By combining with soft decoration, this problem can be solved due to the soft nature, smooth, natural lines, bright colors of soft furnishings, thus brining a gentle and warm feeling to surrounding space. Matching with soft decoration of bright and clean furniture, the surrounding space will look tidy, harmonious and rational, bringing a warm vitality and peaceful comfort to people. Thirdly, by reasonably applying soft decoration to space environment, the space environment can be beautified and decorated, making people spiritually pleasant and maintain a relaxed and cheerful mood. By doing so, people's healthy mental health can be guaranteed. At the same time, it can further shorten the distance between people and indoor environment, thus realizing the fusion between people and space environment harmoniously, bringing rich, comfortable and characteristic lifestyle to people, and completely changing the simple, dull and static space environment, and creating a more diverse, colorful and dynamic space environment.

5. Conclusion

To sum up, through in-depth analysis of the interaction between symbol and design based on visual communication, we can obtain a clear understanding that people's emotional colors can be demonstrated directly by hard furnishings. In addition, people's delight of life and personalities can be expressed perfectly through soft furnishings. In our daily life, soft furnishings which play an important role in emotional conveyance also become an essential part of our life. With the increasing occupation, more and more people love soft decoration which has gradually occupied landscaping and decoration market. In virtue of soft decoration, indoor environment has become more aesthetic with greater humane features. It can not only satisfy people's needs for comfort, warmth and softness of the living environment but also guarantee modern people's diverse pursuit of fashion. At the same time, through combination of symbols and design, it can create a living environment with a high-grade taste, fashion and humanity, thus further satisfying modern people's needs for living space.

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