On “Authentic and False, Existence and Nothingness” in the Layout Design Art

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Abstract—This paper mainly analyzes and studies the relationship between “authentic and false, existence and nothingness”, focusing on concepts such as primary and secondary, false or true and blank. The method adopted is to analyze relevant cases, carries out research by combing a couplet in the classic Chinese literary work “A Dream of Red Mansions", and it is concluded from studies the transformation relationship between “authentic and false, existence and nothingness". Besides, it paper focuses on discussing the two special visual processes of “making the false become reality” and “existence in nothingness”. It is concluded from studies that good layout design is not trying to create an invulnerable picture according to the skills and methods that have already been tested, but it should first serve for the creative thoughts, then give play to the publicity effect of commodities and finally combine the designers’ personalities. This theoretical research has certain guiding significance for our better understanding and design.

Keywords—Authentic and false, Existence and nothingness, Layout; Design

I. INTRODUCTION

In the fifth round of “Dream of Red Mansions”, Jia Baoyu saw a couplet when he visited the illusory land in his dream: “If real things are regarded illusory, they are more illusory, and vice versa; if the non-existing things are regarded as the existing things, they are more real than the existing things, and vice versa.” For a long time, every time when I read it, I always feel it seems to have something to do with layout design. When it is thought more carefully, the true and false, existence and nothingness in the couplet actually reveal the “secret” of practicing the layout design.

Truth and false, existence and nothingness are often said, so truth and false can be understood as existence and nothingness. They reflect the essence of “contrast” and the “interdependent” relationship. The virtual and real in the sight often give people the front and back visual experience. Just like the close-range and long-range view in the painting, the near is real and the farther is virtual, the bright is real and the dark is virtual, the pure-colored is real and the light-colored is virtual, the big is real and the small is virtual, the one at sight is real and the one at other places is virtual, etc. This far-near, front-back, deep-light spatial relationship created by vision is the root of layering and rhythmic beauty of a painting.[1]

In the layout design, attention is also paid to the layering and rhythmic beauty engendered by contrast between reality and the virtual thing and is often reflected by the comprehensive processing of color brightness, pureness, size, layout, text, composition and process. In summary, it mainly consists of three layers, namely the “background layer”, “graphic layer” and the “information layer”.

For beginners, it is not easy to master these three layers. We might as well experience the charm of layers from the contrast of color brightness and pureness. The first is a hierarchical relationship training with color and achromatic colors. When the achromatic colors black, white and gray are compared with other colors, their inherent dignity makes them willing to assist, acting as a green leaf to set off the colorful beauty. After familiarizing with and mastering the layered contrast between colors and achromatic colors, layered training with monochromatic layers and achromatic combinations can be performed. In the layout design, the difference in the level of the layout of only one color is easily reflected from the relationship between light and darkness and purity. Therefore, as long as the design rational analysis of the visual elements to be expressed in the primary and secondary relationship, that can be different with the light and shade to be attached.

When you have mastered the hierarchical relationship between color and achromatic, you can begin to perform layered training on the use of multi-colors. The seven colors we know have their own unique charm and level differences in terms of brightness, purity, and color equality. [2] If they are skillfully blended, such as through the use of graphic features to match the color personality; Relying on the theme's color tendency to adhere to his colors to set off; with the help of emotional stimulation and rational placement, etc., in general, all the brainstorming attempts of designers are exploring the way out of a form of beauty!

II. EXISTENCE AND NOTHINGNESS

To put it plainly, layout design is to some extent in the order of visual appreciation, and layered training is the first to bear such an ability. Because if you do not understand the context between levels, you cannot be keenly aware of the successive effects of the screen information on the visual. If you cannot comprehend the sequential effects of this visual, then you will not have the initiative, consciousness and ability to relocate the visual process.

In the layout design, “existence” represents resettlement, and “nothingness” represents margin, whether there is a layout or not depends on the designer's arranging and formal beauty of the visual process. If the level of actuality is an anteroposterior
relationship, then the visual flow generated by the organization of “existence” is a “movement of visual space”. It is the designer's intention to logically sort out the graphic elements such as graphics, pictures, and texts. Therefore, the layout design embodies more of the “rational beauty” at this point. [3]

Good process design gives people a reasonable, comfortable, and pleasing visual experience. This also reflects the purpose of layout design to achieve a visual beauty of rhythm and rhythm through balanced consideration of the layout elements. In order to achieve this goal, the designer must first rationally distinguish the relationship between information elements before publishing, and then arrange the layout according to the size and style of the layout. Where there is no place, we must pay attention to the fact that the content and the leftover coexist. In order to facilitate people's appreciation and facilitate the transmission of information, it is essential to think about how people's vision acts on the inner world of the person so that the viewer can have a concern, preference, and even hair growth memory.

Training for visual processes starts with interest and focuses on stories that happen from those moments in life. For example, in (Figure 1), through training and comparison of different pine photos under different scenarios, Gong Xiang cultivates the “awareness of the visual process of resettlement”, which can be described as easy to master the book beyond the practical force. Of course, everyone has their own unique style of loyalty. For example, in (Figure 2), this “delusion of having money to eat hot pot”, she sincerely invited friends to share this humorous moment together.

From a professional point of view, it adopts a circular convolution method in the curve flow. This method often gives people a strong sense of direction and expansion. Although it is just face-to-face aspiration for delicious hot pot, it contains simple love for life and the aura of the graphic design, it is more inspiring than the boring listening teacher's class to stimulate the interest in the design and self-mastery of the process knowledge.

It is undeniable that such people have a natural sense of humor and studious attitude, and this flexible learning attitude often fills in all aspects of her artistic life. Even if it is to buy a crab for the family to contribute a delicious meal and create a “tricky prank”, it also shows her professional origin in graphic design, the kind of unique perception and expression of visual communication. [4] In this drama where the crab acts as a hero and heroine, she uses a vertical flow in a one-way visual process. This type of vertical process has been used extensively in Mr. Qiang's design work. As for the other two types of horizontal and strabismus procedures, they were also reflected in two publicity advertisements that Jiang Lina later designed for “more-crab treats” (Lake Crab Brand). Look at the picture of the crab roaming (Fig. 3, Fig. 4), the order of appreciation from left to right is clear, and there is coordination and order in which the relationship between existence and nothingness is placed, and the design of the flow includes both all the necessary problems, taking into account of the issue as how many to be contained. The word “Difference” on the left side of the headline as the title is accompanied by a visual response that is close to the color of the crab's primary color. It is the visual guide and lead of the upper left area. The use of color is obviously intended to strike a match with the crabs. If you affirm the behavior of the crab, your vision must be “walking” with it; Another tilted layout process reveals a simple truth: if a picture taken from a rigid angle is to create a dynamic visual sense, it must break its calm, and the tilt will undoubtedly satisfy the designer’s mentality and requirements. Maybe you will ask why the two are not so good and have a few superficial business cases to analyze such a professional process theory. My answer is that "the way in which the layout design process is cultivated must be based on the most ordinary life."
As for how to get close to life and do professional training, Mr. Lin Jiayang once gave an example. In a placard contest he sponsored, there was a special piece of work where a classmate organized a series of letters about the love of grandparents. It is said that there are more than 300 letters and they are all arranged into beautiful pictures in front of people. At the time of the selection, this work once caused controversy among the judges. [5] Mr. Lin himself said that he gave this work a high rating. The only downside was that this classmate only submitted half of the work to the event organization. Therefore, he should have given a gold medal to express certainty. Based on this regret, she only received a silver award. I did not find out the exact appearance of the work. I only heard from Mr. Lin's speech. I was touched by the student's fusion of the design and the ordinary and great action. Then, in life, in addition to that the grandparents’ emotional route can be designed according to the training plate, whether it is a regret that your own emotional exchange is not recorded and designed?

III. REGARD THE FALSE AS THE TRUE

The “virtual” in graphic design is often used as “real”. For example, Edgar Rubin is a visionary master who makes good use of actual situations. His “Yin and Yang Vases” are still regarded as people. When people look at this figure, if one looks at the white cup, the blank is the graphic, and the black solid part becomes the background. But when you look at the two symmetrical figures in the picture, the head shadow is the entity and the blank part becomes the background. I think this is the best interpretation of “if real things are regarded illusory, they are more illusory, and vice versa; if the non-existing things are regarded as the existing things, they are more real than the existing things, and vice versa.”

True or false is only degraded in the human world and it is meaningless outside humanity. Nature never boringly distinguishes the traits that make up the various parts of the body. It is only the “different minds that make humans” that true and false is isolated. This shows once again the insignificance and narrowness of humanity. From the perspective of the whole course of life, life is nothing more than an “infinite and small process” that encloses “infinity and nothingness”. Reality only reflects the essence of nothingness in the course of life. At the end of life, everyone will be contaminated by their life traces somewhere as well as all the disturbances in the world, and all these will return to the original infinite, boundless and endless nihilism! [6]
There are many beautiful things in the world that are false. A beautiful painting is false. A good-looking movie is fake. And an unparalleled sculpture is false. The assessment of true and false results stems from your conscious concern. If you pay attention to the truth, false is the background; if you focus on falsehood, it is true. However, many times we only care about those "negligible truths" in life, and ignore the "generalization of falsehood". If you only pay attention to the "what you can't carry" in your life, you will despise the "never-ending nothingness". 

Since the world is a combination of truth and falsehood, there is no reason why a design work does not include the link between the two. In the layout design, we often take false things to replace the physical location, in order to brewing a novelty reversed the bottom (Figure 6, coffee advertising). This kind of reflexive thinking is closer to the will of God than the logical thinking that humans are good at. In the picture, a cup of coffee is more inspiring to the spiritual world than it is to simply satisfy hunger and thirst. The air that pervades the space and the haze of the cigarettes help to stimulate people's inspiration and active people's imagination. Perhaps frivolous and thick are indeed the emergency things that comfort the soul of people, giving people a "trick" in reality and "real reflection" in illusion.

"Take spuriousness seriously" is a technique commonly used in graphic design. At the same time, it is also a good way to develop layout design capabilities. School education has practically been using this "practical" approach to train students. Let him know that life needs to be converted as "designed" between “reality and nothingness.” On the one hand, the disadvantage of school education is that it can easily be separated from real life in an atmosphere of occlusion. Today we are grateful for more students, more teachers, more courses, more study materials and ways, but there are not many professional practices. Until now, our design education is still like an “amateur painter treats my own works like” – “self-entertainment”, but also far less than “real swords and real guns” foothold. Among the many shortcomings of college education, there are many activities that are not related to the “swords and real guns” of practical teaching. Of course, it is undeniable that the design also needs the “self-entertainment” mentality, but these issues are still worth our introspection and reflection.

Of course, before the students enter the society and enter various types of commercial and practical design competitions before entering the school education, (such as Da Guang Sai, Jin Yong Award) to make up for the lack of practice and cause students' confusion about the future and occupation, The teaching mode of “doing with virtual reality” is also a teacher's emergency strategy. This is just like a military exercise. If it is impossible to increase the fighting power under real warfare, exercises that are close to actual combat will become the main way to form combat effectiveness. I think this is the educational meaning of "when it's true." 

Professor Zhao Jian, Dean of the Guangzhou Academy of Fine Arts, said: “We are now training in a linear mode of education.” Like swimming, first teach the theory on the shore, do the “gymnastic style” copycat training on the shore, and then bring the lifebuoy into the water. Finally, take off the lifebuoy and swim. And the “non-linear” culture is directly thrown into the water. When it is drowned, then it comes out with a few mouthfuls and then comes out. The experience with the water will be summarized, and then when you are thrown into the water, you will adjust the movement. Actively seek balance and improve stress! ” Of course, the former does not have concerns about the danger of the water, while the latter is faced with the reality of life and death. In short, these two methods of cultivation have their own advantages. It is better for the students to ignore the difference between the two methods. It is better to infiltrate, interact and pay equal attention to each other.

IV. NOTHINGNESS IN EXISTENCE

A healthy person will never have extraneous things in his body because each organ has its irreplaceable function and meaning of existence. In the layout design, every point, every line, every figure, each paragraph, and every color of the same
organ has its own visual purpose to be presented. Those “optionally existential” can be understood as "the blind mistake of the designer." Even the empty space has its own words and wants to do.

In Qi Baishi's painting with only one butterfly, a large area of blank space was provided for a solitary butterfly to fly. For this butterfly, “infinity” is the artist’s intentionally created “vital shadow”, in which beauty does not focus on displaying tangible entities, and “nothing” serves as the true face of beauty.

The painter often ruled "some worlds" under the rule of “nothingness”, thus flaunting the notion of “doing nothing and doing nothing”. In Qi Baishi’s paintings, the butterfly, as the only existing “being”, has caused people to pay more attention to the “nothingness” of the infinitely empty silence due to its actual existence. This reminds me again of John Cage’s silent music (4 minutes 33 seconds). If no player exists as a “having”, a single “silent talk” is difficult to evoke people’s introspection and reflection of music in any case. This silence caused the boring and tediousness of the "some" people to become significant. Of course, John Cage also became a popular musical genius because of this “nothingness” unusual genius. [10]It can be seen that all this is complementary to “yes” and “nothing”. I think this is the wonder of “indifferent” that I want to express!

Perhaps musicians and graphic designers do not need to focus attention and creativity on the thinking of “have”, and should be divided into some gods to think about the transformation of “have” and “nothing”. My main idea is: On one hand, designers should try their best to use and develop space in the same way as painters and musicians. On the other hand, they should know how to live, know less and more, understand simplicity, and be unavoidable in design.

Of course, simplicity is meaningless for beginners. On the one hand, for the confused brain, it is easier to organize and conceive than giving something less, just as it is for you to ask the script and the actors to organize you to the studio, and only to give you the title to make you look for everything. If you do the former, you are only a drama officer, and the latter is only the director. Therefore, to understand the value of simplicity must first experience a complex!

At the beginning, we can enrich the elements of the layout, as long as we can sort out the orderly effects and the beauty of the arrangement. Then, we went to the extent of repeated visual scrutiny of each element to cultivate “the resolute determination that should not be there” and we must say that the difficulty of “removing” is much greater than that of “existence” placement.

Of course, a good layout does not rely solely on simplicity to win the hearts and minds of the viewers. The distinctive personality and unique rhythm are the reasons that people can never forget. You know, good layout design is not trying to create invulnerable pictures according to the techniques and methods that have been tested. It must first serve the idea of creativity, followed by how to play the propaganda effect of the product. Finally, it needs to integrate the personality of some designers. This is not unrelated to the requirements of merchants for layout design. They will use the adjudicator’s identity as a censure to the designer: Is it a good demonstration of the advantages of a product or a theme? Is it conducive to publicizing and creating memories for consumers? As for “the beauty in design art”, it completely depends on the penetration of the designer's personality charm. Looking through the history of graphic design, it is not difficult to find that whether it is the “potatoes” of Gunderland Fortress, Holmes Matisse’s “Swan Lake” or Yang Futian's “woman thigh”. The beauty of the layouts they embody is unique in nature and individuality. Perhaps in creation, the masters do not condescend to the will of God, but simply submit to the inner view of the heart and the soul to the evocation of the self. Those unique aesthetic performances have contributed to a unique “defect of the experience space”. This kind of indulging in the intuitive sensibility of ambition is shaping the masters into “the perfect person of forever innovation”.

REFERENCES: