Analysis of the Generation of Symbolic Language in Visual Communication Design

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Abstract: Five senses are the spiritual senses enjoyed by human beings, including vision, hearing, smell, touch and feeling. As one of the five senses, vision is mainly a kind of feeling that human beings receive information through various kinds of external environment, and it is also one of the fastest ways to receive information. Compared with hearing, vision contains rich culture and civilization. The author first expounds the necessity and importance of presupposition language communication in visual communication design, then analyzes the pre-set visual communication design language, and finally elaborates the generation of symbolic language in visual communication design.

1. Introduction

When graphic designers choose the language of visual design for communication, most of them pay attention to how to better convey the explicit information of language. These obvious visual information conveys the known information to help designers better convey all kinds of information. When performing folk art, symbolic language in visual communication design is the inspiration source of designers. The explicit information, deep cultural connotation and unique expression form the symbolic language in visual communication design.

2. The Necessity and Importance of Presupposition Language in Communication Visual Communication Design

Language is vital in visual communication design. The presupposition of language communication should be paid attention to before design. After the presupposition of communication, the precondition of the whole visual communication design can be formulated to play a role of "rule". If the language expression in visual communication design is not set in advance, the designer can not carry on the visual language communication. Suppose that the inspiration of designers is the information transmitter in communication, and the visual language is the encoded information, and the information transmitted to the audience is the source program or the decoding language. The audience has no way to deal with the source program, but the decoding language will obtain important information. Therefore, presupposition language plays a decisive role in the whole visual communication design. Designers must seriously consider the form and technique of presupposition language to convey the decoded information to the audience.

3. Analysis of Pre-set Visual Communication Design Language

The language and context pre-set for visual communication design should be combined with the concept of the theme. The whole process includes three main elements, that is, the subject, the object and the environment of the visual language. The subject of the visual language is the designer, the object is the audience, and the environment is time, place or other social background. These

auxiliary visual communication designs are pre-set. The presupposition of context is the actual environment of language communication, which can be divided into the narrow sense of large context and the broad sense of small context. The large context includes specific occasions and language communication background, together with human identity, environment, historical background and occasions. Small context refers to the context of the unit language. The linguistic meaning of visual communication design is rich and flexible. It can be expressed in a certain language environment to more accurately express the designer's artistic conception. The presupposition language of visual communication design is relatively non-regular. The specific meaning of non-regular is its pragmatic meaning, instead of the meaning of visual communication design language or visual symbol, or the meaning they present is not superficial meaning, but needs to be deduced from a specific language environment. Therefore, the differences the context is, the intentions of the designers will be different, and the meaning of the implicit terms understood by the viewers of the visual communication design will be different. The presupposition also shows differences in such situations. In addition, appropriateness needs to be focused on the language presupposition used in visual communication design. In order to make better use of the presupposition, we should fully consider the appropriate conditions of the presupposition to help the audience to better understand, and think from the gender, age, identity or other objective background of the audience, so that the audience can better understand the presupposition. Finally, commonality also needs to be paid attention to in language presupposition to understand common information, which can make the audience have better resonance in the presupposition.

4.   Generation of Symbolic Language in Visual Communication Design

After the presupposition of symbolic language in visual communication design, symbolic language can be selected on the basis of careful analysis of the context and analyze the generation methods. In general, the methods of performing symbolic language can be divided into two types, namely homogeneous isomorphism and heterogeneous isomorphism. In the field of visual communication design, the nature, essence, internal structure or the nature of its preference is called "quality" that is the fundamental, specific and attribute-rich nature of things. Isomorphism refers to the creation of similar design elements in certain properties according to the specified theme or a special connection and logical order. Only in the sense of isomorphism can the form be better presented. In visual communication design, the generation of symbolic language is valuable from the analysis of homogeneous isomorphism and heterogeneous isomorphism.

4.1 The Homogeneous Isomorphism of the Generation of Symbolic Language

In the field of fine arts, homogeneity and isomorphism refer to the structural state of two or more objects, which shows the compound objects. Although the elements of the compound objects show differences, their properties show similarities. Therefore, such a composite image can give people more associative meaning than a single, specific object image, so that the amount of information of the graphic can be expanded, and the viewer can be guided to better perform in the new familiar but unfamiliar graphics to produce updated visual imagination, which is also a form of better interpretation of information. Contemporary art has a profound philosophical sense of the interaction between the two opposing principles in nature, the balance between black and white, and the transformation of all things. Many works of art will choose homogeneity and isomorphism for performance. After the organic fusion of the image of sun symbolizing men and the image of softness symbolizing women, appropriate decorative patterns are applied to be integrated to show a symbolic image of homogeneity and isomorphism. For example, the double bird pillow and the double fish pillow, which are common in the visual communication design, are the best cases to present the homogeneous and isomorphic meaning. The circular hole left in the middle, in addition to its practical function, is also given the meaning of the door of life. In the design of "home" by Yu Bingnan, Chinese characters are chosen as a figure to present the home. The last stroke is to isomorphize the topography of Taiwan. As a result, his works can show the ideal effect from the appearance and the connotation of "everyone and small home", which can be described as a perfect

combination of homomorphism and isomorphism. In addition, the classic homogeneous design is represented by the poster of the Asian Art Festival in 1978. Mr. Jin recreated the specific artistic symbols of the four regions in Asia. He chose to form a unique face spectrum with the use of combination, Indian characteristics of cinnabar on his forehead, the Dan decoration of Chinese Peking Opera for his eyes, the typical totem of Papua New Guinea for his nose, and the Japanese ukiyo painting pen for his mouth. The effect of four very typical features created in a cohesive manner is the best embodiment of homomorphism.

4.2 The Heterogeneity and Isomorphism of Symbolic Language

Heterogeneous isomorphism is the construction of two or more objects with different properties to form a morphological structure. This morphological structure can choose the methods of dislocation, grafting, deformation, and bonding. It transforms the attributes, values, and meanings of the objects into strange features, and finally comes down to a virtual structure that transcends reality. The virtual image is unique to the real thing, or it presents an absurd artistic effect, or presents a strange artistic effect, or presents a humorous style, or presents a publicized artistic feeling. Compared with homomorphism, the design of heterogeneous isomorphism is more daring, leaving more space for the audience to leave. The audience will leave a lot of speculation and doubt after deep research, and it will promote the fierce debate on art to collide with new sparks. When contemporary art performs symbolic language design for visual communication design, heterogeneous isomorphic design generally selects two or more substances of different nature for basic configuration, which represents a new symbolic meaning in design. There is an ingenious combination of paper-cutting art, embroidery art, and figures, animals, and plants in the folk wood paintings. There are rich heterogeneity and isomorphism in different styles, such as the head of human and the body of tree, and the head of the pig. The heterogeneous isomorphism in the embroidery of the Miao nationality can be seen everywhere and presents a phase of blossoming and arguing. In modern visual communication design, the use of figurative objects as the point of entry of isomorphic elements, or the selection of abstract symbols, words combined with special imagery, can achieve better visual communication design effects. The language symbol is a typical representative of the entry point. In the introduction of the album cover of Mr. Jin, the choice of G as the cut point is expressed by the ink brush strokes of Mr. Jin. In addition, the German design magazine also chose similar expression methods to express another album of Mr. Jin in 1995. As the simplest and most powerful international symbolic language, the alphabet chooses the combination of favorite skills and natural objects to give people their taste. Therefore, traditional instruments choose standard fonts for styling, which is the basis of communication whenever and wherever.

5.   Conclusion

The differences of nationality and cultural backgrounds hinder the visual language communication. In the visual communication design, the simple choice of symbolic language for creation has been eliminated by modern needs. It is necessary to deeply analyze the traditional symbolic communication techniques, and establish a new symbolic language with modern design to better resonate in the visual communication. There are many ways to express symbolic language in visual communication design. After the research on the presupposition of symbolic language, the language of presupposition is deeply analyzed. Finally, the symbolic language is created based on homomorphism and heterogeneity, which makes visual communication design show better artistic conception, and is worthy of our in-depth analysis.

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