

# Flexible Vision - The Application and Expansion of Constitutive Language in Visual Communication Design

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**Abstract.** With the deepening of China's economic system reform and the rapid development of higher education, the employment model provides modern talents with space for freedom to soar, and puts forward higher requirements. Modern society requires professional talents with all-round development, so it is crucial to develop a relatively complete education and teaching model that meets the needs of social development. As a researcher on the composition system of visual communication design discipline, after years of study and research in the design major, I have found that the art of composition in basic design courses is a good entry point. Studying its visual expression patterns in different time and space (plane, space, dynamic) can form a complete visual communication design discipline system, making design truly an important driving force for China's economic development.

**Keywords:** Constitute Language; Visual Communication; Space; System.

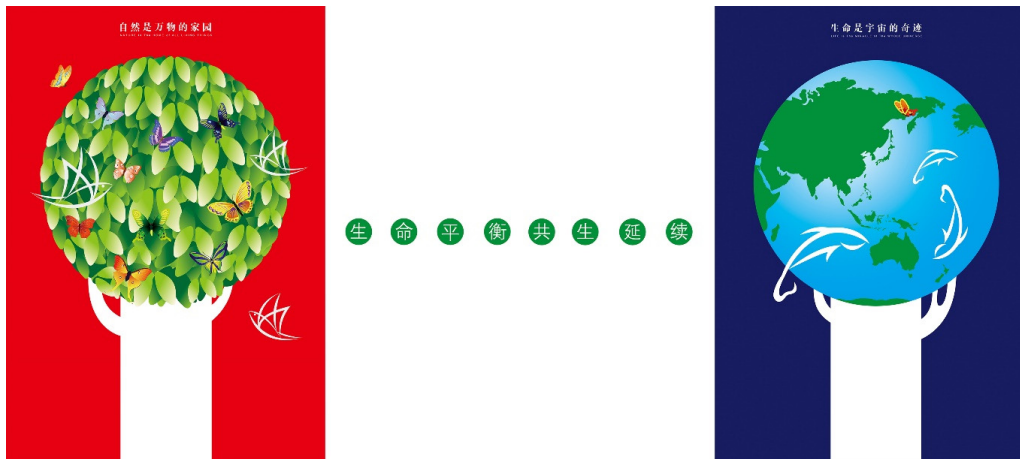
## 1. Chapter 1 Visual Elves - Composing Language

### 1.1. The Concept of Visual Art and the Art Fields Involved

Constitutive art is the fundamental theory of any art and design, and it exists in every corner of all art and design. Such as painting art, sculpture art, photography art; Industrial design, display design, environmental design, decoration design, decoration advertising design, and so on. Constitutive art is a course that studies the reassembly of basic modeling elements according to the principles of formal beauty. Whether it is flat or three-dimensional, it cannot be separated from the composition of art, and the basic composition is the theoretical basis for the composition of art. In other words, fundamental composition is the foundation of art and design. Therefore, learning basic composition is a necessary first lesson in learning art and design, and it is also an extremely important subject.

In 1919, under the slogan of "unity of art and technology" proposed by Gropius, the Bauhaus School of Design sought and explored new modeling methods and concepts, focusing on abstract artistic elements such as points, lines, surfaces, and bodies.

A large amount of research has put a lot of effort into abstract form, color, and texture modeling methods, and their research and innovation in teaching have laid a solid foundation for modern composition teaching. Bauhaus is the world's first design school, founded in 1919 in Weimar, Germany, founded by architect Grobius. Bauhaus is the birthplace of modern design education and the core birthplace of European modernism, and the internationalist style influenced by this has influenced the world for decades. Grobius achieved a rational level of visual sensitivity among students through the reform of the teaching system, with a scientific and technological understanding of materials, structure, texture, and color. Rather than the artist's personal opinion. Emphasizing that collective work is the core of design, it is proposed that artists, entrepreneurs, and technicians should work closely together, and that students' homework should be closely combined with enterprise projects. The guiding role of these ideas has continued to this day. Leading figures in modern art, such as Eaton, Klee, and Kandinsky, were once teachers of Bauhaus and practitioners of its teaching system, especially the reform and practice of basic courses. The study of plane composition, three-dimensional composition, and color composition not only has a strict theoretical system, but also emphasizes the combination of practice. This is a characteristic of Bauhaus basic courses and a significant contribution to modern design education.



**Fig 1.** The art of composition

The art of composition is a prelude and rehearsal for learning practical design courses. If the basic courses are not done well and you pass by hastily, continuing to study a large number of design courses will create a feeling of lightness in the head and feet, and the foundation will be unstable, and the knowledge learned later will also shake with it; The school curriculum cannot promote and build on each other, resulting in disconnection; Knowledge cannot be systematized and coherent, and teachers take on their own actions and policies, resulting in repeated learning and mutual listing of knowledge, resulting in students not being able to improve their design skills, broaden their horizons, and the negative phenomenon of knowledge plane shifting; Basic courses and future professional courses cannot be well integrated, and students cannot be considered qualified design talents in society. It can be seen that language plays an important role in visual communication design.

## 1.2. The Principles and Applications of Visual Communication Design

Visual communication design conveys the creative concept of a work through the arrangement and combination of visual elements, and the work ultimately presents as a complete form that integrates elements such as graphics, text, and color. To make a work conveyable, the first step is to master the formal aesthetic characteristics of visual communication design. The beauty of form refers to the aesthetic characteristics presented by the natural attributes and combination laws of the material materials that make up the physical object. Formal beauty is a relatively independent aesthetic object. Taking furniture design as an example, many of our excellent furniture designs embody the rhythm and rhythm of beauty. The common rules of formal beauty include repetition, approximation, gradient, emission, specificity, etc. Repetitive form refers to the repetition of the basic form of furniture design, which may be composed of one or the same type of combination. Due to the single composition factor, monotony is prone to occur in the design. Therefore, in the design of combinations, it is necessary to avoid simple forms of bipartite or quadrilateral continuity. Instead, changes in size, texture, color, direction, position, space, and virtual reality can be made in the combination of repeated forms, and changes can be sought in unity. This is determined by the characteristics of repeated forms and is also a prerequisite for repeated modeling (Figure 4). The gradual form reflects a regular and orderly change in form. The gradient composition includes size, direction, position, area, and color gradients, but more often it is a mixed gradient (Figure 5). Starting from the dynamic meaning of composition, it can be interspersed or spatially shaped, with strange, diverse, and practical forms that gradually become the natural laws of life movement. Therefore, people have sensitivity to it, are the easiest to accept, and the successful gradual form can give people a rhythmic beauty. From the above explanation, we clearly see the importance of the law of formal beauty, which requires us to fully understand the art of composition and not neglect the cultivation of professional personnel's ability to apply composition. Composition, as an opportunity for design, can only be achieved by possessing solid compositional abilities in order to adapt to changes with immutability in design.

Studying and exploring the principles of formal beauty can cultivate our sensitivity to formal beauty and better create and showcase it. Master the principles of formal beauty, consciously apply the principles of formal beauty to express the content of beauty, and achieve a high degree of unity between the form and content of beauty. Of course, in the creation of beauty, we should not only follow the laws of formal beauty, but also cannot rigidly apply a certain law. Instead, we should flexibly apply the laws of formal beauty according to different contents. The laws of formal beauty are not fixed and unchanging, and as things develop, the laws of formal beauty are also constantly evolving.

This article focuses on the relationship between graphic composition and visual communication design based on the basic characteristics of composition art. Furthermore, a relatively complete and coherent visual communication design discipline system will be formed, making our design ideas clearer and more effective in designing and conveying information.

## **2. Chapter 2 Visual Integration - Establishment of the Discipline System of Visual Communication Design**

### **2.1. Visual Communication Design Discipline System and Curriculum Setting**

We can divide the discipline system of visual communication design by applying and expanding plane composition in the spatial dimension, and provide corresponding curriculum settings. Design expands from traditional two-dimensional space to three-dimensional and four-dimensional space in terms of form. This form of spatial expansion is a manifestation of the diversified connotation of the design theme. In order to better convey the theme information and construct high-quality information, the expansion and extension of spatial form is a good creative expression method.

I personally believe that visual communication design teaching courses can be divided into: basic design courses and professional design courses.

Visual communication design is an open art that is not limited by art categories. It freely integrates and utilizes any usable art form such as painting, sculpture, architecture, music, drama, poetry, prose, film, television, recording, video, photography, etc. Therefore, the basic courses of design include many aspects, such as painting basics, traditional Chinese patterns, three major compositions, commercial illustrations, decorative basics, folk art, traditional Chinese painting, materials, graphic creativity, photography, etc. When setting up basic courses, we should cover all aspects of knowledge as much as possible to broaden our design perspective and improve our overall design quality.

The setting of professional courses can be divided according to spatial dimensions: in two-dimensional space, courses in the field of visual communication design can be divided into: logo design, font and layout design, poster design, print advertising design, etc; In three-dimensional space, courses in visual communication design can be divided into: book design, packaging design, commercial display design, and VI design; In the four-dimensional space, the courses of visual communication design can be divided into: information design, interface design, animation design, film and television, etc. By dividing the subject system and curriculum of visual communication design, our design ideas will become clearer.

My graduation project "All Things Born" comprehensively utilizes the basic principles of design, reflecting the planar, three-dimensional, spatial, and dynamic parts of the visual communication design discipline system.

Only by grasping the pulse of visual culture, reasonably applying theories in visual communication, comprehensively utilizing internal and external factors of design, broadening ideas, and developing creative thinking can designers form a multidimensional design form, injecting fresh and nutritious blood into the successful completion of design goals.

## **2.2. The Education of Visual Communication Design in China Needs Innovative Thinking Methods**

The development of visual art originates from the infinite creative vitality of humanity. Long term single thinking and lack of systematic research methods fundamentally hinder the exercise of creativity and constrain the cultivation of imagination, including innovative thinking ability. Because innovative perspectives come from minimal ideological constraints and a systematic grasp of the topic, with the guidance of rich knowledge, new styles can be created, visual art development activities can be maintained, and healthy cultural and artistic development directions can be guided. It can be seen that it is particularly important for us to systematically study the visual communication design system from the perspective of the constituent art in the design foundation. Having a complete system provides students with unlimited imagination space. The cultivation of innovative thinking methods in visual art should become the primary teaching objective in the future.

A successful designer should possess the following skills: A. strong market insight and mastery; B. ability to explore the appeal points of products and projects; C. accurate judgment of market matching of works; D. strong customer communication skills; E. mastery of various forms of design language, including sketching, digital implementation, etc.

## **2.3. Practical Teaching - Studio Teaching Mode**

The studio teaching system originated from Bauhaus' workshop system and emerged with the development of Germany's large industry. Bauhaus adheres to the educational model of studios and workshops, which allows students to personally participate in production and fully unleash their potential creative abilities, breaking through the limitations of traditional paper-based teaching methods. Bauhaus believed that art cannot be taught, but craftsmanship and handicraft skills can be taught. At the same time, it advocates extensive contact and contact with business and industry, which gives students the opportunity to put design achievements into practice, and creates a new Xintiandi combining modern design with industrial production.

Our visual communication design direction has undergone long-term teaching reform and exploration, starting from two aspects: teaching effectiveness and social demand for talent, and setting up a studio teaching mode. This teaching model inherits the educational model of Bauhaus' studio and workshop, and has made breakthroughs on this basis. In the first year of enrollment, all students in our college will enter the Basic Teaching Department for comprehensive basic course learning, regardless of their major. This will provide students with a solid and broad professional foundation, time to comprehensively understand various majors, and the ability to analyze their strengths and interests in depth, as well as cultivate their ability to learn new content; In the second grade, students can freely choose the material studio they are interested in, understand the basic properties and process characteristics of materials such as glass craftsmanship, iron craftsmanship, pottery, iron craftsmanship, lacquer craftsmanship, etc. Students can learn about material craftsmanship while exercising their hands-on skills and expanding their artistic horizons in the material studio; Junior students can apply to enter corresponding professional studios based on their strengths, hobbies, and employment directions. After entering the professional studio for learning, the studio will integrate project practice with theoretical teaching throughout the entire learning process, focusing on cultivating students' design thinking, innovation ability, and execution ability. Students not only acquire professional knowledge in the studio, but also proficiently master production skills, which is conducive to cultivating comprehensive abilities such as academic ability, personal management ability, team collaboration ability, information analysis and research ability, and business ability; In the fourth year of college, the studio supervisor helps students clarify the connections between various design subjects and conduct comprehensive design teaching. Based on the professional knowledge and practical experience learned over the past four years, students complete their graduation thesis and graduation creation.

Looking back at the past, looking forward to the future, and keeping up with the times, a comprehensive design education system is based on the times, developing environmental protection and innovative industries, and establishing a first-class Huaxia international brand. Contribute to the cultural industry of our country, increase national income, and enable the Chinese people to live a life of old age and dependence, rather than simply seeking art from skills, techniques, and materials.

### 3. Chapter 3 Visual Feast - Perfect Presentation of Visual Art Works from Theory to Practice

#### 3.1. Creating Artistic Works

The prosperity of visual art is one of the important indicators of a country's economic prosperity. A solid and prosperous economic life cannot do without art. Art also enriches people's cultural life. Humans have become more civilized and progressive due to their culture, and their love for art has made their spiritual realm more perfect and noble. Art is ubiquitous in our lives, constantly influencing us and adding a touch of elegance and poetry to our busy lives. However, while enjoying modern design, people have to pay for it every day! This actually puts forward higher requirements for our designers, including knowledge, personal integrity, cultivation, and vision.

As an excellent designer, how to develop our design industry better is the key. Through the study of the discipline system of visual communication design in this article, we can directly apply it to practical design (Figure 2), extend the concept and design patterns based on the given theme, set the basic image, and then arrange the basic elements of design in our imagined space according to the principles of beauty, completing the design process. Taking Apple as an example, it is the world's largest mobile phone manufacturer, a major PC manufacturer, and the world's largest listed company by market value. Its core business is electronic technology products, known for innovation among high-tech enterprises and highly popular among consumers. Apple has told us successful cases of design revitalization, providing us with inspiration: design comes from deeper levels of humanized innovation. No matter how the world changes, people's pursuit of beauty will not change. We should learn from companies and enterprises like Apple, attach importance to using art to create economic value, enhance China's comprehensive national strength, and enhance China's international status.



Fig 2. Application results of actual design

#### 3.2. Creating a Brand

I remember reading an article where Lang Xianping mentioned in his analysis of the current situation of China's economy that today's international competition is no longer competition among enterprises or products, but rather entering an unprecedented and brand new industrial chain war market. Taking

Barbie dolls as an example, Barbie dolls are also one of China's exported toys, and it is well known that there was a relatively serious toy trade friction between China and the United States last year. The US government and American toy import retailers such as Mattel are picky about China's toy exports, such as raising issues such as excessive lead content. And do you know that, taking Barbie dolls as an example, in the process of manufacturing, we destroy our environment, waste our resources, and deprive us of our labor, but what are the true results? We made Barbie dolls worth one dollar, but the final retail price at Wal Mart in the United States was 9.99 dollars, nearly 10 dollars. Let's all think carefully, where did the value of these 9 US dollars come from during the process of appreciating from one US dollar to 10 US dollars? Our manufacturing factories, which default on payments for raw materials and components externally, and extend labor hours internally, can be described as unscrupulous and not very squeezing. However, from the perspective of the global industry chain, they only focus on the one dollar portion, constantly squeezing in the least profitable areas! This article has given me a deeper understanding of art and design art. Setting aside the complex industrial chain relationships, a country must have excellent quality and brand to develop and become strong in order to achieve full competitiveness. On the surface, we cannot assume that others have taken advantage of us. We should reflect on what we lack. As an art student, I deeply understand the importance of brand building and visual communication design. If every ordinary job is a small screw, can we always hold onto our position, continuously improve ourselves, unleash our maximum potential, and contribute to China's design industry.

Design is the combination of technology and art, and it is a product of the commercial society. In the commercial society, there is a need for a balance between artistic design and creative ideals, objectivity and restraint, and the use of the author's voice to speak for the client. Design is different from art because it must be both aesthetically pleasing and practical, imaginative, and people-oriented. Design is a necessity rather than just decoration and decoration. The concept of incomplete design requires continuous improvement and self challenge, declaring war on oneself. The key to design is to discover that it can only be achieved through continuous and in-depth experience, and moving others is a challenge for designers. Design should be moving, as sufficient details can move people. Graphic creativity can move people, color taste can move people, material texture can move people, and the various elements of design can be organically and artistically combined. Moreover, designers should understand that a rigorous attitude can more evoke vibrations in people's hearts.

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