Research on Graphic Design Language in Digital Media Art—Taking the Application of Graphic Language in Graphic Design as an Example

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Abstract: *Nowadays, graphic design languages play an important role in the development of design disciplines. With people's understanding and insights into visual symbols, as well as the advent of economic globalization and the information age, graphic language has become a cultural activity closely related to people's lives, a platform for mass media communication, and plays an important role in the development of human society. It is also one of the forms of modern design. Visual symbols are the main carrier of information transmission, and graphic language is an important medium for visual symbols. Using graphics to convey information helps the audience understand and resonate. In short, graphic design language is a communication method that uses graphics as a carrier for interpersonal communication, information dissemination, and annotation[1]. The article explores the application of graphic design language in print advertising, considers the presentation methods of graphics, explores innovative and cultural graphic visual symbols, and creates a graphic language carrier that moves visitors. This is the main research idea of the article.*

Keywords: Graphic design language; Print advertising; Visual symbols

1. Introduction

People communicate with the objective world through information and express subjective emotions through the integration and transmission of information. The traditional carrier of information is language, which is the most important communication tool for humans and the main way of communication. Common forms in daily life include written language, oral language, body language, etc.

2. Entering the world of graphic design language

In today's rapidly developing information technology, the rapid advancement of digital media art has provided more choices for information transmission, and graphic design language has become an emerging discipline. How to convey the most effective information to the audience and stimulate resonance in the shortest possible time has become a social concern and concern.

The world-renowned visual design master Holgomatis said, "A good poster should be spoken through graphic language rather than textual annotations. In short, the characteristic of graphic language itself is to convey information and explain things place[2].

3. Enhancing the representation of graphics through pointillism

The definition of graphics as a graphic art work used to convey information and explain things can be summarized. However, two seemingly simple terms are the directions pursued by graphic design researchers throughout their lives.

As an information-based visual communication method, graphic language is an important and charming visual language for human beings.

By presenting a visual effect to visitors through media, this form of presentation can transcend the limitations of different cultures, regions, and races, engage in the most direct, beneficial, and effective communication, and become a creative artistic activity, also known as the global common language of

the new era. Due to its high efficiency and interesting highlights of its own value, it invisibly adds charm to graphic communication[3]. This communication method can deeply impress visitors by the emotional and visual symbol charm conveyed by the work. While quickly and effectively obtaining information, it can also receive spiritual baptism, enjoy visual beauty, and easily and actively accept the information conveyed by the design work. Intuitive, accurate, and unique visual images convey thematic concepts to the audience, forming resonance and deepening impressions[4]. As shown in Figures 1: Confucian Culture Poster, Figures 2: Confucian Culture Poster, Figures 3: Confucian Culture Poster, and Figures 4: Confucian Culture Poster.

Figure 1: Confucian Culture Poster.

Figure 2: Confucian Culture Poste.

Figure 3: Confucian Culture Poste.

Figure 4: Confucian Culture Poste.

This is a set of cultural propaganda graphic design works that utilize the expressive forms of graphic design language to promote traditional Chinese culture and Confucianism[5]. This creation breaks through traditional conceptual forms, grasps the trend of the times, and is a series of works that explore the formation techniques of graphic language and unleash imaginative thinking creativity. It uses graphic creativity in visual symbols to leave a complete and deep impression on the audience, thus producing endless effects[6].

Professor Yin Dingbang, a pioneer and pioneer of modern design, introduced the mutual translation relationship between graphics and concepts in his book "Graphics and Meaning". He believed that in the era centered on language, there were studies on the function and meaning of language such as semantics[7]. In today's Internet information age, it is also the graphics age, and it is necessary to consider the conceptual perspective of graphic design language research.

4. Application of points, lines, surfaces, and colors in graphics.

In print advertising design works, by accumulating relevant knowledge of graphic language, constructing complete and valuable practical methods, and combining theoretical research to form a visual symbolization process is the stage of graphic creation. In the promotion posters of Confucian ideology and culture, starting from the theme, analyzing and interpreting are transformed into graphic language for refining, summarizing, and sublimating[8]. With the help of visual communication design techniques, creative thinking is carried out to process the elements of the graphics, ultimately forming the graphic language expression of this series of print advertisements[9]. On the premise of these theoretical knowledge, the work also possesses sufficient aesthetic appeal, reflecting its unique cultural and ideological connotations[10].

Figure 5: Split graphic poster design.   *Figure 6: Split graphic poster design.*

A work made using graphic design language, as a non textual language part, constructs the overall poster. The composition of the graphics is particularly important in the entire poster, and the prominence of the main body will make the visual tension of the image manifest[11]. At the same time, graphics are composed of a series of elements such as point, line, and surface colors, as shown in Figure 5:Split graphic poster design and 6:Split graphic poster design. Starting from subjective needs, they reflect people's visual perception, with colors and concise graphics that create instant pleasure and attention for the audience.

Graphic language is the most important design element in visual communication design. It has a visual form that is intuitive, concise, easy to remember, and recognizable, as well as an extended symbolic meaning, which has a strong impact and collision on human visual senses and logical thinking patterns[12]. Figure 5:Split graphic poster design and Figure 6:Split graphic poster design use flat illustrations to convey and express work information, reflecting the audience's aesthetic pleasure and emotional desire, Presenting a formal symbolic language of human consensus and understanding, developing and utilizing one's own creative thinking, through continuous exploration of visual perception, establishing innovative graphic language with accurate communication and inspiration, and bringing a new visual experience to the audience.

In this series of works, color has become an important constituent factor. In graphic visual communication design, the value of color cannot be underestimated. It is an important form of conveying design information, expressing aesthetic emotions, and improving the first impression of visitors. In today's rapid development of information technology, color has become an attractive point that distinguishes other design products[13]. Whether the design can stand out in the works of sentient beings, the uniqueness of color becomes the most important thing, and the visual tension and visual

impact emitted by color play a visual guiding role for visitors. Just like the classic KFC, which gives people the first impression of red, the pulsation of blue has deeply penetrated into people's hearts. These are common and representative color symbol languages in daily life. Figure 5:Split graphic poster design and Figure 6:Split graphic poster design use open blue and warm orange as the main colors for graphic design, with a contrast between cold and warm colors, Utilize color language to convey color emotions and enrich the audience's visual world.
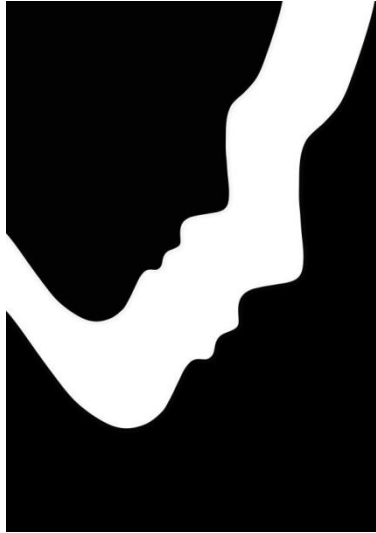

Figure 7: Lateral face.

Figure 8: Give me peace.

5. Overlapping representation in graphic language.

There are many factors that constitute the language of graphic design, and color is one aspect. In graphic design methods, there are overlapping graphics such as Figure 7:Lateral face, which presents graphic design works through the overlapping relationship between graphics. As a form of dissemination of visual information in print, print advertising widely serves the public's social life. The graphics in print advertising often have profound meaning in expressing the theme, but it is not a meaningless accumulation of graphics[14]. It is a complete visual symbol formed through the combination and arrangement of symbols, called graphics. As shown in Figure 7:Lateral face, the side faces of the two characters overlap, forming a forward and backward displacement relationship. The effect of black and white light and shadow provides the audience with imagination space. These Figure are very common things in life, and they summarize and express the vast world seen by the naked eye through thinking, which is a symbolic representation.

As shown in Figure 8: Give me peace, it also utilizes the form of overlapping graphics to form a multi conceptual graphic language expression by associating the image of a dove and a gun in nature through thinking. The use of heterogeneous and isomorphic pigeons, symbolizing peace, is combined into the shape of a gun. The gun does not shoot bullets, but rather a feather. This seems to be a poster related to the theme of war, but actually expresses the concept of protecting birds and animals, calling on everyone not to harm endangered animals, return their homes, and use this form to pursue the concise and profound effects required by graphic design language.

In graphic design, visual creativity becomes an effective and persuasive element in communicating with the audience, so graphic language design works should consider how to visualize abstract concepts[15]. The transmission and reception of visual information mainly rely on the three visual design languages of graphics, text, and color. Among them, graphics are a visual form that contains the audience's aesthetic concepts and inner emotions[16]. It enables people to be "hit and captured" by the information to be conveyed in an instant, and can leave a complete, deep and strong vivid impression on people, and then clearly convey the information of the work, because the graphics have the characteristics of direct, symbolic, infectious, aesthetic, readable and lively. [17].
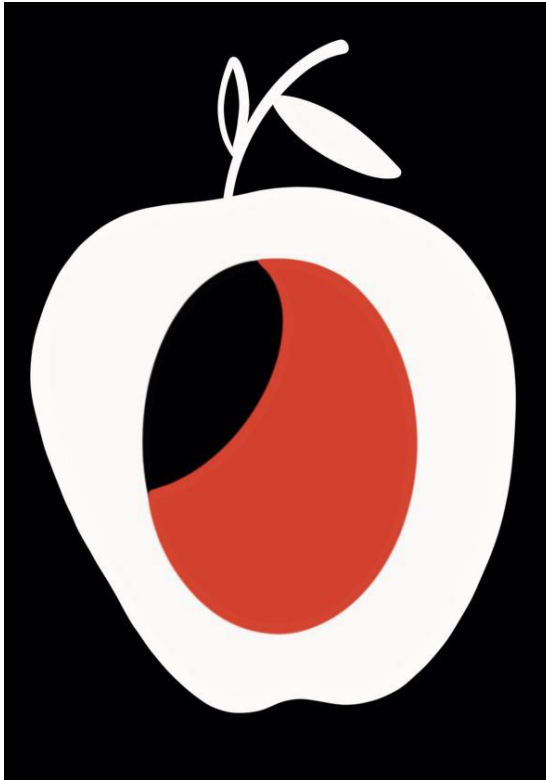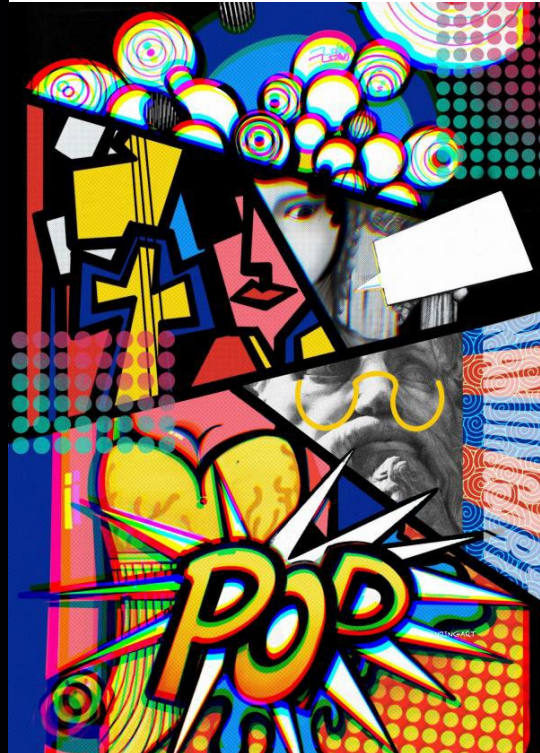
Figure 9: Perspective Apple.   Figure 10:Trendy era.

6. Concrete and abstract forms in graphic language.

The visual form elements in graphic language are concrete form (as shown in Figure 9:Perspective Apple) and abstract form (as shown in Figure 10:Trendy era), which leave a complete, profound, and strong vivid impression in the visual communication process with their unique shapes. Figure 9:Perspective Apple is a graphic representation of an apple, which visually conveys a sense of illusion through the use of facial expressions. Faces, as perceivable conceptual elements, are segmented and overlapped to give the graphic vitality.

Figure 10: Trendy era is an abstract graphic that uses line cutting to create an illusion of size and shape for the audience. The perception of the graphic is more subjective, and the visual object produces incorrect perception under the interference or mutual influence of other visual elements[18]. The cutting of the plaster body and the theatrical figure in the picture creates an illusion of size change in the arc that forms the face, giving the audience unlimited imagination[19].

The charm of graphic design language is endless. It can showcase surreal meanings that words cannot express, and is a special medium for information transmission and emotional exchange between the public. It provides people with a universal visual pattern for cognitive graphics, enabling them to achieve psychological consensus and visual experience. Only by deeply understanding and accurately grasping this point can we reasonably and effectively use this visual language, making it an important carrier of visual communication.

7. Conclusions

Graphic design language is widely used in the professional field of digital media art. The main task of graphic design works is to convey the information to be conveyed by their pictures. In the process of graphic design, graphics should use a series of supporting theories such as linguistics, Semiotics, chromatics, Communication studies and psychology to explore the meaning of graphic communication.

Using the characteristics of graphic design language, we should explore and study how to transform the popular language and the words written by the author into an intuitive and visual Visualization graphic language and make graphics become an indispensable way of communication in visual

communication.

We are in an era of graphics, dealing with various types of graphics every day from the moment you open your eyes. Human development cannot do without graphics, and social progress cannot do without graphic language. The graphic language in digital media art constructs a three-dimensional communication model for us to release information, communicate emotions, and experience aesthetics. It is open, comprehensive, and diverse, which can meet people's various psychological needs and continuously enhance their aesthetic awareness and visual perception.

At the same time, with the development of the times, the carrier forms of graphic design language are more diversified. At this stage, graphic design language and multimedia technology are more closely linked by using Pathogen transmission of various modern visual media, forming the overall situation of mutual promotion, penetration and development between science and technology and design. In multiple media, graphic design language becomes more vital, combining with modern virtual technology Dynamic, color, and other functions give graphics unlimited possibilities. In the future, there will be more room for the development of graphic design languages, and the exploration of graphics will also usher in a new chapter.

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