

Analysis of "White Space" in Modern Graphic Design

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Abstract—White space is an important art form originated from traditional Chinese painting. Now it is widely used and existed in various fields. The white space on the picture enables the viewer to generate rich associations and expand the artistic conception of the picture. On the basis of analyzing the definition of the meaning of the white space, this paper links the white space with the graphic design, expounds the effect of the white space on the graphic design, and specifically explores the application method of the blanking art in modern graphic design, which can be divided into: white space of composition, white space of color, white space of graphic layout. The purpose is to try to draw nutrients from Chinese culture and art, providing ideas and strategies for the development of contemporary graphic design.

Keywords—graphic design; white space; artistic conception

I. INTRODUCTION

The forms of beauty in the visual art works are diverse, with beautiful decorations, as well as plain and simple beauty. The white space is belonging to the second one. Nowadays, graphic design has a wide variety of forms, styles and languages. With the development of social economy, new patterns are emerging, and the graphic design with white features can stand out in the massive graphic design works. The white space left in these graphic design works not only contains far-reaching connotations, but also enhances the artistic conception and culture of the works, and also brings more aesthetics to the works.

II. OUTLINE OF THE CONNOTATION OF THE WHITE SPACE

The white space means to leave some space in the work without applying content, for the audience to visually or psychologically fill in it personally.

The idea of "white space" is closely related with Chinese traditional culture. The "Yi" in the Book of Changes is on the 9th: White, innocent, refers to all the decorations, and when it reaches the extreme, it returns to a white realm. "Everything is also anti-sugar". The "inaction" thought of Lao Tzu's has also put forward the view that "The existence is a benefit, no use is thought to use", and the pursuit of the "nothing" realm is also the fundamental aesthetic conception of the thought of leaving the white. As an important technique and form of Chinese traditional painting art, the formation of the white space in the landscape paintings came into being in the Jin Dynasty. In the Song Dynasty, two famous painters Ma Yuan and Xia Gui who have pushed the

beauty of the white space into mature, when it came to the Qing Dynasty, Zhu Chongguang has accurately described the white space in "Drawing Quan": "If the painting has an improper layout, it is also an improper painting. "Combining the virtual with reality, the blank is also a wonderful place." This "blank" is the white left by the picture.

The connotation of the white space on the visual art level can be understood as the realization of the effect of the work, and the unconstrained white or the unfixed background color and texture without adjusted in the picture space. But the white here is not a blank, nor the weak position of the picture, but a more advanced "empty" realm. It uses blur to highlight the entity with no means to set off, forming an endless meaning. Just like the "white space" in traditional Chinese painting, it is actually the sky, the flowing water, the white clouds, the fog, and even the idyllic uphill road, the distant mountains and so on. In short, the blank of the picture can stimulate the imagination of the audience, thus expanding the artistic conception of the picture.

III. THE ROLE OF WHITE SPACE IN GRAPHIC DESIGN

Graphic design is a design discipline that communicates and expresses visually, including elements such as pictures, text, graphics, and symbols. In the production of graphic design works, it is necessary to correctly handle each element, and the relationship among each elements, the relationship between multiple elements and the background. So as to achieve the most meaningful visual communication effect and the application of blanking is crucial to improve the final effect of the picture.

A. The Application of Blank and Emphasizing the Subject

In traditional Chinese painting, it is precisely because for the blank of cloud, water, the folds of the mountains and the partial whitening of the trees to the back, which is the highlight of the main object. In the graphic design, facing numerous design elements, the designer needs to divide the space to distinguish the information conveyed by the subject and the blank information of the background. Through the clever management and layout of the screen, the author further emphasis and portrayal of the subject, so as to highlight the theme of the work, but also adjust the way the audience observes.

If there are too many words or illustrations, the picture will appear chaotic and crowded, and the audience will resist the avoidance. The proper use of the white space can create a

visual path that focuses the reader's attention on the subject and guides the viewer to read with a calm mood. [2]

B. The Combination of Virtual and Real Elements

Traditional Chinese painting divides ink into black, white, dry, wet, thick, and light and white is one of the inks. The effect of Chinese painting on the white space has the following saying: "The Secret of Nan Zong" written by Hua Lin in the Qing Dynasty said: "The white space in the painting is also an important part [3]... The painter should ensure the white space no crowded, no rambling, no fragmentary, no solitary, no repeating. That is the better layout of painting [4]. Explain the skillful white space, so that the presented pictures are densely combined and full of rhythm. In the design of the plane, the visual contrast and change of the virtual reality, the strong and the weak, and the shallow depth can also be produced by using white space. The large area of white space in the picture can create a sense of space and openness, and a small area of white space can be created. The soothing and breathable feel makes the picture more layered and more eye-catching.

C. The Meaning of the White Space in Painting

One of the most unique effects of white space left in traditional Chinese painting is to bring the artistic conception of the picture to the meaning of the image itself. Such as Xu Wei in the Ming Dynasty, the Bada Shanren in the Qing Dynasty, and the famous artist Qi Baishi and Pan Tianshou in modern times. In the graphic design, through the ingenious picture management, the white space can have the meaning of fascinating and questioning. In the space that does not seem to be specifically painted, it clearly adds the theme while it clearly conveys the theme. It also adds artistry and profound implication to the picture and accumulates beauty. Combine the art of white space with the theory of graphic design make the picture more visually enjoyable.

IV. THE APPLICATION METHOD OF WHITE SPACE IN MODERN GRAPHIC DESIGN

Graphic design is a two-dimensional space design, which is a layout plan for the purpose of planning elements such as graphics and text, while the white space can create a three-dimensional multi-dimensional aesthetic space, bringing the picture far higher than the plane two, and rich visual perception and artistic experience of the organization.

A. The White Space of Composition

The designer uses the white space in the composition of the graphic design to form the contrast between the primary and secondary, the virtual reality and the dense, which can make the picture, get better performance and enhance the meaning of the work [5]

First, use the focus to leave the white space, the focus is left blank, and the main part of the picture is refined to become the center of the picture and the visual center of gravity. The rest is not processed or processed less, so that the part of the white space is fully set off to the main body. There is more comprehensive display of the connotation in the work. Such as the reluctant work from the famous graphic designers in Hong Kong, (as shown in "Fig. 1"). The main body of the picture is left in the center of the picture, and the rest of the picture space is completely modified. The left picture is in the middle of the picture is an unpolished gem. On the top of the gemstone is a post-development postage stamp with a postmark on the side. The whole part is fully arranged and full of details. The picture on the right is a beautiful dark ink with a dark cloud inscribed in the middle of the picture. It is noted that the work on the main body of the picture is deep and exquisite, whether it is the arrangement of the light surface of the original stone, or the ink-like brush strokes around the ink, it is delicately in place.



Fig. 1. The white space of graphic design.

Second, use the white space of the corners, the "edge" is the edge range of the painting, the "corner" is the corner of the painting, the range of the "edge" is more linear, and the range of the "corner" tends to be smaller. Whitening corners can be understood as appropriate processing of certain edges in the picture, but one or even two or three edges need to be left unprocessed and leaving a blank. For example, in the

work of "Fig.2", the two corners at the bottom of the screen are the basic information about the structure of the "heart" of the ink mountain shape and the lecture. In the two corners above the screen, there is no modification. The ingenious place is to turn one of the "heart" strokes into the shape of the sun and add a finishing point.



Fig. 2. The white space in graphic design of the composition.

B. The White Space of Color

In the graphic design, the color is a visual impression of the first impression, and the visual impact on the user is great. The color matching of the graphic design directly affects the final overall effect of the layout color.

The white space of color is not only to leave a white color in the picture, but to handle the color reduction in a comprehensive consideration of the overall layout.

First, one can leave a uniform and simple color of a certain area in the color of the screen, and become a factor in the visual breathing.

Second, the painter can make a more detailed color carving in a part of the main visual interest area in the picture, and the remaining part acts as a process of faintness and weakening, which plays a certain role. For example, in the poster of "Fig.3", the focus of the picture is the little man in black movement. The color of the subject in the picture is red with a forward trend, and the color change processing composed of the detailed and rich house structure. There is a bold white space under the red area, which makes the main and secondary structure of the picture clear and the subject clear. With a careful observe that the part of the white color is just the area where the street light is illuminated. The whole picture is more complicated because of the delicate design and white space treatment, and with more fun and value.

In short, when the painter designs the color in the work, the color in the layout cannot be randomly piled up, but should make the interaction between the colors and the reasonable combination, so that the color has the right arrange, the change is simple, but not easy.



Fig. 3. The white space of graphic design.

C. Graphic Layout of the White Space

As one of the important elements in graphic design, graphics are the same as text, often as the elements in the display position. For the reasonable layout between graphics and other elements, the white space and the graphics itself are ingeniously left blank, allowing the works to be displayed, which is out of the advanced design appeal.

The graphic itself also involves an important visual perception theory "Gestalt Psychology". The principles of visual perception in graphics include integrity, selectivity, simplification, and constancy [6]. Some of these methods are also related to the characteristics of white space, which can be derived from morphological whiteness and selective whitening.

First, the morphological theory is the basic point of view of Gestalt theory. It believes that in the process of visual perception, people always have the characteristics of pursuing the structural integrity or gestalt of things [7]. The gestalt white space is to construct an omitted shape in the picture, which allows the user to stay visually for a short time, and then complete the graphic through personal visual experience.

Second, selectivity means that perception can't accurately grasp all the contents of a thing at the same time, and it will focus on one part of the focus, and the remaining part will be recognized in the next stage. Selective white space is precisely the use of the characteristics of perception, which means that by making the form that can be mutually graph, let people think through, and confirm the image through the boundary of the bottom of the map [8]. The poster designed by Japanese designer Mr Fukuda shigeo in "Fig. 4", the work starts from the human visual psychology. When we pay attention to the dark solid, the lighter part is used as the background. Conversely, focusing on the lighter parts, the darker parts become the background. The graphics of each other's background are visually paused, forming more explanations than the graphics itself, causing people to think further and improve the fun of the work.



Fig. 4. The white space of graphic layout in the graphic design.

V. CONCLUSION

As an important visual language of traditional Chinese painting, white space has always played an important role in Chinese traditional culture. It also has far-reaching influence on many fields such as modern painting, design, architecture, literature, etc. [9]. The white space has various artistic functions such as the formation of virtual reality, visual guidance, strengthen the rhythm, trigger association, create artistic conception and so on also of great significance to modern graphic design. At the same time, the art of the white space is no longer limited to the Chinese graphic design industry, but also plays an important role in the international design field. It has become a recognized bridge for aesthetic design in East and West art design. Therefore, the majority of designers should further study and master the application of white space in graphic design, and actively create a better and more valuable space for white space, so as to better inherit the art culture from the East and improve the artistic taste of the work and meet the growing aesthetic needs of consumers.

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