

Research on the Expression of Visual Language in Contradictory Context

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Abstract—There are various contradictions and strong contrasts in the world. Nowadays, the context of contradictions is increasingly appearing in all aspects of life and design. It is necessary to explore the generation of artistic design in different contradictory contexts, especially the expression of visual language. To explore how to use design to deal with the “contradictions” produced in the unbalance context, and the impact of contradictory design theories on design generation, and to analyze the artistic creations in contradictory contexts and the art design cases that are subject to contradictory contexts. Thereby clarifying and stimulating the positive impact of contradictory context on art design.

Keywords—*contradictory context; visual art; service design; device design*

I. INTRODUCTION

Contradictions, from a philosophical point of view, are both antagonistic and unified, and they are ubiquitous in all aspects of human society. The contradictory context covers not only the contradictory emotions, feelings, behaviors, but also the contradictions, contrasts and conflicts in the art design process. The existence of contradictory context has brought a rich source of inspiration for the creation of art design. No matter the contradiction in any context, the universality and importance in the comprehensive discipline of art design is becoming increasingly sharp. It even counters the art design, making it break through the shackles of the original form, jumping out of the imprisoned thinking logic, changing the inherent inertia understanding, and bringing broader development prospects for the creation of art design.

II. DESIGN UNDER CONTRADICTIONARY CONTEXT

A. *Design with Contradictory Context as External Cause*

Contradictory contexts often exist throughout the design, whether it is the original intention of the design or the purpose and process of the design. In this land where human beings live, all kinds of imbalances and contrasts are fiercely presenting and confront each other. It is precisely based on this environment that a world different from the past can be displayed in our field of vision. The contradictory context generated by this imbalance has become a unique existence in the eyes of designers. It is full of infinite charm and is waiting to be discovered.

In an ever-changing era, the development of technology, the prosperity of the economy, the prosperity of culture, and

the changes of society, these changes throughout our lives are also entangled us in the vortex of contradictions. The faster and faster economic development is accompanied by the continuous increase of the economic aggregate, but at the same time, the gap between the rich and the poor has become more apparent, environmental pollution has also intensified, and the process of urbanization is getting faster and faster. The "hometown" of the green mountains and waters in everyone's minds is gradually disappearing. While material materials have brought us more enjoyment, there have been more and more disturbing realities. It is the above contradictory context that has inspired the designer's deep thoughts: if we magnify our horizons, we will place ourselves in more ambitious historical propositions to think about exploring these contradictions. Adopting a positive and optimistic attitude to face contradictions and making contradictions play a role in promoting and inspiring the expression of design. This seems to be a better choice.

Ezio Manzini, president of the Sustainable Design Innovation Alliance, said: "We should be prepared to survive in these long-term conflicts and realize the limitations of today's society and turn them into opportunities in an experimental way." This experimental approach is "service design", a hot social topic that has been frequently mentioned in academic practice activities in recent years. For example, in the poverty-stricken areas of North Africa, a social innovation project "Pot in Pot" was born in a contradictory context. A simple refrigeration system, with low cost and obvious effect, solves the problems caused by the local hot climate and also drives the income growth of local residents. It also created a new lifestyle and life fun that the locals have never experienced. It was named one of the ten "Little Ten Ideas to Change the World" by CNN of the USA.

It can be seen that the design under the contradictory context brought about by external conditions will not only be interfered and influenced by contradictions, but will have a positive effect on the design itself. It can better serve people and bring more possibilities. Make the design closer to life and shine. However, at this point, this is only the positive impact of the contradictory context on the development of the communication performance of the design. Returning to the research theme, we will explore the influence of the contradictory context on the visual design language.

B. Analysis of Visual Expression Cases Based on Contradiction as Design Theory

To study visual design in a contradictory context, one has to mention Van Doesburg's contradictory design theory. Theo van Doesburg, the pioneer of modern abstract art, one of the founders of the Dutch style, whose contradictions in design theory made his artistic achievements more brilliant, and he tried his best to advocate the design concept of De Stijl rationalism design, actively advocating the beauty of order and logic, on the other hand, he hold high the banner of anarchist, Dadaist, and anti-rational art. This kind of artistic proposition with an advanced consciousness across the times and in a contradictory context was difficult to accept at the time. However, in today's Dutch design circles and even in other countries, there is a general situation of design similar to the contradictory theory of binary opposition that was foreseen in the past. The emergence of this phenomenon is a good proof of the profound rationality and super-era of design theory in Doesberg's contradictory context.

The real purpose of Doesberg's design theory in the context of contradictions is to strive to get rid of rigidities and pursue a variety of artistic concepts that may collide in the context of the times. He proposed to develop an absolutely clear visual art in which the simplest visual elements — simple geometric shapes and colors — are used to form a mathematically arranged structure, emphasizing the symbolism and expressiveness of art.”

The design theory of Doesberg's contradictory context has a far-reaching impact on today, and then a concrete analysis of the success stories of contemporary Dutch designers inspired by its contradictory design theory. Imam Boom, a contemporary Dutch book designer, is often described as a pioneer of books and can even be called a typical representative of rationalist designers. In her more than 300 book designs, the atmosphere of reason and order is full of all aspects of her design. In these works, she uses a variety of different forms, materials, colors, innovative images and a variety of different word processing methods. To the greatest extent, it gives the book a new visual language expression. Irma Boom believes that human understanding of the outside world is only directly obtained through the senses, and only perception can produce emotional psychological feedback. However, the design full of rational analysis must be able to meet the needs of human perception systems. In the real world of material, when reading a book, the emotions generated by the viewer, whether expressing appreciation, feelings or other feelings, do not require direct contact with the material. The readers who come into contact with the book, the observation, touch, reading, reading, dialogue and other ways of the book are based on the inherent text structure of the book and the artistic understanding of the designer, and add their own freedom construct. Therefore, the visual representation of books in the context of contradictions is also the visual expression of reading design. The rationalist design emphasized by Imam Boom is significantly different from the Dutch style of purely vertical and horizontal design grids in terms of layout design.

Therefore, the contradictory context of combining rationality with irrationality, rigor and randomness is applied to the visual language of design, which not only does not make the result of the design confusing, but provides a more splendid possibility for the visual expression of book design, more interesting design methods, and more lively aesthetic pleasure. Therefore, I want to apply this design method to my design creation and lay the foundation for creating new visual expressions. To explore the possibility of visual language communication in a contradictory context with a realistic art design product.

III. ART IN A CONTRADICTORY CONTEXT

A. Visual Expression in Artistic Creation Under Contradictory Context

In the process of creating a work of art, artists will face various contradictions. This process is also a collection that the artists dialectically and artistically handle contradictions. Therefore, artists often need to have the ability to deal with a variety of contradictory factors, that is, the ability to control the overall situation, the extraordinary wisdom and the courage to be the first in the context of contradictions. It is even necessary to skillfully convey the contradictory results in the appropriate visual language and art form. Jean Dubuffet is such an artist. He dares to get rid of the inherent thinking formula, break through the traditional techniques and expressions of painting art, and dare to create a new visual expression that uses a wide range of artistic means and material media. In the later period, a strong personal characteristic was formed, a casual, wild, and oyster-like visual art language expression.

The contradictory context in Dubuffet's works can be summarized as: figurative and abstract, art and anti-art, color and black and white, plane and three-dimensional, rational and emotional, and so on. In the process of creation, his ambivalence: not only ignores the eyes of others and the audience, does not care about the rules and regulations brought about by the history of art, and strives to achieve pure spiritual realm, but at the same time, there is a beautiful encounter that art can be shared by more ordinary people. Therefore, his works of art have created a unique style created in a contradictory context: driven by intuition, using a decorative creative approach to record every accident. On a dense background, recombining the space, using layered techniques to express the depth, the broken outline and the mottled color of the painting, by the expression of the changing shape of the object, the original and mysterious visual expression that he is trying to achieve is sought as if it were a unique artistic expression in the Gypsies.

In the classic and normal structure of art, there are many factors that are complex and contradictory in many aspects such as society, times and history. If we can correctly explore and control these contradictions, we can make the art that expressed by visual language communication develop on an effective journey. Jean Dubuffet is such a great artist who can break through the self in the contradictory context, break through the shackles of the old frame of art, and dare to explore the unique style of the contradictory character. It is a model that can be used for reference.

IV. DESIGN CREATION METHOD BASED ON CONTRADICTIONARY CONTEXT

A. *Exploring Visual Language Under the Contradictory Context of Rigorous Science and Casual Romance*

Through the above research, analysis and exploration of visual language communication expressions in contradictory contexts, I also hope that the creation of art design begins with this mode of thinking. Through practical ways, we can explore the way of visual language communication in contradictory context. And taking the narrative elements in daily life as the starting point, it is placed in the contradictory context to explore the unknown inspiration and the new visual language expressions generated.

After being inspired by contradictory contexts such as rationality and sensibility in previous cases, in terms of the creative method of design, I hope to explore the possibility of visual language communication from the contradictory context of "rigorous scientific analysis and casual romantic items."

From the choice of everyday romantic and casual items that are very familiar to women — lipsticks. Choosing lipstick is not only because it has become an increasingly popular vocabulary, but also in every aspect of women's life, and even some social effects. A survey shows that if only one piece of cosmetics can be selected, 90% of women will choose lipstick. Nowadays, "lipstick" has become a popular trend, and many people are fascinated by it, and it is difficult to give up. For me and many women, the importance of lipstick is like clothing. It can add color to the makeup and bring a sense of psychological security. Moreover, the romantic and casual small items of lipstick contain a profound historical deposit, which not only has the function of modifying and beautifying in the general sense, but tracing its historical origin, it plays an important role in many unconventional states of meaning, such as religious rituals, divination predictions, and class power.

B. *Generation of Visual Language in Contradictory Context*

However, in the further exploration of lipstick and astronomical moon phase, this dialectical relationship between rigorous science and casual romantic objects, I extracted a feature that can not only summarize the "hidden shortcomings" of lipstick but also express the "contradictory" nature of the moon itself, "Everyone is like the moon, there is always a back, which has always been hidden." Based on the contradictory context constructed by this kind of emotion, and with the continuous research and exploration of the moon, it is found that the moon is the only satellite of the earth, but 41% of the moon's appearance is invisible on the earth. As Mark Twain said before, "Everyone is like the moon that there is always a back that has been hidden." Therefore, the name of the work is "41%", which represents the back of the moon that is not seen by people, and also represents the "back" that has always been hidden in human nature. The work uses the "back" of one of the contradictory parties as the entry point, and the "back" is used to describe the contradictory relationship between the earth and the moon, and between people and concealed.

V. CONCLUSION

In a nutshell, philosophy, logic, and art are often mentioned at the same time in the aesthetic system. Just as art design in the context of contradictory, the intertwined contradictions does not make an impact on the design process. Instead, it enables designers to break through the constraints of the original form of content, jump out of the imprisoned thinking logic and formal templates, change the inertia of the old things, and get rid of a single linear way, making the creation full of infinite new possibilities, seeking a new dialectical attitude in the classic and normal architecture of visual art. Newborns created in this state of unique and novel visual art expressions are more aesthetically pleasing. Nowadays, more and more artists and designers use the way of creating designs in a contradictory context to inject fresh blood into design creation and further study and create new visual language.

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